

Spring 2017

# Spring 2017

John M. Pfau Library

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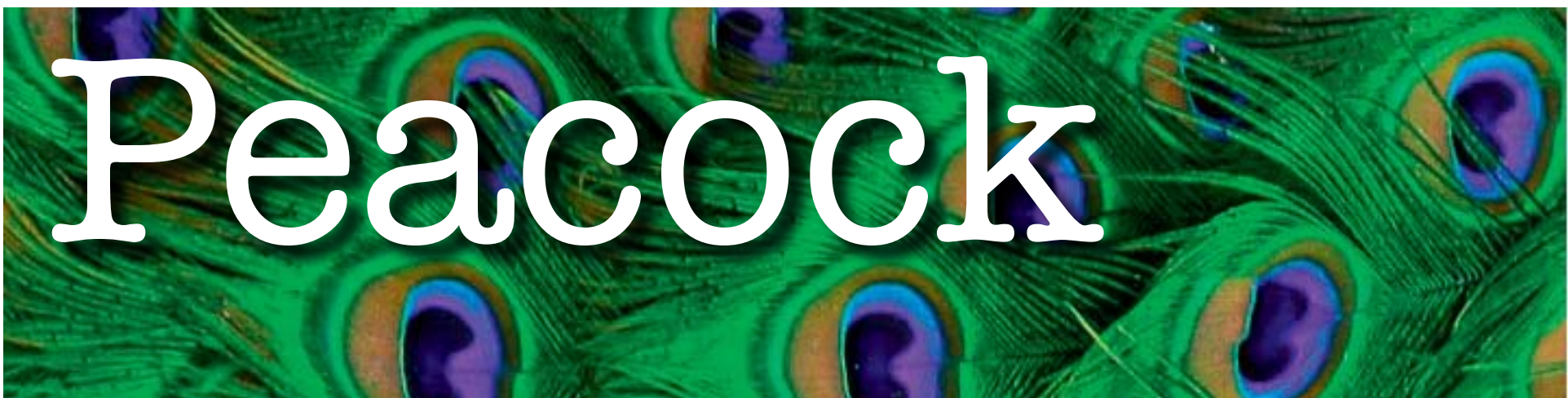
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# Peacock

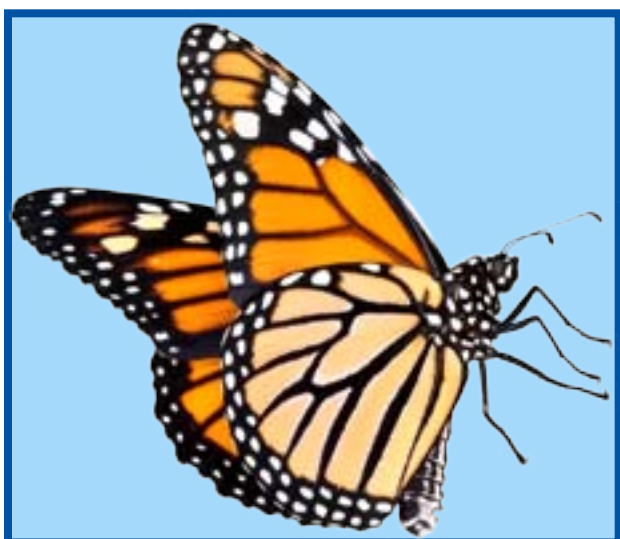


## Library System Migration Set for Late June

*Eva Sorrell, Librarian*

THE PFAU Library team is excited to announce that we will go live with our new Unified Library Management System (ULMS) on June 27, 2017. The timing of the migration was chosen to minimize impact on the campus community.

It's been nearly two years since all 23 CSU libraries signed the contract to move to sharing a single ULMS using ExLibris' Alma product for internal library resource management and Primo as a discovery system or public interface. The new ULMS will be cloud-based and combine several separate library tools into one interface for staff.



Last spring, all 23 campuses participated in a test load of the new system using real data. Since then library staff have been working with the vendor and configuring the system to ensure we have a successful migration. Committees made up of librarians and staff from different campuses have been busy formulating shared policies and streamlining workflows as the libraries learn to navigate this new collaborative environment. Behind the scenes, the libraries have been working on

### HOW WILL THE MIGRATION AFFECT CSUSB?



New interfaces for the search boxes on the library's website and in our catalog.



