



<http://www.lehman.edu/library/>

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## Faculty Creativity

*Passion is one great force that unleashes creativity because if you're passionate about something, then you're more willing to take risks.*

– Yo-Yo Ma

*We have to continually be jumping off cliffs and developing our wings on the way down.*

– Kurt Vonnegut

Creativity is not a term that one ordinarily associates with librarianship. Yet here in the Leonard Lief Library, we pride ourselves on our creative practice. As Chief Librarian, my charge is to instill the kind of environment that we wish to replicate for our students: one of inquiry, reflective practice, and creative problem solving, engendered by innovative group work. How do we create the kind of culture where faculty and staff are *refreshed*, invigorated by the daily challenges they face, empowered to explore both independent- and group-focused projects? How can we achieve this while simultaneously remaining mission-critical, delivering core services, and not *burning out* in the process?

In this issue of *Biblio-Tech*, we explore the concepts and range of this academic year's theme: *Faculty Creativity*. Even though I used to play Reference Librarian in my undergraduate college library, most of us did not initially aspire to enter this noble profession. Many of us had former lives and careers in a variety of disciplines, a number of them not coincidentally arts and culture related. In this edition, library faculty discusses how their avocations and training in creative writing, sculpture, and even cross-stitching have deepened and enriched their library practice.

Admittedly, I have a bias for recruiting faculty from arts and creative backgrounds. I believe they are best equipped to manage and deliver projects in unexpected and insightful ways, as well as embrace bold new methodologies in approaching library instruction. These strategies, in turn, engage students and inspire the rest of the faculty to take risks, think outside the box, and question long-held assumptions. Recently library faculty has been grappling with the new *ACRL Framework for Information Literacy for Higher Education* (<http://www.ala.org/acrl/standards/ilframework>), which – rather than being restrictive or overwhelming – has been encouraging us to rethink our practice, relationships with discipline faculty, and conversations with students in exciting and stimulating ways.

My background is in performing arts, and it has been observed that I run the Library – for better or worse – like a performing arts center. In addition to our customary services of collections, resources, and research support, we sponsor lectures, readings, exhibits, and film screenings. Why? Well, not only is it fun, but we view libraries as a critical component of the nation's cultural fabric of museums, concert halls, and historical societies.

(Continued on page 2)

## Faculty Creativity (cont.)

How has my experience in performing arts influenced my practice as a librarian? At Yale Drama School, we offered 90 productions a year. They had to adhere to a strict budget and open on time. Most importantly, production work was team-based. Everyone had a specialty – from designing sets, tearing tickets, and cleaning the theatre – and had to work in concert with mutual respect in order to achieve something larger than all of us.

This is how we operate in the Leonard Lief Library. Stewarding the world’s recorded knowledge is a worthy and humbling charge, and we work collaboratively – and *creatively* – to access, distribute, interpret, and preserve it. And like the theatre – we need an audience – *you!* – to partner with us in our shared experience of learning.

Kenneth Schlesinger  
Chief Librarian

## Academic Works: The Place for Your Creative Work

CUNY’s Office of Library Services recently launched an institutional repository called *CUNY Academic Works* (<http://academicworks.cuny.edu>). It is comprised of repositories for each CUNY campus, managed by the library on each campus. Therefore, the repository is a searchable collection of the university’s scholarly output, as well as a showcase for each campus’ scholarship made visible to the world through the Internet.

How can faculty, staff, and students be part of this exciting new venture? It’s a simple process to upload publications, presentations, image and media files – virtually any type of digital file containing research and scholarship. Take a look at the materials in *Academic Works at Lehman* ([http://academicworks.cuny.edu/le\\_pubs/](http://academicworks.cuny.edu/le_pubs/)) so far – and view a dynamic map showing in real time where Lehman faculty papers are being read around the world! Below are answers to frequently asked questions about *Academic Works*.

### What types of work are included in *Academic Works*?

- This repository encompasses a full range of scholarship, including: faculty research, such as articles and conference presentations; educational materials (Open Educational Resources, links to videos, etc.); art and musical works; student work such as theses, dissertations, and research published with faculty; and federally funded scientific research publications, including datasets.
- While the repository is designed for completed scholarship (not works in progress), pre-publication versions of accepted manuscripts (if allowed by the publisher) are accepted.



