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Create a fun coding camp at your library where attendees can learn about algorithms, design games, and write in binary code. Read how the Clearwater Library Public Library System created its first CoderDojo Winter Camp that not only taught students about coding, but began a lifelong love for their local library.

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**Volunteer at the Florida Library Association Conference!**



You can help out with a variety of positions including:

- Registration Desk
- Room Monitor
- Book Donations
- Silent Auction Set-up and Cleanup
- President's Reception
- Photographer
- Greeter

Register to volunteer online:

<http://www.signupgenius.com/go/10c094aadaf2fa5fb6-fla2017>



Send articles for *Florida Libraries* to Editor Maria Gebhardt, Broward County Public Schools, [maria@fla@gmail.com](mailto:maria@fla@gmail.com) by January 7 for the Spring issue; July 15 for the Fall issue.

## Message from the President

Click on the image below to see a personal message from the Florida Library Association President Elana Karshmer as she shares her enthusiasm for this year's conference with the theme of Essential 2 Education. Elana mentions not to miss all of the inventive programs at this year's conference and the opportunities to network, plus the always anticipated President's Reception with a fun theme of the 1980s.



# 10 Reasons You Should Attend the FLA Conference May 10 - 12, 2017

## 1: Location

The conference is centrally located at the Caribe Royale Orlando with everything on-site and luxury amenities. In addition to free parking, guests can enjoy in-room microwaves and refrigerators, fully equipped gym, outdoor pool and much more.



## 2: Keynote Speaker: Toni Tipton-Martin

Get ready for a great start to the conference! This year's keynote speaker is Toni Tipton-Martin, award-winning food and nutrition journalist and community activist, and author of *The Jemima Code: Two Centuries of African American Cookbooks*.

## 3: Networking

This is your chance to meet professionals from all types of libraries throughout the state of Florida.



## 4: Get Social

**#FLACON2017**



Stay connected throughout the entire conference on social media. Post information about your favorite speakers or take a selfie with other library professionals. Use the conference hashtag, #FLACON2017, so everyone can see what a great time you are having at the Florida Library Association Conference!

## 5: Show Your Alumni Pride

Catch up with old classmates and former professors at the alumni receptions for Florida State University and University of South Florida on Wednesday night from 6:30 to 8 p.m.



# Plan Your Day at the Conference with the FLA Website



Visit the Florida Library Association website, [www.flalib.org](http://www.flalib.org), to learn about the outstanding speakers, breakout sessions and much more at this year's annual conference. Click on the 2017 Annual Conference Quick Links with the following information highlighted below.

## 2017 FLA Annual Conference Highlights:

- Don't miss the biography for keynote speaker Toni Tipton-Martin.
- Learn about the Preconference: Advocacy Bootcamp with speakers James LaRue, director of ALA's Office for Intellectual Freedom and Marci Merola, director of ALA's Office for Library Advocacy.

## Conference Hotel:

- The Caribe Royale now includes free Wifi in the meeting space.
- Rooms include amenities such as a refrigerator and microwave plus the resort fee is waived for conference attendees.

## Schedule of Events:

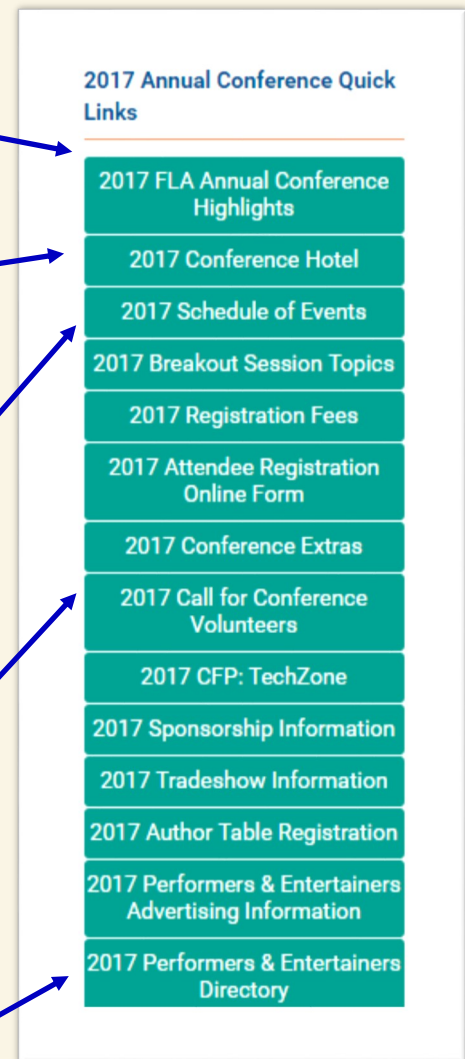
- See the list of events for each day of the conference from Tuesday, May 9 through Friday, May 12, 2017.
- View breakout sessions to note which ones you are interested in attending and find out what authors are going to be at the author tables.

## Call for Conference Volunteers:

- See what opportunities to volunteer are available and sign up online.

## 2017 Performers & Entertainers Directory:

- Don't miss the extensive Performers' Showcase Online Directory! Find great performers and entertainers for summer reading, special events and much more.



# Conference Checklist



Don't miss out on all of the things you can do at the FLA Conference this year. Use this checklist to keep track of everything:

- Pre-Conference Session: Advocacy Bootcamp (Included with your conference registration).
- Opening Session.
- Breakout sessions – more than sixty professional development breakout sessions in topics such as advocacy & fundraising, career & personal development, information literacy, outreach and technology.
- Check out the exhibit hall with lots of vendors and enjoy brief complimentary wellness services.
- Alumni Receptions.
- President's Reception, Scholarship Silent Auction and Wine/Beer Toss.
- Poster Sessions.
- Lightning Rounds.
- Adult and Children's Performer's Showcase.
- TechZone.
- Mystery Writer's Breakfast (must register to attend).
- Friend's Day! Enjoy lunch with library Friends and Board Members.
- Closing session that includes lunch.
- Conference Extras! Yoga, after-hours social events, and don't forget to purchase your conference t-shirt!