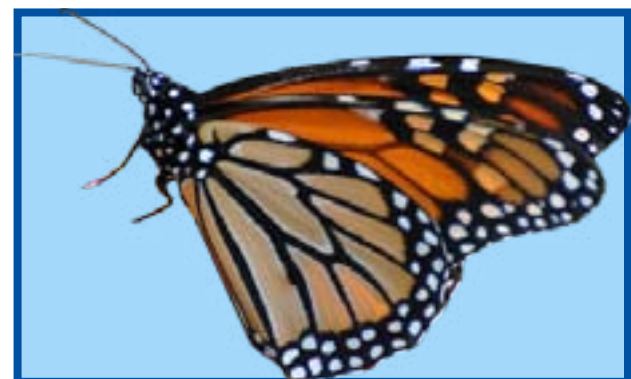
The ability to expand your search across all the CSU libraries and request items with the same interface.



Links to existing records or searches in the library's catalog in Blackboard (or elsewhere) will need to be updated.



Similar circulation policies across the CSU libraries with longer loan periods.



data cleanup and training.

The ULMS will facilitate collaborative services amongst the various CSU libraries. The new system will provide increased tools for statistics gathering and analysis. Resource sharing amongst the campuses will be improved and there will be a unified name, OneSearch, for the public search interface at all campuses. The library is eager to implement the new ULMS which will allow us to better support the campus community and promote student success.

More details will be provided as we approach summer! ❖



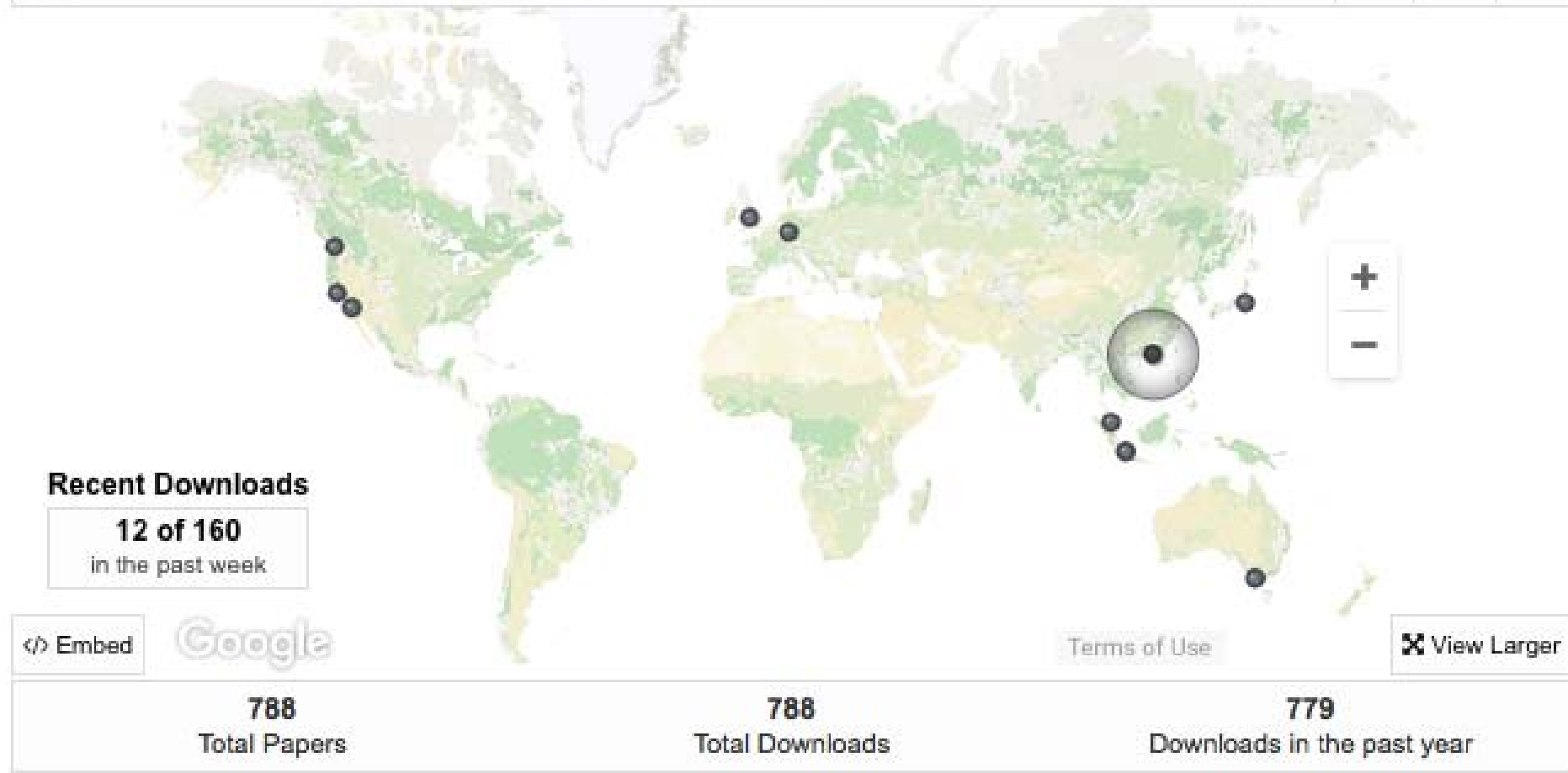
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Reader from:  Hong Kong, Hong Kong (Sar), Hong Kong