### What are the advantages of submitting to *Academic Works*?

- Increased discoverability of your work through search engines such as Google, Google Scholar, and Bing is a significant advantage. Your work will be available and freely accessible to a broader public, including re-searchers around the world who may have limited access to scholarly publications.
- As part of the Lehman/CUNY community, your research will enhance the academic reputation of our institutions, helping to recruit and retain distinguished faculty.

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## Academic Works: The Place for Your Creative Work (cont.)

- Increased citation of your work due to broader (and possibly earlier) exposure.
- Contributing to the repository will make it easier for colleagues within and outside CUNY to identify you as a potential collaborator.
- Library faculty is ready to help you navigate through authors' rights issues. Please contact Madeline Cohen ([Madeline.Cohen@lehman.cuny.edu](mailto:Madeline.Cohen@lehman.cuny.edu)), or Jennifer Poggiali ([Jennifer.Poggiali@lehman.cuny.edu](mailto:Jennifer.Poggiali@lehman.cuny.edu)).

### How do I know if I have the rights to my work?

- Any creator who submits work to *Academic Works* must either hold copyright to the work or permission of the copyright holder to place the work in the repository. Many publishers allow authors to "self-archive" their works in an institutional repository. To find out the policy of a specific publisher or journal, check SHERPA/RoMEO (<http://www.sherpa.ac.uk/romeo/>), which provides summaries of permissions that are normally given as part of each publisher's copyright transfer agreement.

### I like this idea, but how can I get help reviewing my CV and learning how to upload my publications?

- Leonard Lief Library has a Scholarly Communications Committee. We will be happy to assist by undertaking individual CV reviews and scheduling Upload-a-Thons for groups to upload their publications.

The Library is committed to populating *Academic Works* with the exemplary scholarship and creative work of the Lehman community, so that individual scholars and Lehman gain increased recognition in the broad realm of academic research and scholarship.

*Madeline Cohen*

## Libraries and the Life of the Creative Mind

The library is to the writer what the museum is to the painter: it is where the writer goes to learn the mystery of her art. While a professor of creative writing may like to take credit for the success of his students, the real work of becoming a novelist or poet is found in long and careful reading. Perhaps this is why so many writers have found themselves working in libraries, including those in CUNY.

Callimachus (3<sup>rd</sup> century BCE) developed his erudite style while organizing and cataloging manuscripts in the Library of Alexandria. Marianne Moore, whose poems at times have the ring of research papers, worked in the New York Public Library system and certainly drew on texts she found there.

But while libraries can be seen as providing creative stimuli for writers such as Callimachus or Moore, writers who work in libraries have also brought their creativity into play in their work as librarians. Many of us may be familiar with Archibald MacLeish's reorganization of the Library of Congress when it was under his direction in the 1940s. Fewer may be aware that the British poet Philip Larkin published papers on library-related topics while serving as the University Librarian at University of Hull, in addition to composing some of the greatest poems of the 20<sup>th</sup> century.

At CUNY Graduate Center Library, Shawn(ta) Smith-Cruz brings her creativity to build bridges between New York's

public libraries and CUNY. Shawn, who holds an MFA in addition to her library science degree, writes creative non-fiction and also runs a small press devoted to publishing works by queer women of color.

Helen Georgas at Brooklyn College is similarly credentialed. While establishing herself as a respected scholar in various areas of librarianship, she has co-edited the equally respected online literary journal *Underwater New York*, devoted to publishing prose and poetry inspired by New York's many waterways. Librarian Chris Tuthill teaches courses through Baruch's library, and has produced scholarship in librarianship and literature. He's also a fiction writer who has published tales of the uncanny with Myth Ink Books.

"I am and ever have been, a great reader, and have read almost everything – a library cormorant," Samuel Taylor Coleridge wrote. "In short, I seldom read except to amuse myself, and I am always reading." For Coleridge, to amuse oneself through reading – to be a library cormorant – was not to while away the time in idle fancy. It was to court the muse. While space permits me only to mention here this handful of writers among us, let us take time to celebrate all the librarians in the CUNY libraries who serve the muses and make working at CUNY so inspiring.