# Help for Our Friends



By Faye C. Roberts

**W**here would we be without friends—Friends of the Library? Not only do Friends groups raise money for equipment, programs and services unsupported by the library’s usual budget, they also promote the library and literacy throughout the community. Friends are a key voice telling the library’s story to elected officials and other decision makers.

Unfortunately, sometimes Friends groups struggle to carry out essential tasks of self-governance. Those struggles weaken the organization and can reflect negatively on the library it supports.

While libraries depend on their Friends, sometimes those Friends need a helping hand. Most Florida Friends groups are all-volunteer organizations (AVOs) with no paid staff. When a job needs to be done, board members often step in to help with hands-on tasks. It’s easy for the line between the board’s governing role and the role of volunteer workers to become blurred. In other cases, workers may be willing to help with tasks, but lack information on the board’s legal responsibilities.

This article addresses issues of board responsibility as well as legal requirements and tax questions that frequently puzzle Florida Friends groups and other AVOs. The article and the table that follows identify online resources—

including Florida-specific references—with solid information for Friends groups. Of course this can’t substitute for professional advice, so be sure to consult a qualified attorney or CPA regarding specifics.

## **What’s the board supposed to do?**

When members wear different hats, such as those of board service and volunteering, it’s easy to become confused about roles. These links are useful for those who want to better understand the board’s responsibilities.

*All Hands on Board: The Board of Directors in an All-Volunteer Organization*, by Jan Masaoka, BoardSource (1999)

[http://www.impactfoundry.org/sites/main/files/file-attachments/all\\_hands\\_on.pdf](http://www.impactfoundry.org/sites/main/files/file-attachments/all_hands_on.pdf)

Friends groups—as well as sports leagues, neighborhood associations, service clubs and volunteer fire departments—will find value in this downloadable, 20-page booklet. In easy-to-read fashion, it explains the ten essential functions common to every group’s governing body.

Blue Avocado—“Boards of All-Volunteer Organizations”

<http://blueavocado.org/content/boards-all-volunteer-organizations>

This article describes the challenges faced by AVOs of all types and offers suggestions for tackling those challenges. *Blue Avocado* is a semi-monthly newsletter of practical articles published by American Nonprofits. Subscriptions are free.

BoardSource—“Fundamental Topics of Nonprofit Board Service”

<https://www.boardsource.org/eweb/DynamicPage.aspx?webcode=BDSCommunityRsc>

BoardSource is a well-known and highly credible source for information and training for nonprofit boards. Although many of its resources are available only to members, this section of its website offers free guides to basic issues of governance.

### **When your Friends group is struggling**

“Is There Hope for Auxiliaries?” by Susan J. Ellis, Energize, Inc.

<https://www.energizeinc.com/art/there-hope-auxiliaries>

Friends groups, like auxiliaries and other groups that exist primarily to provide support for an institution’s programs and services, can hit rough patches. There’s good news when groups use these suggestions to redefine their focus and clarify roles.

### **Help from United for Libraries**

United for Libraries

<http://www.ala.org/united/friends>

Of special note is United for Libraries, the arm of the American Library Association that reaches out to Friends groups, library foundations and trustees. This site provides free, downloadable articles about starting or revitalizing Friends groups for public, school and academic libraries.



Additional resources are available for paid members. Annual dues for Friends groups range from \$50 to \$125, depending on the group’s size. Member-only resources include “Toolkits” which are documents in PDF on topics such as selling books online, recruiting baby boomers, and incorporating and tax exempting procedures. Also available for members are links to webinars on advocacy and access to the full text of two publications, *101+ Great Ideas for Libraries and Friends* and *Even More Great Ideas for Libraries and Friends*.

### **Legal and tax basics for Florida Friends**

Friends groups often have questions about legal requirements. While it’s always advisable to consult with an attorney or tax professional, the chart on pages 11 and 12 provides basic answers to frequently asked questions about legal and tax issues affecting Florida Friends. These questions include exemption from federal income tax as well as Florida-specific questions of incorporating and annual reporting, registering to ask for donations, and collecting and paying sales tax.

## Legal and Tax Questions: A Quick Guide for Florida Friends Groups

Not-for-profit charitable and educational groups like Friends of Library organizations do not automatically qualify for state or federal tax exemptions. Nonprofit status, conferred by the state where it is incorporated, makes an organization eligible for certain benefits within the state—benefits such as exemption from paying state sales tax or property tax.

Becoming a nonprofit organization at the state level does not automatically grant an organization exemption from federal income tax. The U.S. Internal Revenue Service must approve applications for income tax exemption.

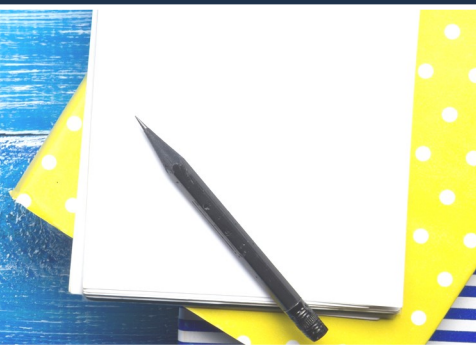
To learn about state and federal requirements and how they apply to your organization, contact the appropriate agency and consult your legal and tax advisers. Links in this table were active at the time of publication of this article.