## Effects of family mobility and maternal attitude on adolescent personality

Jean M. Irwin



This delightful map which appears on the main page of the Thesis Digitization Project's website reveals how CSUSB scholarship and research is spreading throughout the world! This screenshot shows that someone located in Hong Kong downloaded Jean M. Irwin's thesis. Note that during the week preceding the screenshot, there were 160 downloads from this collection which will be displayed one by one when viewing the live map. Other features allow you to embed this map in a web page or be notified as items are added.

## Thesis Digitization Project

Stacy Magedanz, Librarian

OVER THE years, the Pfau Library has received many requests to make past CSUSB master's theses and projects available online. Starting with 2014, [current CSUSB theses](#) are produced in digital form only, but pre-2014 volumes were available only in paper.

The library supports Open Access to scholarly content wherever possible, and the addition of campus scholarship

to [ScholarWorks, the CSUSB institutional repository](#), is vital to increasing scholarly communication, while also showcasing our graduates' intellectual endeavors.

This academic year, the library received initial funding through a [VETI grant](#) to begin scanning our collection of CSUSB theses for inclusion in ScholarWorks. With nearly 5,000 volumes to scan, this will be a multi-year project.

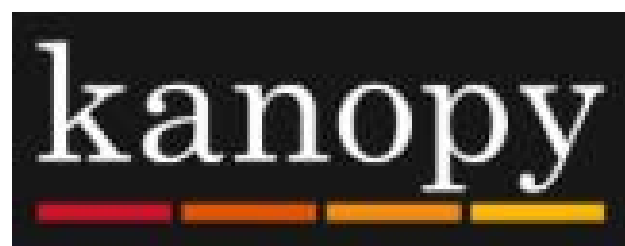
The first digitized theses from our collection went up at the end of January at the [Thesis Digitization Project](#) website. As of this writing, more than 500 have been

posted, starting with the older volumes first.

Did you receive a master's degree from CSUSB, or do you have friends or family who did? Please let them know about the project!

If you do not want your thesis posted, all you need to do is tell us. Or maybe you want your thesis digitized first—let us know that too. Just use our [Digitization Project Request Form](#) to opt out or request quick digitization.

Questions? Contact [Stacy Magedanz](#), 909-537-5103. ❖



## What Is Kanopy?

Les Kong, Librarian

KANOPY IS a Netflix-like streaming media service that has become all the rage among academic libraries. Last year, the library decided to contract with this company for a number of reasons.

First, its breadth of films available—more than 26,000 movies and documentaries curated from well-known suppliers, such as PBS, Kino Lorber, New Day Films, BBC, the Criterion Collection, and many more.

Second, users are able to stream content 24/7 to their desktops, mobile devices, or TV sets.

Third, the library is only obligated to pay for licensing of films if a specific title is viewed four or more times.