*Robert Farrell*

## Sculptor/Librarian

I have been reflecting on how my creative work as a sculptor impacts my practice as a librarian. Though I recently completed advanced studies in Digital Libraries, my approach to librarianship calls upon a liberal arts education – seeing multiple endeavors in broad context.

Someone who poses a research question may have a very specific answer in mind, but unless one approaches that question from multiple perspectives, an appropriate answer or avenue may be missed in the rush to provide confirmation of something that is already known. In my primary method of sculpting – direct carving – I enter my research process with initial goals or ideas in mind, but am open to shifting from abstract to figurative, to rotating a piece from horizontal to vertical, to crafting a smooth or rough finish, or any combination of possibilities. Changing course with the discovery process does not imply a lack of discipline; rather, it embodies embracing creative and previously-unimagined turns that promise to contribute to the end goal of producing a sculpture.

In creating *Tool Sharpening* (2000), I did not insist on a specific composition at the outset, so was able to let the piece evolve in a way that permitted the unusual colors of its wood grain to emerge. On the outside rings of the



Lerski, M. (2015). *Tool Sharpening*. Retrieved from [www.lerskiart.com](http://www.lerskiart.com)



Lerski, M. (2015). *Gratitude*. Retrieved from [www.lerskiart.com](http://www.lerskiart.com)

acacia wood, the light color did not immediately reveal the multiple darker tones inside. As I carved, I was able to shape both form and color – not always the case when working with one color of, say, marble.

Even with apparently plain marble, however, interesting veins of grey can at times emerge and be included in the composition. For instance, the black and grey within *Gratitude* (2009) served to accentuate the upward flame-like movement in this piece created in memory of my mother.

Unlike a hypothesis formulated under a deadline, I often allow a sculpture to cure, waiting for the unresolved pieces -in-process to develop. This permits me to step back and respect the intrinsic nature of a piece of wood or stone, rather than imposing a form or movement on it. An understanding of and respect for this type of inductive process is helpful even when working with deliberately deductive research methods. When guiding a student through the steps of researching a paper, if the evidence that arises from primary documents or peer reviewed documents contradicts an initial hypothesis, I can encourage the student to disprove his initial theory or pursue other avenues discovered or illuminated by this new

*(Continued on page 5)*

## Sculptor/Librarian (cont.)

information. This is another reason to encourage students to begin their research projects early in the semester – to leave them time to consider a question from multiple angles and in the context of multiple sources.

When I work with faculty or students, I call upon my artistic experience, my training as a librarian and my background advising clients in the financial world. Librarians learn in their graduate studies to approach reference questions with an open mind, hearing precisely what the patron asks, but also listening for what she may not be articulating. A very simple example is when a patron asks for a book on a specific topic. She may be requesting a book simply out of habit, not because she is uninterested in conference proceedings, journal articles, newspaper stories, or primary documents on the subject. This

## Stand Up!

Studies and related news articles have pointed to the negative impact of prolonged sitting on health and morbidity (see, for example, <http://bit.ly/1QfrsUX>). This news concerned many of us at the Library. Library faculty and staff may juggle diverse demands and multiple projects – not to mention two or three reference questions at a time – but we do much of this dynamic work while seated. While we may have active intellectual lives, they are not necessarily physically active.

To counteract the negative effects of prolonged sitting, two library faculty have redefined their office spaces in creative and hopefully healthy ways. Rebecca Arzola led the way. Placing her monitor and keyboard on two inexpensive Ikea side tables, Rebecca created a standing workstation to facilitate her use of the slow-moving Rebel Treadmill 1000, which lives discreetly behind her desk. In this way, Rebecca can keep her legs moving while she types!

Robert Farrell followed suit, purchasing a standing desk from Varidesk. This device allows him to quickly and easily lower his computer monitor and keyboard from standing to sitting height, a convenient feature when he needs to meet with faculty or simply rest his weary feet.