If your organization needs to...	Contact this agency	And please note...
<b>Register as a Corporation in Florida</b>	Florida Dept. of State, Division of Corporations Phone: 850-245-6056 <a href="http://sunbiz.org/">http://sunbiz.org/</a>	Annual Report and registration fee required.
<b>Qualify as Exempt from federal income tax</b>	Internal Revenue Service Phone: 800-829-1040 <a href="http://www.irs.gov/">http://www.irs.gov/</a>  IRS information for Charities and Non-profits <a href="https://www.irs.gov/charities-non-profits">https://www.irs.gov/charities-non-profits</a>  <ul style="list-style-type: none"> <li>• Apply for exemption.</li> <li>• File returns and reports as required</li> </ul> Guidelines for remaining exempt: <a href="https://www.irs.gov/charities-non-profits/how-to-stay-exempt-1">https://www.irs.gov/charities-non-profits/how-to-stay-exempt-1</a>	Charitable organizations that meet the <a href="#">requirements of Internal Revenue Code section 501(c)(3)</a> may be granted exemption from paying federal income tax. Charitable contributions to qualified 501(c)(3) organizations by individuals and corporations may be tax deductible under Internal Revenue Code Section 170.  Most tax-exempt organizations must file annual returns; more information at <a href="http://www.irs.gov/Charities-&amp;Non-Profits/Exempt-Organizations-Required-Filings">http://www.irs.gov/Charities-&amp;Non-Profits/Exempt-Organizations-Required-Filings</a>  Although political activity is limited, tax exempt organizations may engage in public advocacy that's not related to legislation or the election of candidates, and may engage in limited legislative advocacy.

If your organization needs to...	Contact this agency	And please note...
<b>Solicit donations from the public</b>	Florida Department of Agriculture, Division of Consumer Services Phone: 800-352-9832 <a href="http://www.800helpfla.com/socbus.html">http://www.800helpfla.com/socbus.html</a>	Charitable organizations intending to solicit contributions from the public in Florida must register annually with the Florida Division of Consumer Services and pay the appropriate fee.
<b>COLLECT State Sales Tax</b>	Florida Department of Revenue Central Registration Phone: 850-487-4130 <a href="http://dor.myflorida.com/dor/taxes/registration.html">http://dor.myflorida.com/dor/taxes/registration.html</a>  See: "Sales & Use Tax"  For locations of Florida Department of Revenue 's Regional Service Centers: <a href="http://dor.myflorida.com/dor/taxes/servicecenters.html">http://dor.myflorida.com/dor/taxes/servicecenters.html</a>	Apply to collect sales tax: <i>Florida Business Tax Application</i> <a href="#">Form DR-1</a> .  A non-profit organization should <b>collect</b> sales tax from its customers and remit the tax to the Dept. of Revenue if the organization: <ul style="list-style-type: none"> <li>• conducts book sales</li> <li>• operates a store</li> <li>• rents materials to others</li> <li>• engages in other types of business activity</li> </ul> Fundraising events (including used book sales) held no more than two times in a 12-month period and that meet all the requirements provided in <a href="#">Rule 12A-1.037 Florida Administrative Code</a> are not required to charge tax. However, if three or more such events are held in a 12-month period, tax must be charged.
<b>PAY State Sales Tax</b>	Florida Department of Revenue Central Registration Phone: 850-487-4130 <a href="http://dor.myflorida.com/dor/eservices/">http://dor.myflorida.com/dor/eservices/</a> See: Sales & Use tax  For locations of Florida Department of Revenue's Regional Service Centers: <a href="http://dor.myflorida.com/dor/taxes/servicecenters.html">http://dor.myflorida.com/dor/taxes/servicecenters.html</a>	To be exempt from <b>paying</b> sales tax on items it purchases, a non-profit organization may apply for exemption using <i>Consumer's Certificate of Exemption</i> <a href="#">Form DR-5</a> .  There is an additional exemption from <b>paying</b> sales tax available for Friends of Library organizations. Florida law allows political subdivisions and public libraries to use their sales tax exemption certificates for purchases on behalf of specified groups: <p style="margin-left: 40px;">"Public libraries shall purchase necessary goods and services requested by groups solely engaged in fundraising activities for such libraries." [Florida Statutes 212.0821(3)]</p>

Faye C. Roberts is a freelance editor and a board member of Friends of Columbia County Public Library. A former library director and public library development consultant, she served as the Florida Library Association's Executive Director from 2008 to 2014. She may be reached by email at [faye4467@gmail.com](mailto:faye4467@gmail.com).

# Have You Ever Thought: "I Should Write That Story Down?"



By Valerie Perry

The Life Story Writing program at Bloomingdale Regional Library has helped ordinary people write their life stories for more than ten years. This public library is one of twenty-seven located in Hillsborough County and is situated in the growing town of Valrico, a suburb east of Tampa. The area is a mix of old Florida farming families, and an ever-expanding population of new arrivals coming from all parts of the United States (U.S.) and the world. We have an overseas influence with nearby MacDill Air Force Base, which is central command for the Middle East and elsewhere. Also, the University of South Florida attracts many young, foreign students to this area. Of course, Tampa has been home to a large Hispanic population for generations and many South Americans and people from the Caribbean islands also make this area their home. Valrico can truly be described as a "melting pot" community. With such a diverse population, the life writing program at Bloomingdale Regional Library offers a unique opportunity to learn and gain an appreciation of other cultures.

The ten-week Life Writing course is free because it is sponsored by the Friends of Bloomingdale Regional Library, permitting adults of all economic backgrounds to participate. Classes are offered both weekdays and Saturday afternoons. Participants must commit to attending all ten meetings in succession. We have found that if people drop in only occasionally, this does not allow trust to build, which is an essential requirement for participants to share their stories. Each writer signs a pledge on the first day that they will keep what they hear in the



*Spence Autry (Instructor) with life writing group, Anna Mae Ducharme, Caroline Villa, Julia Delones, Vicki Magnuson, and Christa Jerome.*

class private and confidential and in ten years we have not heard of this promise being broken.