Kanopy has proven to be very popular on our campus. The most frequently accessed content has been documentaries on race and class studies, sociology, North American studies, Latin American studies, human rights, history, anthropology, and media studies.

The interface is intuitive, and easy to use. Instructors can embed links to clips of films in Blackboard. In addition, films may be shown in classes, or in larger venues, as public performance rights are included.

Examples of high-demand film titles that our campus has viewed through Kanopy include:

*Our Fires Still Burn: The Native American Experience*

*Foreigner in Their Own Land*

*Fear and Learning at Hoover Elementary*

*The Raising of America*

*Miss Representation*

*Seven Samurai*

*Berkeley in the Sixties*

*Syrian Bride*

Kanopy supports academic programs across the curriculum, from anthropology, business, economics, sociology, to the arts, and communication and media studies. Find it on [our list of video databases](#).

As is the case with all of the library's databases, remote access is restricted to current CSUSB students, faculty, and staff.

For further information, please contact [Les Kong](#), 909-537-5111. ❖

## Fake News, Again

Barbara Quarton, Librarian

The burden of responsibility to the public...has always been great, yet it has increased enormously in recent years by reason of the rapidly increased efficiency of the distributing mechanism.

Quiz: When was this written? 2011, 1989, 1925, 2005, or 2016? Give up?

THE SUPERINTENDENT of The Associated Press wrote this in his 1925 *Harper's Magazine* article, "Fake News and the Public" (McKernon, p. 529). He went on to say, "What makes the problem of distributing accurate news all the more difficult is the number of people...who are intent on misinforming the public for their own ends" (p. 530). Ninety-two years ago, an esteemed journalist identified the complicated, fraught relationship between technological progress and human nature that continues into the 21<sup>st</sup> century.



In the 1980s, journalists and scholars wrestled with the same phenomenon when fake news took the form of video news releases—videos produced to look like news reports but created by marketing firms and government agencies—that were inserted into local television news reports ([Pavlic, 2006, p. 17](#)). Around the same time, Bill Moyers examined the intersection of deceptive visual images and democracy in his 4-part television series, [The Public Mind](#), and suggested that news agencies were complicit in presenting news that favored those with political power (Moyer, 1989, episode 3).

John Stewart and Stephen Colbert, in the 2000s, drew the public's attention to fake news by *performing* it. "These anchors lay out the fake news, and in their

own ways ask how on earth we have come to believe any of it" ([Bean, 2013, p. 81](#)).

The public became engaged, and social media provided the forum through which the people could respond. Digital technology made it possible for the public to react to traditional, increasingly untrustworthy, news sources by choosing and sharing news that corresponded to their beliefs.

By the 2016 presidential election, fake news had devolved into "...information that is clearly and demonstrably fabricated

"Librarians are observing the latest fake news phenomenon with interest, but not surprise."

and that has been packaged and distributed to appear as legitimate news" ([MediaMatters](#)). Unscrupulous people, unfettered by the traditional news media's code of professional ethics, used technology to produce and disseminate their own version of the news—to make money, make a point, change minds, and gain power.

Librarians are observing the latest fake news phenomenon with interest, but not surprise. Analyzing information critically is the foundation of our profession. The fake news of 2017, like that of 1925, is a product of unethical people leveraging technology for their own purposes. To locate accurate, authoritative information, we must approach information with the same level-headed, critical eye as always: we must consider the source, analyze its purpose, read beyond the headline, and triangulate the facts by venturing out of the comfort of our filter bubbles.

For help identifying fake news, take a look at the flyer, "[How to Spot Fake News](#)," and to get even more information and background reading, see our library guide, "[Fake News & Fact Checking](#)." ❖



## A 2017 Look at 1984

Gina Schlesselman-Tarango, Librarian

Very likely as many as a dozen people were now working away on rival versions of what Big Brother had actually said. And presently some master brain in the Inner Party would select this version or that, would re-edit it and set in motion the complex processes of cross-referencing that would be required, and then the chosen lie would pass into the permanent records and become truth.

-George Orwell, *Nineteen Eighty-Four*

LIBRARIES HAVE long been staunch defenders of privacy, intellectual freedom, freedom of the press, access to and preservation of accurate information, and the like. In thinking about how the Pfau Library could speak to some of the concerns arising from our current political climate (fake news, alternative facts, post-truth, etc.), we thought that taking a fresh look at George Orwell's classic work, *Nineteen Eighty-Four*, would be a great way to engage our campus community in a larger conversation about these issues.