Both Rebecca and Robert made an investment in their health by purchasing the equipment needed for their standing desks, but we hope employers and health insurers will soon perceive the benefits of supplying workers with standing desk solutions. In fact, Lehman Building and Grounds recently loaned Rebecca a Varidesk

illustrates how listening to what may lie beneath the surface can facilitate both more thorough and creative approaches to emerge.

During times of deadlines or uncertainty, one's first instinct as a librarian may be to step in and tell students precisely how to navigate resources, formulate a thesis, or adapt a topic – just as one's instinct as a sculptor may be to impose a form on one's materials. But like a good teacher, a librarian should strive to enable individuals to make the learning process their own. I hope students leave a reference encounter with a course of action that has roots in and offshoots from their own integrity and developing selves.

*Martha Lerski*

for her to test. Not so lucky? You may wish to try a cheaper alternative: a timer app such as StandApp (iPhone, iPad), Twenty (Android), and the amusing StretchClock (desktop app and browser plugin), as well as fitness trackers like FitBit, will all remind you to get up and shake a leg on a regular basis.

*Jennifer Poggiali*



Rebecca Arzola, with her treadmill and loaner Varidesk.

## Creativity and Technology Detox



Ahipara, New Zealand, April 2015. Photo: Stefanie Havelka.

The Library's theme for 2015-16 is Faculty Creativity. Sounds great, right? But the problem with creativity is that it cannot be switched on and off.

Let's ponder two questions: First, what is creativity? And, second, what can we do to nurture and foster it?

Answering the first question could take days of argument, but the *Psychology of Classroom Learning: An Encyclopedia* defines creativity as "shaping novel possibilities using [one's] imagination, [and] recognizing the originality and value of outcomes that are thus generated." As Chief Librarian Kenneth Schlesinger writes, "I've come to realize that the compromised budgetary environment of a public institution actually inspires us to become more innovative, strategic, and nimble in our performance."

There are four keywords in the above quotes that speak to me: imagination, originality, inspiration, and innovation. Transferring these grand words into actual ideas, projects, or services for the library is not easily achieved – especially when day-to-day duties interfere with the ability to be creative.

### Valerie Bauer Joins Library as New Circulation Assistant

Welcome to Valerie Bauer as our new Access Services Assistant. Starting at CUNY four years ago, she divided her time at Baruch College between the Library's Circulation division and Undergraduate Admissions.

A native Ohioan, Valerie has a B.A. in Psychology from Kent State University. She is currently taking graduate courses in Geographic Information Systems at Lehman. Her interest in geography stems from three years of volunteering with the Jolly Rovers, a trail crew that specializes in trail preservation and wilderness stone work.

Valerie is happy to be back in an academic library and looks forward to continuing her graduate studies.

Which leads me to the second question: Is there anything you can do in your daily work and life to foster and nurture creativity?

I believe that creativity can only flourish when minds are given time to rest. I know this is a challenge for people in all vocations today since we are so accustomed to being constantly "on" (and, of course, online). "Detoxing" from my office e-mail, leaving my phone turned off and in my pocket, or shutting down the computer for the day has certainly helped me to become more creative again. I challenge you to detox (just a little bit at a time) from technology. If you don't know how to do a digital detox, I recommend the following articles:

7 Tips for a Technology Detox  
(<https://www.psychologytoday.com/blog/hope-relationships/201403/7-tips-technology-detox>)

How to Do a Digital Detox  
(<http://onforb.es/1oWPI5O>)

Learn to Embrace the Digital Detox  
(<http://www.wsj.com/articles/learn-to-embrace-the-digital-detox-1420125445>)

The next time you are facing a creative lull, I recommend turning off your computer or leaving your phone at home. Go for a walk in your neighborhood, chat with a co-worker, meet a friend and have a face-to-face conversation, read a print book, or goof around with your kids or friends. It might do wonders for your mind—and for your creativity.

*Stefanie Havelka*

*Stephen Walker*



## Discovering Our Landmarks

2015 marks the 50th anniversary of the passage of the 1965 NYC Landmarks Law. The Bronx can proudly claim many landmark designations by the NYC Landmarks Preservation Commission, and even has sites recognized by the National Register of Historic Places.