The course is based on a program developed nearly forty years ago by the late Dr. James Birren who was the founding dean of the University of Southern California's Davis School of Gerontology. Some instructors from our library have gone on to become certified as instructors by the Birren Center for Autobiographical Studies. Dr. Cheryl Svensson is now the director of the center and carries on Dr. Birren's amazing legacy. She has trained instructors throughout the world.

To inform people about the class, we display printed brochures in the library foyer and advertise in local newspapers, although we receive most of our attendees from word of mouth in the community. Library patrons sign up in a book to express their interest in taking the classes and a volunteer coordinator makes contact with each person. This person checks that the potential student is able to attend the full ten weeks and understands the type of writing we will be teaching. Early contact also gives us an opportunity to answer questions and give encouragement if needed. We define a life story as a true story taken from the writer's life, written with the art and craft of literature. At the end of the classes each writer will have at least nine new life stories plus an organized life story portfolio, which is a good foundation to continue their legacy.

Each week the students receive an hour of writing tips and suggestions of ways to enliven their stories. Next they break into small, pre-assigned groups of four to five people which are facilitated by trained volunteers. One large community room is used for the first hour and then we use one or two smaller break-out rooms for the small groups. The classes generally last between three to three and a half hours each week. Each class has two instructors and up to three trained facilitators. The class size is between twelve and fifteen participants.

The writing program consists of nine general themes. The students leave with a new theme each week, such as "family" or "health", and they are asked to write a two-page, typewritten life story, double-spaced. If they choose to write in longhand, then their story must take no more than five minutes to read aloud. In the small groups, students receive feedback on their story from each other and from the facilitator. The group goal is not to critique but to help the writer communicate his/her story in simple, understandable language. Areas in the story which might need further explanation for a future reader are also identified. For example, we might suggest

clarification of why in the 1920s it would take the writer's mother a whole day to do the family laundry or why we did not use our cell phone to make an emergency call.

People with all skill levels benefit from taking Life Story Writing instruction. We teach those who have no prior writing experience and also professional authors and news journalists. Many participants have had books published. Others are happy to have created a binder of life stories for their families. We say to a participant: "If you can write a letter to a friend who has asked you a question, for example, 'whatever happened when your Dad went away to war?' and you are able to write back a response, then you will have no problem in the classes." We encourage people to keep their authentic voices in their writing because that is what families most wish to re-experience later when reading their loved ones' stories.

Through the written evaluations participants complete at the end of the ten weeks, we are always told they found writing their life stories to be therapeutic. Specifically, they learned a new appreciation for their lives, recognized their strengths, and received a new understanding of past issues. When the instructors assign participants to small groups, an effort is made to mix people by age,



*A recent graduating class of happy life writers.*

ethnicity, and cultural backgrounds. This has helped people gain new insights into other people's lives and challenges and many long-lasting friendships have formed. Younger adults, going through life transitions such as divorce, relocations, and new careers, find spending time each week reflecting on their lives helps to clarify their values and set new life goals.

At the end of the ten weeks, many people feel they have only just begun recording their lives. Nine years ago this issue led to the formation of the Bloomingdale Writers Connection (BWC), a library-based network that encourages graduates of the classes to continue writing. Membership is free and supported by the Friends. A steering committee helps writers form into monthly writing groups. They also send quarterly newsletters, mail monthly prompts, and invite local writing coaches to present talks. In 2013 we produced an anthology of life stories, *I Have a Story to Tell ...*, which is carried on the Amazon website and also sold by the Bloomingdale Friends. The book showcases stories from more than seventy of our writers. This past summer, one of our instructors was honored to be invited to give a presentation about the Bloomingdale Life Writing Program at the International Storytellers' Conference held at Mansfield College in Oxford, United Kingdom. This has inspired much interest in the program.

An estimated four hundred people have taken the Life Story Writing classes over the past ten years, providing a healthy network of life writers in the Valrico area and beyond. The Friends and the library both benefit from the goodwill generated by the program and from continual supply of appreciative volunteers. Additionally, interest is sparked in other programs offered at the library and book donations to the Friends used bookstore have increased. The writing program now draws people from St. Petersburg, Lakeland, Tampa and Sun City Center and supports the growing interest in Life Writing nationwide.



*Closing an afternoon event, a story circle, facilitated by instructor Carol Byrd in red top.*

The Life Writing Program is co-sponsored by the Friends of Bloomingdale Regional Library and the Hillsborough County Public Library Cooperative. There is an excellent working relationship between the staff at the library and the volunteers who run the writing program. All expenses are paid for by the Friends from funds gained mostly through a used bookstore on the premises. Many Life Writing participants have joined the Friends' Executive Board. The Friends pay the instructors an honorarium for teaching the classes, but the year-round coordinator of the program, the writing group facilitators, and the steering committee members are all volunteers. At the present time, five new instructors are being trained to present the class to allow for future expansion.

These classes definitely fulfill the mission of the Hillsborough County libraries by helping to provide a welcoming environment, promote lifelong learning, and both broaden horizons and enhance the quality of Hillsborough residents' lives.

Valerie Perry is the Friends Liaison for the Bloomingdale Life Story Writing Program, and Coordinator for the Bloomingdale Writers Connection. She is a certified instructor of the Birren Center for Autobiographical Studies and a native of England. For more information about the program or for program training she can be reached at [Lifewritersbloom@msn.com](mailto:Lifewritersbloom@msn.com).