This spring, we've partnered with the University Diversity Committee's Yotie Talks council to host a three-part, campus-wide program that examines *Nineteen Eighty-Four*. In March, we acquired 50 new copies of the book (including a [Spanish-language ebook](#)) and hope that students, staff, and faculty will join us in reading this dystopian but perhaps prescient novel.

On April 19 from 2 to 4 pm, we hosted a film screening of *Nineteen Eighty-Four* in PL-5005. This award-winning version released in 1984 sets the stage for the final event, a Yotie Talk, on April 26 from noon to 1 pm in PL-4005. Featuring faculty members Chris Naticchia (philosophy), Rod Metts (communication), and Cherrin Lyon (history), the panelists will offer insight and perspective on parallels between the current political atmosphere and the novel's motifs and symbols, as well as speak to the historical context in which *Nineteen Eighty-Four* was written. In response to feedback from the campus community, we also will host an additional discussion group on April 28 featuring a recording of the panel discussion facilitated by Jeremy Murray, assistant professor of history.

For more information about the program, please contact [Robie Madrigal](#), 909-537-5104. ❖

## Librarian of the Year: Eva Sorrell



Dean Cesar Caballero

IF YOU READ the front page article in this issue, you will have some idea of the enormity of a CSU-wide project to convert all libraries at all campuses to the same management system.

Eva Sorrell has been nominated and elected by her peers “For her tireless efforts in leading the implementation of the ULMS for well over a year.” This single sentence represents a huge, demanding, and on-going investment of her professional time, effort, and especial expertise which will greatly benefit our library.

We applaud Sorrell for leading our library in the implementation of the ULMS and congratulate our Librarian of the Year, 2017! ❖



## Our Latest “Tech-quisitions”

Bonnie Petry, Librarian

### LAPTOPS

To our 148 dual-booting MacBooks and 10 Chromebooks, we have added (thanks to Vital Expanded Technologies Initiative funds) 37 HP Elitebook 1030 G1 notebook computers and 37 more Chromebooks for a grand total of 232 laptops.

### CALCULATORS

We now have 3 additional BAI1 Plus financial calculators, bringing the total number to 9.



### SCANNXBOOK SCANCENTER

We have invested in a very sophisticated, yet easy-to-operate, self-service Scannx-Book ScanCenter which may be used for free.

Specially designed to make scanning from books easy (think textbooks on Course Reserves!), it also may be used to scan documents, etc.

It converts scanned images into PDF, searchable PDF, Word, JPEG, TIFF, or PNG file formats automatically.

Send files to: a Smart Phone/Tablet, a USB drive, Google Drive, a printer (normal printing charges apply), or email.

Please limit scanning to 15 minutes when others are waiting.

The Scannx Book ScanCenter is on the first floor of the library in the Copy Machines room.

## Scannx Book ScanCenter



## ADA ACCESSIBLE WORKSTATIONS

Courtesy of CSUSB’s Assistive Technology & Accessibility Center (ATAC), we now have seven new accessible workstations: two on the 1st floor, one on each upper floor, plus one in our classroom, PL-2005.

Each station has ATAC’s supported assistive technology software, including on-screen magnification, screen reading, voice recognition, optical character recognition (OCR), and literacy. Two cameras at each station are for video magnification and OCR scanning. Other hardware includes a fully ergonomically adjustable split keyboard, a high contrast keyboard, and an electrically adjustable desk and ergonomic chair.

One feature of these stations that students appreciate is the ability to quickly scan and create audio versions of their textbooks, which can make long commutes more productive and provides multiple modalities for information retention.

For training in the use of these workstations, please contact [Christine Fundell](#), Accessibility Specialist, 909-537-4356, or [Leon McNaught](#), Accessible Technology Initiative Coordinator, 909-537-3474, or go to ATAC’s assistive technology lab in PL-1109 (in the Wedge part of the PL building).