Lehman College Art Gallery's mobile website, *Bronx Architecture*, offers us an opportunity to explore descriptive essays and images of over 100 worthy Bronx sites for their landmark status or architectural merits. These locations include: early houses and mansions; churches; apartment buildings and developments; armories; courts; libraries; bridges; and educational institutions. Highlights include: Yankee Stadium; Bronx Museum of the Arts; the colonial Van Cortlandt Mansion; Art Deco-style apartment buildings on the Grand Concourse; the Parkchester community; Lehman's APEX; and even our nearby neighbor, the Kingsbridge Armory.

Library faculty assisted with *Bronx Architecture*, providing background information and narratives for a number of the sites. Enhancing user experience with the Web-based guide are its architects' biographies, architectural glossary, neighborhood histories and walking tours, and teacher-designed lesson plans.

Commemoration of the NYC Landmarks Law anniversary will extend into next year. From February 8 – April 23, 2016, the Art Gallery will host the traveling exhibit, *Landmarks of New York*, organized by both the Historic Landmark Preservation Center and the NYC Landmarks50 Alliance.

*Janet Butler Munch*



Kingsbridge Armory. Courtesy of Kareema Hussein and Tom Stoelker.



APEX, Lehman College, CUNY. Courtesy of Kareema Hussein.



Parkchester. Courtesy of Lehman College Art Gallery.



Yankee Stadium (rebuilt 2009). Courtesy of Joshua Hoeltzel.



"Fish Building," Grand Concourse. Courtesy of the Lehman College Art Gallery.

## Financial Literacy and Government Information

Are there creative ways to solve debt and financial issues? Suze Orman, Robert T. Kiyosaki, or a financial consultant might be able to tell you specific ways. Another solution is to become financially literate by consulting government resources. Financial literacy is a helpful and important way to be involved with your money – a relationship you need to tend to, appreciate, and work at to understand. You *could* try a minimalist lifestyle – or monitor your spending habits now to see what’s really happening.

Have you seen the film *Glengarry Glen Ross*? When Alec Baldwin, a top salesman, is brought in to “motivate” the other sellers, he famously tells them, “Always be closing!” That brings to mind that one should always be closing in on spending habits. Analyze your budget and evaluate what you earn and how you spend it. Visualize today what your future financial well being will look like tomorrow. Saving and Investing for Students (<http://www.sec.gov/investor/pubs/savings-investing-for-students.pdf>) will help you define your dreams for financial security.

Creating a practical budget will inform you how much personal spending money you need. Sit down and write a list of items that you pay monthly. You can use the list on page 4 of the *Consumer Almanac* (<http://www.afsaef.org/>

[pdf/2006ConsumerAlmanac2.pdf](http://www.afsaef.org/pdf/2006ConsumerAlmanac2.pdf)), then take a moment to chart out payments and debts that you accrue. Seeing the actual numbers written down is the first step to creating a budget.

If this gets to be too much, try *Coping with Debt* (<http://www.consumer.ftc.gov/articles/0150-coping-debt>). There is light at the end of the debt tunnel, but you need to list your expenses. Avoiding your expenses means ignoring an increasing APR on your credit cards, possible late fees, compromised credit record, as well as a growing sense of uncertainty. By stabilizing your financial matters, you will be ready for that rainy day.

[Publications.usa.gov](http://www.Publications.usa.gov) provides downloadable fact sheets and publications on financial literacy. Review information on credit reports, college debt, bank accounts, and identity theft, in English and Spanish (<http://tinyurl.com/nodynbz>). Don’t overlook expenses like song and app downloads, your daily Starbucks fix, and annual Amazon Prime membership. Every dollar counts, so be sure to count every dollar!

*Rebecca Arzola*

## Tinkering in the Library: Makerspaces Enable Student Collaboration and Independent Creativity

Makerspaces were reportedly a hot topic at the annual American Library Association conference this past June. A makerspace is a space developed or intended for either group or individual creative projects. While the majority of library makerspaces are in public libraries, makerspaces are also appearing in academic libraries.