## Across A Blue Table Cloth

By Chris Boyd

I have been going to library conferences for decades but, until I became a librarian, I had only ever been to a handful of sessions. That's because I was a vendor for all those years. There I would stand all day in a booth in the exhibit hall behind the perennially blue-skirted folding table, displaying my wares and waiting expectantly for the surge of visitors to pour in between sessions. To actually attend one of these sessions was out of the question, for that would leave an empty booth, a missed opportunity to bring in an important new account.

While librarians attend the conferences of ALA, FLA, ACRL and an alphabet soup of other associations in order to learn more about librarianship, advance their careers, and network with their peers, these lofty pursuits are not the aims of the average vendor who attends, too. On

the contrary, to put it bluntly, vendors are there to make money. I know this seems obvious, but let's take a closer look behind the scenes.

Consider, if you will, the perspective of a small business owner who supplies books to a niche market of libraries, for instance foreign books from lesser-developed countries supplied to university libraries that support African Studies programs. This fellow is swamped with work and strapped for cash when, one day in the mail, comes the dreaded vendor registration packet for the must-attend annual conference of the African Studies Association, to be held this year—oh no!—in San Francisco, on the opposite coast. Drat, that's not going to be cheap. Can't afford to bring an associate to help cover the booth; going to have to go it alone once again.

Have you ever wondered what it costs to



rent a chair in the exhibit hall? Or an extension cord? Or to have—the extravagance!—a side table and a second chair for a guest to use? A side table is approximately \$800, if that gives you some idea. And union rules and rates apply, so you're not allowed to bring your own. Sure, your \$2,500 booth comes with a sign with the name of your business safety-pinned to the draped back-drop, but your space is hard up against neighboring booths with towering exhibition stands and flat-screen monitors. The desire to make a decent impression weighs heavily on your wallet. And when all is said and done, more often than not you'll be flying home with little more than a satchel full of business cards, a ten percent hit to your bottom line, and a heart full of hoping you've earned some goodwill.

The doors to the exhibit hall generally open shortly after the opening session, and it's gratifying to hear a conference organizer urge attendees to visit the exhibits and speak with their vendors. We're there for you! Some of us even bought your breakfast or a couple of drinks at a cocktail party! Enthusiasm and optimism run high as we troop back to our stations.

I'll be frank. It can be dreary in there during the sessions. It's pretty empty. True, some librarians understand the advantages of avoiding the crowds and will even plan ahead to meet with their vendors at specific times. It's quieter, and there are few interruptions. A lot of what needs to get done—budgetary matters, changes to an approval profile, status updates on the supply of material from a particularly problematic country is best done during these quiet spells. Other librarians conscientiously work their way through the entire hall, and this takes time. But what an opportunity it is, so worthwhile, to have together in one place, at one time, represent-atives from all the companies that work to make libraries better places. I wish everyone would come through like that.

And now here they come. It's the appointed time, right there in the conference agenda, when this is what to do. The hall fills with traffic and a cacophony of voices. Well-heeled vendors serve wine and offer hors d'oeuvres, and a line forms for the buffet table we've all kicked in for.

Throngs parade past the booth. Quite a few stop to thumb through the books on display, and some even pick up your promotional literature or

ask a question or two. And then, before you know it, they are gone again.

Small vendors renting single-wides tend to be grouped towards the back. Here and there, an empty booth proclaims a poor soul has missed a connection and waits in anguish for the next flight. Up by the entrances, your major vendors have no such problems. A plethora of sales representatives and managers stand ready.

But the small vendor part of town is well worth a visit. It is not just our perspectives that differ from the big guys; it's what we offer. We don't compete with them; we complement them. We fill in the niches—the equipment, the outsourcing, the weeding, the books and journals from the rest of the world. My company covered eighty-four countries, and all the big vendors filled their orders through us.

Please keep in mind, too, that most small vendors do not have an M.L.S. degree and may have no idea what you do. The familiar structure of the organization you come from, whether your library is large or small, may be just a foggy notion across the skirted table. I remember a

visitor to my booth telling me he was the bibliographer, and I asked him to pass along my brochure to the Acquisitions Librarian. If only he had had a dollar sign hovering above his head! And now, as a librarian in charge of our technical services department, I get a lot of cold calls from folks selling computer systems. That's an understandable mistake, and I forward them along to the computing and technology departments without boring them about acquisitions, cataloging, and material processing.

So, as you make your plans for the Florida Library Association Conference in May, consider taking a pass on a session or two, and come for a leisurely, enlightening, and productive stroll through the nether regions of the exhibit hall. And as you go, introduce yourself, say where you're from, and give a hopeful vendor a sense of what your role is there. I guarantee you'll find the trip worthwhile, and you'll make their day!

Chris Boyd is currently the Head of Technical Services at Florida Gulf Coast University Library. Prior to earning his MLS degree at North Carolina Central University in 2012, he was a Regional Manager for Collection Development at YBP, Operations Manager at both Bowdoin College and Duke University Bookstores, and Managing Director of African & Caribbean Imprint Library Services.

# 2017 Florida Library Association Conference Exhibitors

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## Floridiana with a Twist

# “Is Everyone Here From Somewhere Else? An Immigration Primer”

By Nancy Pike

Immigration is a hot topic these days, but what do we know about immigration specifically to Florida? Let's start at the beginning. Based on recent archaeological digs in Florida, it looks like prehistoric man came to the Americas earlier than people thought – certainly 20,000 years ago or more.

<http://www.smithsonianmag.com/science-nature/when-did-humans-come-to-the-americas-4209273/>

There is some disagreement over whether these humans originally came from Asia or Europe. Regardless, people from those and other parts of the world are still coming to Florida; in fact, we currently have almost four million immigrant residents.