## LIBRARY MULTI-MEDIA CENTER

To the already lengthy [list of multi-media equipment available for check out](#), we’ve added 4 GoPro Cameras with various accessory mounts, an LG Minibeam projector, a 100” diagonal screen, and a 135” diagonal screen. ❖



Karla K. Morton and Alan Birkelbach at a national park.

## Two Texas Poets Laureate Read Their Poetry

Bunny Anglin, Student Assistant

ON JANUARY 19, 2017, the Pfau Library at California State University, San Bernardino, held a poetry reading and discussion on the upcoming book, *Words of Preservation: A Poets Laureate National Parks Tour*. The Special Collections Department was pleased to welcome the authors, 2005 Texas Poet Laureate Alan Birkelbach and [2010 Texas Poet Laureate Karla K. Morton](#), as they discussed their most recent joint project, which celebrates the 100<sup>th</sup> anniversary of the National Parks System.

Begun in 2016, the 3-year-long project will join poetry and photography together in order to capture a sense of place (emotional, symbolic, and spiritual aspects) of the pair’s tour of nearly all of the 59 national parks.

Birkelbach holds a bachelor of arts degree in English from the University of North Texas and has a literary background in classical poetry. He has published 11 books, his latest being *Waking the Bones*, and is the recipient of several publication awards. He also was awarded a Fellowship Grant from the Writers’ League of Texas and named a Distinguished Poet of Dallas.

Birkelbach was the first to read his selected poems, and he did so with a calm and steady rhythm. He read seven poems in total, ranging from his older works to the upcoming *Words of Preservation*. Regarding his experience with the geothermal public pools in Great Sand Dunes National Park in Colorado, he joked that the coolest pool was for wimps because it reached a meager 103° F. It was instead the Coffin Pool, 119° F, that inspired his

poem since it had the potential to make “...summer ... wonder if people forgot its name.” The author’s voice carried the audience to Colorado, into that pool, and we all felt the heat of it!

Morton holds a journalism degree from Texas A&M University, and is a two-time cancer survivor. She has been featured on NPR, ABC News, CBS News, and Good Morning, Texas. She has published eleven books, including *Redefining Beauty* and *Accidental Origami*. She is a multi-award-winning poet and photographer and a nominee for the National Cowgirl Hall of Fame.

Morton’s voice was soft, yet passionate, and she was able to maintain the flow even through a minor disruption. The most memorable place Morton mentioned also was located in Colorado. Hovenweep National Monument holds a special place for the Puebloans, an ancient Native American culture, and she shared the spirituality of it through her poem. In it, she states that “...we are all animals with one toe hold on this Earth,” emphasizing how all humans are connected through nature.

*Words of Preservation* promises to showcase two-to-three photographs and two-to-three poems about each national park the authors visit. If it is up to the authors, each two-page spread of the book will have a matching poems and photographs in order to enhance the sense of place theme. The authors plan to donate a percentage of the money made from *Words of Preservation* to the National Parks System in order to ensure continued conservation and appreciation for America’s natural beauty. The work should be completed in 2018.

Birkelbach and Morton have worked together professionally throughout their friendship because they both emphasize the sense of place theme in their art. They have been featured in the same antholo-

gies, including *Texas Poets Laureate in the Kitchen*, and have also published together. Their joint work, *No End of Vision: Texas as Seen by Two Laureates*, sparked a traveling poetry-and-photography exhibition featured in museums, galleries, and libraries.

The library currently does not own any of the books from this talented pair, but we can borrow them on your behalf from other libraries through our Interlibrary Loan service. They also are available for purchase online. ❖



## Peacock is published by the

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[Bonnie Petry](#)

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Editor & Graphic Artist

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## The Pacific Review Reading Series Continues!

Jill Vassilakos-Long, Librarian

CSUSB’S LITERARY magazine, *Pacific Review*, publishes challenging fiction, poetry and creative nonfiction from CSUSB students and alumni.

Once or twice a month (usually beginning at 6 p.m. on a Thursday evening) the editors host readings in the Special Collections Department of the Pfau Library. Evenings often include some time for open mic, when members of the audience read their fiction and poetry. Faculty editor, Professor Chad Sweeney, encourages your participation:

Now more than ever we need your voice, your story, your intelligence and honesty, your anxieties and triumphs, your innovations, your unique lens of witness! ... Come share your work or sit back and enjoy your visionary friends!

