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 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!
Fake News, Again
Barbara Quatman, 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 mechanisms.

Quiz: When was this written?

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 21st century.

In the 1980s, journalists and scholars worked 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 suggests that news agencies were complicit in presenting news that favored those with political power (Moyer, 1989, 2005, or 2016).

Very likely as many as a dozen people were now working away on rival versions of what Big Brother had actually said. And presently, when no 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 Pflau 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 host 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 Natischia (philosophy), Rod Metts (communication), and Chern-stin 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.

A 2017 Look at 1984
Gina Schlesselman-Tarango, Librarian

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 (Pacific, 2006, p. 37). 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” (Brain, 2013, p. 83).

The public became engaged and social media provided the forum through which the people who could respond. Digital technology then made it possible for the public to react to traditionally, 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 and that has been packaged and distributed to appear as legitimate news” (Mordhauser). Unscrupulous people, unfiltered 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, 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.”

Kevin Rawlings, Assistant Professor of Communication

Libraries can play a critical role in helping people develop the skills and knowledge necessary to navigate this challenging media landscape and make informed decisions. This spring, we have partnered with the University Diversity Committee’s Yotie Talks to host a three-part, campus-wide program that examines Nineteen Eighty-Four.

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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 BAII Plus financial calculators, bringing the total number to 9.

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 assisted-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 provide multiple modalities for information retention.

For training in the use of these workstations, please contact Christine Fundell, Accessibility Specialist, 909-537-4856, or Leon McNally, 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 108” diagonal screen, and a 135” diagonal screen.

SCANNBOOK 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 Reserve!), 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.

Karla K. Morton and Alan Birckbach 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, Winds of Preservation: A Poet Laureate National Parks Tour. The Special Collections Department was pleased to welcome the authors, 2005 Texas Poet Laureate Alan Birckbach and 2010 Texas Poet Laureate Karla K. Morton, as they discussed their most recent joint project, which celebrates the 100th 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.

Birckbach 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 Walking 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.

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 Redeeming Beauty and Accidental Origami. She is a multi-award winning poet and photographer and a nominee for the National Cowboy 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.

Winds 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 Winds 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.

Birckbach 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-
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.

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 Spiritual-ity,” 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 Major James McLaughlin Papers microfilm collection for yourself, please visit us; our staff would love to help you!