<http://www.newamericaneconomy.org/locations/florida/>

In written history, we use the date 1513 to mark the arrival of modern Europeans in Florida since that is the date Juan Ponce de Leon first made note of his arrival. As a result of the European migration, Florida's indigenous population had pretty much been wiped out by the mid 1700s. The French and British both joined the Spanish here along with Native Americans from elsewhere in the South.

<http://www.research.ufl.edu/publications/ explore/v03n2/indians.html>

Ever since, waves of migrants from Asia, Europe, Latin America, and Africa have come, settled, and been absorbed into the Florida population, some of them even before Florida became a state in 1845. By 2013, Florida



ranked fourth among the states in percentage of foreign-born population. Roughly half of those are U.S. citizens, or about two million people.

<http://www.indexmundi.com/facts/united-states/quick-facts/all-states/foreign-born-population-percent#chart>

In fact, most of Florida's net growth comes not from births but from migration (86% according to the U.S. Census Bureau 2015 population estimates). A little more than half of this net growth is people arriving from other parts of the U.S. and a little less than half is from other countries. In recent years, the top four countries/areas for migration to Florida are Cuba, Canada, South America (country not specified) and the Caribbean. To see the rest of the countries, in order, see the Bureau of Economic and Business Development at the University of Florida:

<https://www.bibr.ufl.edu/population/website->

[article/foreign-migration-florida-2005%E2%80%932014](https://www.bibr.ufl.edu/population/website-article/foreign-migration-florida-2005%E2%80%932014)

Almost half of Florida's migrants live in the three counties of Broward, Miami-Dade and Palm Beach. At the same time, those three counties account for less than a third of Florida's total population. Other Florida counties might be surprised at the number of countries represented there. Literacy Volunteers of South Sarasota County found that between July 1, 2015, and June 30, 2016, their 315 adult learners came from 51 different countries!

Various reasons are offered for why people choose Florida over other locations when they move. Politifact says 1,000 people a day move to Florida, with the top three reasons being that family and friends are here, Florida has a friendly business climate with lower taxes, and, of course, the weather is great! Most other lists also include the beaches and numerous recreation/entertainment opportunities.

Between 2010 and 2014, domestic migration into Florida was a little over half a million people and those coming in from other parts of the U.S. exceeded those leaving Florida for a net increase of 90,000 people from other states. (About 20,000 more came from Puerto Rico and U.S. island areas.) In contrast, the total number of migrants coming in from foreign countries was 150,842. The data does not include estimates of migration out of the U.S. to other countries so we don't know the net foreign migration. However it appears that net foreign migration to Florida likely exceeds net domestic migration.

<https://www.bibr.ufl.edu/population/website-article/foreign-migration-florida-2005%E2%80%932014>

In 2014 among Florida's four million immigrant residents, over 330,000 immigrant entrepreneurs employed more than half a million workers. Immigrants paid \$23.4 billion in taxes. Unauthorized immigrants make up 6.9

percent of Florida's workforce. If all of them were removed, Florida would lose over a quarter-million workers. If they stayed and achieved legal status, state and local tax income would increase by an estimated \$41 million a year.

<http://immigrationforum.org/blog/immigrants-continue-to-support-a-changing-florida/>

Some of those who come to the U.S. and Florida from other countries come as refugees, asylum seekers, victims of torture, and the like. These migrants may be eligible for special programs and resources through the Office of Refugee Resettlement in the U.S. Department of Health and Human Services. This office also provides care and placement for unaccompanied children from other countries who enter without an adult guardian.

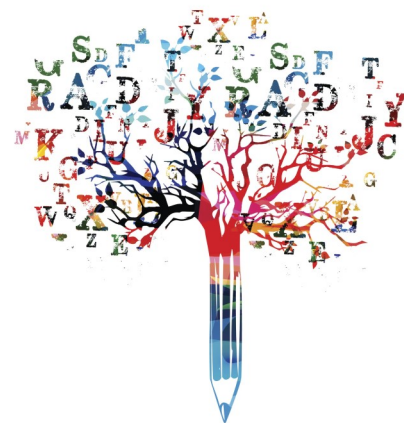
<https://www.acf.hhs.gov/orr/about/what-we-do>

If you need a refresher on immigration basics, review the Guidebook to Naturalization from the U. S. Citizenship and Immigration Services:

<https://www.uscis.gov/sites/default/files/files/article/M-476.pdf>

Nancy Pike is the former  
Director of the Sarasota County  
Library System and  
former President of the  
Florida Library Association.

# Creating an Interactive Teen Author Festival



By Becky Greer

SouthShore Regional Library's Teen Author Festival came together by accident. It started with a tweet by Martina Boone, author of *Heirs of Watson Island*, mentioning she would love to come to Tampa again. We let her know we would be happy to host her at our branch of the Tampa-Hillsborough County Public Library. She responded with interest and offered to invite some of her author friends. A Teen Author Festival was born, the first for the SouthShore Regional Library and our library system.

To hold multiple discussions during the festival, we would need around a dozen authors to attend. Martina hoped to get one or two of her friends involved. We were fortunate enough to know some authors through previous programs, social media interactions, and American Library Association conferences. We invited the authors we knew to our festival, letting them know of Martina's involvement. We reached out to YA authors in the area through a wiki from the Young Adult Library Services Association (YALSA) which lists teen authors by state and provides their websites.<sup>1</sup>

The author response was incredibly positive. All authors were enthusiastic and excited to take part in a first-time library festival. They loved the idea of reaching out to their teen audience and being able to speak with them in person. Once ten authors were booked for the festival, we sent them e-mails confirming the date and time and providing a description of what they would do at the event: introductions, panels, and signings. To avoid any ambiguity that could occur on the day of the event, all the authors signed a letter of agreement that had a full description of the festival.