Everyone is welcome! For specific event dates and times, contact [Sweeney](#), 909-537-5843 or the Special Collections Department, 909-537-4307. ❖

## The Sun Dance, Rediscovered

*Bunny Anglin, Student Assistant*

IN 1978, CONGRESS passed the American Indian Religious Freedom Act (AIRFA, Public Law 95-341) in order to protect the religious and cultural practices of Indigenous Americans. Before this act, it was illegal for Native Americans, for example, those of the Plains Cultures, to conduct important ceremonies such as the Sun Dance. By banning these religious practices, early white Americans hoped to stamp out native cultures—through fear tactics and the demonization of entire peoples—in order to assimilate Native Americans into the Anglo culture.

While working with the Major James McLaughlin Papers microfilm during my internship in the Special Collections Department of the Pfau Library at California State University, San Bernardino, I came across a newspaper photograph taken circa 1936 that depicts what is possibly the first openly-celebrated Sun Dance in the Dakotas since 1879. The caption reads:

An Old American Remedy for Drought: Sioux Indians, gathered at Little Eagle, South Dakota, enact the ceremonial sun dance, designed to bring rain. At the extreme right is the leader of the dance, Chief One Bull, 84-year-old nephew of the late Sitting Bull. The buffalo skull in foreground symbolizes the dry tepees of the tribe.

The Sun Dance includes several traditions that vary among tribes and bands. It has its roots in similar circle dances, and includes several songs and dances that are passed down through the generations. Though not all Sun Dances are the same, they all focus on community healing and community needs. Some traditions associated with Sun Dance ceremonies include fasting, praying with a ceremonial pipe, traditional drums, sacred fires, and sometimes ritualistic piercing. The ceremony is so sacred that full details are not known to outsiders, and out of respect I will not go into further detail in this article.

The United States government instilled such fear into the minds of the Great Plains tribe members that they expected any mention of the Sun Dance to bring about imprisonment—or worse. However, opinions are changing with the growth of the new generation. In a film produced by the organizers and participants of the *Gathering of the Sacred Pipes Sundance* (held in Pipestone, Minnesota, in 2003), interviewees express their desire to reverse



the previous cultural stance on the Sun Dance. Instead of secrecy which leads to mystification and misrepresentation, they would rather present this sacred ritual in honesty and historical accuracy.

Of course, this opinion does not reflect all members of Native American cultures. The Sun Dance is regarded as one of the most sacred and respected ceremonies among the Lakota, Dakota, and Nakota nations. Some within those communities believe that it should remain sealed within the tribes' collective traditions because it has been so sacrilegiously misused for generations by non-natives.

“...possibly the first openly-celebrated Sun Dance since 1879.”

In 1993, U.S. and Canadian Native Americans gathered for the Lakota Summit V, which represented about 40 different tribes and bands of the Lakota. The summit produced a “Declaration of War Against Exploiters of Lakota Spirituality,” and spoke out against “...wannabes, hucksters, cultists, commercial profiteers, and self-styled New Age shamans...” who abuse and desecrate Lakota traditions. As of 2003, traditional spiritual leaders from the Dakota, Lakota, Nakota, and Cheyenne nations support non-natives being banned from sacred altars and rites—especially in regards to the Sun Dance.

According to Dr. James Fenelon, professor of sociology and the director of the Center for Indigenous Peoples Studies here at CSUSB, this photograph validates Lakota oral histories stating that they never stopped celebrating the Sun Dance—even after it was outlawed—and did not, as other tribes describe, have to “relearn” this ceremony by the time of its “revival” in the ‘60s.

Mary Louise Defender Wilson, who honored CSUSB with her presence at the Land, Language, and Indigenous Artistry of the Spoken Word event held in 2016, believes she and her family were present during this 1936 Sun Dance in Little Eagle, though she was too young to participate then.

You may be wondering why the image mentioned above is not reproduced here. Due to its poor quality (a scan from microfilm which is a photograph of an old newspaper clipping), the best way to see it is in person in the Special Collections Department on the fourth floor of the library. If you are interested in taking a look at the the Major James McLaughlin Papers microfilm collection for yourself, please visit us; our staff would love to help you! ❖