Makerspace technology varies in each library setting. One benefit is that students can share technology that might be impossible to purchase on their own. These spaces also give students exposure to new technologies. Some spaces have 3-D printers, data visualization technologies, media production, app developing software, and geographical information systems (GIS). Students who access library makerspaces might collaborate with a group of students on an assignment to make presentation websites, podcasts, maps, robots, or 3-D prototypes.

The mission of an academic library makerspace might be to promote collaborative work, help students learn about

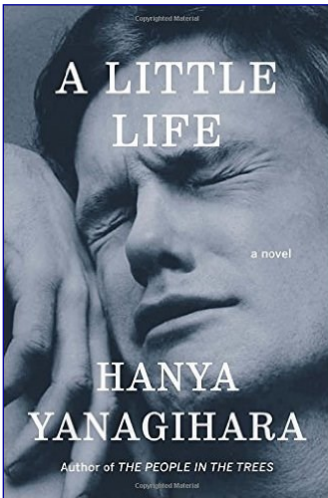
new technologies, or support students as they develop new technological skills. Some academic libraries opt for lower-tech spaces used by students for collaborative projects. Libraries may adapt their makerspaces for instruction, while others may allow students to reserve them as they would a study room. Academic libraries have developed makerspace instruction and programming to help students learn how to use specific software or equipment. Projects created in the makerspace are celebrated through exhibitions and presentations.

As Caitlin A. Bagley writes in her book, *Makerspaces: Top Trailblazing Projects*, “Libraries are community centers, and we should think of makerspaces as places for our communities to gather and learn how to create and build together as a community.”

*Alison Lehner-Quam*



## I Can't Go On, I'll Go On



*A Little Life*  
by Hanya Yanagihara  
Doubleday, 2015. 720 pages

Hanya Yanagihara's *A Little Life*, recently named a finalist for both the National Book Award and Man Booker Prize, is the epic tale of four college friends – JB, Jude, Malcolm, and Willem – following the vicissitudes of the journey of their eventful lives over the following three decades. Given

the sweep of time involved, it stylistically conjures up the great 19th century novels of Balzac, Dickens, and Dostoyevsky. But it is a very American story. Cross-racial and along the spectrum of sexual identity, we watch as they all evolve, somewhat improbably, into fame: JB as a portrait painter, Jude as a corporate litigator, Malcolm as an architect, and Willem as a renowned film actor. Organized into eight sections – each jumping five years forward in time – this chronicle, at times exhaustive and exhausting in intimate detail, though captivating, is still perhaps 200 pages too long.

*A Little Life* is not for the timid and fainthearted. It involves – sometimes with unflinching detail – child physical and sexual abuse, self-abuse, dysfunction, and addiction, accompanied by their attendant responses of despair, denial, and resilience. It primarily examines the friendship of Willem Ragnarsson and Jude St. Francis, a name laden with Christian symbolism. Jude is a seemingly Job-like figure of infinite suffering, yet blessed with a brilliant

analytical mind, mathematical facility, and musical talent. He is complex, tormented, reticent, and ultimately unknowable.

One of the compelling aspects of this book is that all the characters are high-achieving and on top of their game. They are passionate – one might say, obsessed – with their work, but it's demonstrated to demand incredible discipline, long hours, and personal sacrifices in terms of maintaining relationships. But these lifelong friends, who have their share of misunderstandings and fallings out, remain curious, supportive, and still in awe of the achievements of their colleagues.

Accordingly, Hanagihara explores male friendships – father-son, colleagues, intimate relations – in a profound and unprecedented way. Unfortunately, we rarely encounter novels or serious films that depict the emotional and sustaining side of male relationships. Not surprisingly, it is a woman writer who can share this unique perspective with us.

This fraught narrative represents a world of polarities and extremes: good and evil, cruelty and kindness, violence and beauty, joy and despair. What it offers as solace is the strength of friendship and family, as well as undervalued and often overlooked pleasures of daily life: watching the colors of a sunset from a Manhattan rooftop; lying in bed talking with one's partner; a moonlight tour of the Alhambra; plunging into a country pond at night; the carpet of wildflowers on a forest floor.