We decided to hold the festival on a Wednesday to appeal to the afterschool crowd. When the date was finalized, we lost authors due to previous engagements or day jobs they were unable to leave. We communicated with school media specialists at nearby middle and high schools to see if they would promote the event at their schools. Next year we plan to visit the schools personally, to bring several of the authors' books, and to present short book talks to increase interest.

We planned to hold eight panel discussions, two running concurrently in different locations. This meant four panel blocks each lasting forty minutes with ten minute between to give the authors small breaks. Each author would have at least one session break to allow down time for eating or sitting at their table, talking to fans and signing books. The panels had a variety of entertaining and educational topics. They covered everything from developing voice in writing,





to creating fantasy worlds, to information on publishing and getting an agent. The “Flash Fiction” panel, inspired by MadLibs, used audience participation and the authors’ own work to rewrite their stories. We used one to two pages from their books and removed words for the audience to replace. Flash Fiction was a huge hit; we could hear the audience laughing at the new stories from across the library.

In order to figure out panel logistics, we read author biographies. We learned several were not only writers but also had jobs in the publishing industry. That led to the panel entitled “Other Side of the Writing Industry: Views from the Publishing World.” We also read synopses of their books to understand the genres they wrote, and read a few pages written by each author. Based on book genres we put together panels on subjects like “Fantasy and World Building,” “Stories with Plot Twists” and “Writing Action Scenes.” Each author participated in at least two panels that were pertinent to them. We sent a rough draft of the panel schedule to the authors for their approval. One author requested a panel name change and another asked to be put on more panels to keep busy.

Numerous authors had questions about selling their books at the festival. At our library system, staff cannot handle funds for author events. Instead, authors could either sell their own books, or we ask whether a bookstore would be willing to sell books for all the authors. Inkwood Books, a local independent bookstore, was interested in collaborating with us on the festival. We set up selling tables for their use at the library entrance where people passed to enter and to go between panels and the author tables. Having the bookstore handle sales made it easier for the authors to focus on their fans without worrying about payment.

Once the authors confirmed attendance, we created flyers advertising the event. The flyers had names and pictures of participating authors along with one of their book covers. We spread the flyers throughout the library and sent copies to school media specialists and to the schools themselves. We posted the flyer on our library’s Facebook page and, closer to the event, featured a different author each day. It would be a good idea to visit local businesses and put up flyers to reach readers who may not frequent the library or its social media sites. We designed brochures to distribute during the festival; these listed author names on the front and included



information about the bookstore table and details on author signings. The back had the schedule of events with panel information: topics, times, and which authors would participate in each panel. Inside the brochure were author photos and biographies obtained from their websites. Biographies were included to help attendees, who might not be familiar with works by the authors, decide which panels to attend.

The festival began at 4:00 p.m. with author introductions and ended at 8:30 p.m. with book signings. To let the authors know how much we appreciated their attendance, we purchased food, tea, and coffee for them to have during breaks. We utilized a small room in the back of our community room to create an author-only space where they could relax and enjoy food and caffeine. The authors seemed to especially appreciate the tea and coffee but the food went relatively untouched. We created official-looking badges for the authors to wear so people would know who they were. The badges had the author’s photo, name, and proclaimed “Author” in capital letters along the bottom.

Author signings were held in the center aisle of our library. Tables were pre-assigned by printing out each author’s name and taping it to the front of each table. Authors decorated their tables with signs, banners and give-away items they brought. There were five tables placed about two feet apart on each side of the aisle. It was fantastic to be able to do this in a location where many people, unaware of the festival, could be drawn in. Many patrons wanted to know what the tables were about, and several spoke to the authors and ended up taking part in the festival.

To prepare for the festival we watched the webinar, “Author Events: Keeping the Author and



*Authors left to right: Martina Boone, Jodi Meadows, Vivi Barnes, Christina Farley, Lucienne Diver, Aletha Kontis, Jenn Marie Thorne, Jeff Yager, Sarah Nicolas, and Amy Christine Parker.*

the Audience Happy,” led by Cari Dubiel.<sup>2</sup> The webinar outlined where to find authors, how to plan events and what to do the day of the event. It provided checklists and sample agreement forms. We received advice from a librarian at another branch who has held local author events. She provided us with information on library policies regarding author events, such as the policy about selling authors’ books. We arranged for a staff member in each panel room to act as moderator and lead the panels. Another staff member took fantastic photos to document the event. The reference desk librarian made announcements over the PA system, letting people know what panels were about to begin and where they would take place. The teen volunteer group, AMIkids Y.E.S.,<sup>3</sup> set up food in our break room, set out water bottles, handed out brochures, and stayed late to put away food, tables and chairs. The SouthShore LEditibrary’s very active Friends of the Library group was happy to fund this event.

Support from staff members and volunteers helped the event run smoothly and made it a success.

While the event officially ended at 8:30 p.m., many authors stayed later to speak with fans and thereby required extra time to pack up their tables. Our teen volunteers worked quickly to clean up the panel rooms but had to wait for the authors to finish before putting away tables and chairs. Thanks to the additional help, everything was cleaned up by 9:00 p.m. when the library closed. After the event we immediately thanked the authors through social media, sending more formal e-mails the following day. Once the festival photos came in, we sent a

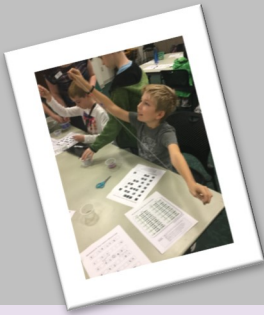
few pictures to each author and offered to send more if they were interested.

One of the most important things to do is to make sure the authors know how grateful you are for their participation in a special event. They are extremely busy and many of them have day jobs other than writing. Attending a library event takes time away from their writing schedule, but we hope being able to talk face to face with fans of their writing makes it worthwhile. We received positive feedback on the event from co-workers, audience members, and the authors themselves. The best compliments we had were authors asking to be invited back again next year.