*Kenneth Schlesinger*

## Library Hosts Innovation Event on *Academic Works*



On November 4, the Library hosted an event on CUNY's institutional repository, *Academic Works* (see page 2).

Speakers provided a rich program covering diverse aspects of scholarly communication, including authors' rights, open access mandates, and submitting to *Academic Works*.

L to r: Jennifer Poggiali, Madeline Cohen, Jill Cirasella (Graduate Center), Megan Wacha (Office of Library Services), and Saeedah Hickman (Research and Sponsored Programs).

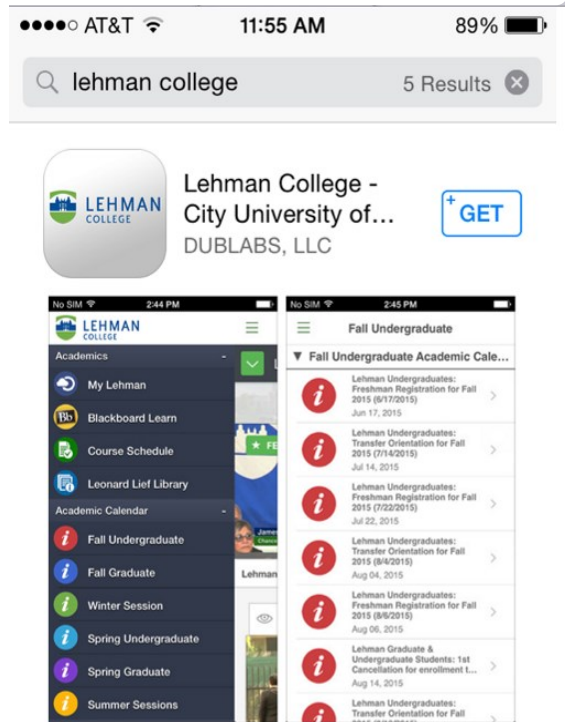
## Lehman Mobile Central

Just in time for the fall semester, Lehman College released its own app, a joint collaboration between Web Team (David Stevens and Rasun Williams), Student Affairs Division, and Enrollment Management. You can download the app by searching for Lehman College via the App Store (iPhone/iPads) or Google Play (Android).

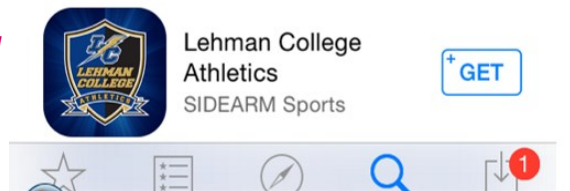
According to David Stevens, "This beta release of our new mobile app streamlines access to critical systems that students need on a daily basis, and the My Lehman module is the first step in providing a genuine personalized digital experience for our students." Some of the app features are: access to the academic calendar; course schedule; directory; maps and directions; College news; and events.

No college app is complete without a library component. Our mobile services are prominently featured. Students and faculty can use our discovery service, OneSearch, to find articles, eBooks, and books, Ask a Librarian for help, or watch an online video tutorial – all conveniently from a mobile device.

So, go ahead and give it a try! (<http://www.lehman.edu/itr/mobile-central.php>). We welcome your feedback and suggestions.



*Stefanie Havelka*



## Kudos to Our Senior Faculty

Congratulations to two longtime faculty members. In 2015, Janet Butler Munch (below, left) was promoted to Professor and Robert Farrell (right) received tenure and promotion to Associate Professor. We commend their expertise, hard work, and service.



## Faculty Professional Activities

### **MADLINE COHEN and JENNIFER POGGIALI**

Awarded a Cycle 46 PSC-CUNY Research Award, “The Effect of Flipped Classroom Information Literacy Instruction on Student Learning in Business Management Classes.”

### **MADLINE COHEN, ALISON LEHNER-QUAM, and ROBIN WRIGHT**

Led the workshop, “Engage Students Through Flipped Classroom Strategies: A Lesson Planning Lab,” at the Connecticut Information Literacy Conference in May.

Led a Pre-Conference Workshop, “Engage Students Through Flipped Instruction: A Lesson Creation Lab,” at the 2015 SUNYLA (State University of New York Librarians Association) Conference in Purchase, NY in June.

### **ROBERT FARRELL**

Presented “Why I Love OneSearch in the IL Learning Environment” for John Jay College library faculty in September.

Presented “Theory and Practice in Freshman Instruction” at the METRO Bibliographic Instruction Special Interest Group in October.

Invited to participate in discussion of middle management issues by the ACRL/NY Management and Leadership Development Discussion Group in November.

### **JANET BUTLER MUNCH**

Spoke about her book, *Bronx Faces and Voices: Sixteen Stories of Courage and Commitment*, at Pratt Institute’s Alumni Writing Exhibition and Reading in September.

Led a discussion of *Academy Street* for the CUNY Irish-American Studies Institute Book Club at CUNY Graduate Center in October.

Presented “PSC-CUNY Grants: A Reviewer’s Perspective” for the LACUNY Professional Development Committee at CUNY Graduate Center in November.

Presented “Community Building at the Amalgamated Housing Cooperative” at the Researching New York Conference at SUNY Albany in November.

### **JENNIFER POGGIALI and Amy Ballmer (FIT)**

Presented “Opening Up *Avalanche*: Collaborating to Create an Open Access, Open Source Index” at the 2015 SUNYLA Conference in Purchase, NY in June.

Presented “Avalanche: An Open Source, Open Access Index” at the Fall 2015 Code4LibNYC meeting at METRO.

Officially launched Avalanche Index, an index to the 1970s avant-garde artists’ magazine, *Avalanche*, at <http://avalancheindex.org>.

### **KENNETH SCHLESINGER**

Edited *State of the Profession: Performing Arts Librarianship in the 21<sup>st</sup> Century*, part of Theatre Library Association’s Performing Arts Resources series.

Served as Project Participant for Strengthening Living Archives: A National Forum at Library of Congress in November.

### **ROBIN WRIGHT and Latrina Keith (Albert Einstein College of Medicine)**

Presented “Wearable Technology: Everything You Wanted to Know But Were Afraid to Ask” at the 2015 MEDLI (Medical and Scientific Libraries of Long Island) spring meeting at Farmingdale Public Library in June.

Presented “Wearable Technology: If the Tech Fits, Wear It” at TechTime, a webinar of the Middle Atlantic Region of National Network of Libraries of Medicine in October.

## Cross-Stitching Librarian

Many librarians have artistic lives that aren't discussed or celebrated in the workplace. Here at Lehman, we have a sculptor, two poets, and a former costume designer. Jennifer King, Acting Head of Technical Services, is skilled at cross-stitch. Here are a few words from her on the subject, and images of some of her lovely creations.

*I started cross-stitching as a child and have continued to enjoy this pastime as an adult. My pieces have been selected as the Best of Class for 2014 and 2015 at the Yorktown Grange Fair. I also stitched a piece called "Pretty Little New York" for my colleague Stefanie Havelka.*



*Little Sweeper Girl*, by Jennifer King, was Best of Class in Needlework at the Yorktown Grange Fair.



*Pretty Little New York*, by Jennifer King.

### Biblio-Tech

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For previous issues, see:  
<http://www.lehman.edu/library/newsletter.php>

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### Fall 2015 Hours

#### Fall Hours:

Monday – Thursday	8:00 a.m. – 10:45 p.m.
Friday	8:00 a.m. – 8:45 p.m.
Saturday	11:00 a.m. – 8:45 p.m.
Sunday	11:00 a.m. – 7:45 p.m.

#### Extended Hours:

December 14 - 22	Open until midnight
December 23	Open until 10:45 p.m.

#### Intersession Hours (December 26 – January 25):

Monday – Friday	8:00 a.m. – 4:45 p.m.
Saturday and Sunday	CLOSED

#### Closed:

December 24-27	Winter Recess
December 31	New Years Eve
January 1, 2016	New Years Day

<http://www.lehman.edu/library/library-hours.php>

Hours are subject to change.  
Call for current schedule: 718-960-7766.