### Notes

1. “List of YA Authors by State,” accessed December 1, 2016. [http://wikis.ala.org/yalsa/index.php/List\\_of\\_YA\\_Authors\\_by\\_State](http://wikis.ala.org/yalsa/index.php/List_of_YA_Authors_by_State)
2. “Author Events: Keeping the Author and the Audience Happy,” accessed December 1, 2016. <https://floridalibrarywebinars.org/author-events-keeping-the-author-and-the-audience-happy/>
3. “AMIkids Y.E.S.,” accessed January 9, 2017. <http://www.amikids.org/programs-and-services/programs/amikids-yes>

Becky Greer is the Young Adult Librarian and Volunteer Coordinator for SouthShore Regional Library, a branch of Tampa-Hillsborough County Public Library. Originally from New York, she obtained her MLS at Queens College with a certificate in Children and Young Adult Services.



# CREATE A COMMUNITY OF CODING ENTHUSIASTS THROUGH A CODING CAMP!



By Samantha Trinh

## Introduction

One of the more challenging components of the maker movement in libraries is incorporating computer coding into youth services programming. Understanding coding languages and concepts is important as we are becoming continually immersed in smart technologies connected to phones, household appliances, web applications, gaming, and use of virtual/augmented/mixed reality. Consequently, students need at least a rudimentary knowledge of coding since they are most affected by these technologies.

In early 2016, the Clearwater Public Library System registered with CoderDojo, an international movement comprised of free, community-based programming clubs for kids, and started the Clearwater CoderDojo. The intent was to create a community of coding enthusiasts who would both learn from each other and teach each other. Based on the library's youth patrons, it was evident that a number of sessions would have to be taught before the community concept could even be entertained. With the help of two volunteers who were professional computer engineers, I led several

weekly coding series before deciding to implement a more robust program.

In December, 2016, the library held its first CoderDojo Winter Camp for tweens and teens. From December 19 to December 22, a group of fifteen students came together for half days of intensive creative coding. The students learned 21<sup>st</sup> century skills such as critical thinking, problem solving, logic, and basic coding while developing unique computer



games using the programming language Scratch.

## Preparation

The primary challenge was deciding who would lead the camp. Having only a basic knowledge of coding in several programming languages, I was not sure if I would be the best fit. Although there are

many free Internet resources dedicated to teaching coding languages and offering sample lesson plans, culling through them would be time consuming. And of course, what works for another educational setting may not be appropriate or feasible for mine. Hiring someone to teach the students was considered, but I was concerned about whether that person would be well suited to teach children coding in the fun and engaging manner that was envisioned.

The problem was compounded by limited resources and time. Our library is fortunate to have an example of several different tech gadgets such as Sphero, Beebot, and Lego Mindstorm. But to use any of the items during the camp I would need several of its kind to make it worthwhile for the students. Alternatively, I could look at what was new on the market and try to take the time to learn about new products. Time was already running short. The following decisions were made: lead the camp myself; use a programming language I already knew; purchase another Beebot and a Pro-Bot; and enlist the help of my co-workers. I chose Scratch over Python, Ruby, and other languages because it would be the most applicable to the widest range of ages.

The winter camp was designed with the specific goals for students to:

- Increase knowledge of coding concepts.

- Gain interest in programming/computer science.
- Create a computer game with unique attributes.
- Become better critical thinkers/problem solvers.

With these goals in mind, the camp day would be split into two sessions. Session A would comprise technical workshops where students learned coding concepts in fun, unplugged ways. Session B would focus on game development using Scratch. The participation cap was set at fifteen so each student could benefit from group collaboration as well as personalized attention from me.

In the weeks leading up to the camp, worksheets and materials for sessions A and B were created and gathered. Co-workers and volunteers were coached on how to lead their portions and assist with the camp. A Publix donation was requested to provide healthy snacks for the camp participants. The program was marketed both in-house with posters and TV slides and also via digital flyers to the local middle and high schools. Parents were asked to fill out a registration/emergency contact form and a photo release prior to the first day. Finally, laptops were verified to have Python IDLE already installed (as a plan B) and browsers were checked for Flash updates.

### **Camp Week**

Day One was busy due to the amount of introductory material that needed to be covered. The

Session A workshop goal was to learn about algorithms. Students made LED nametags with kits from BrownDogGadgets.com and played with Beebot, and Pro-Bot. They discussed difficulties with following directions, the importance of details, patience and how it all relates to coding. Then students played a game where they pretended to be algorithms of a program joined together by their hands. They followed a twisted string path along the ground to execute the program without “breaking the code.” The Session B game design portion

wanted to create from among three options: pong, maze, or scrolling. Before students even touched the computers, they had to complete brainstorming worksheets that needed to be approved. After design approval, students had free time to utilize what they learned to develop their game. At the end of the session, students submitted specific game development questions to be addressed the next day.

The third day Session A workshop was really fun. Students learned about binary code. They made beaded necklaces by spelling out their names in binary. Then they broke into teams to do a library-wide scavenger hunt. Portions of each clue were in



introduced students to Scratch and to some basic sprite (character) movements.

On Day Two, students learned about conditional statements in the Session A workshop. They played an “If-Then-Else” game, similar to “Simon Says,” with elimination rounds and increasing complexity. Then they personalized avatars and completed NetSmartz Internet safety training. During game design, students chose the type of game they



binary code, which they had to decipher in order to find the next location. Everyone received a prize for completing the hunt.

For game design, student seating was reassigned by the type of game that each decided to make, with the intent that they would provide peer support for each other. The students worked diligently and surprisingly quietly with the exception of requesting help. By the end of this session,

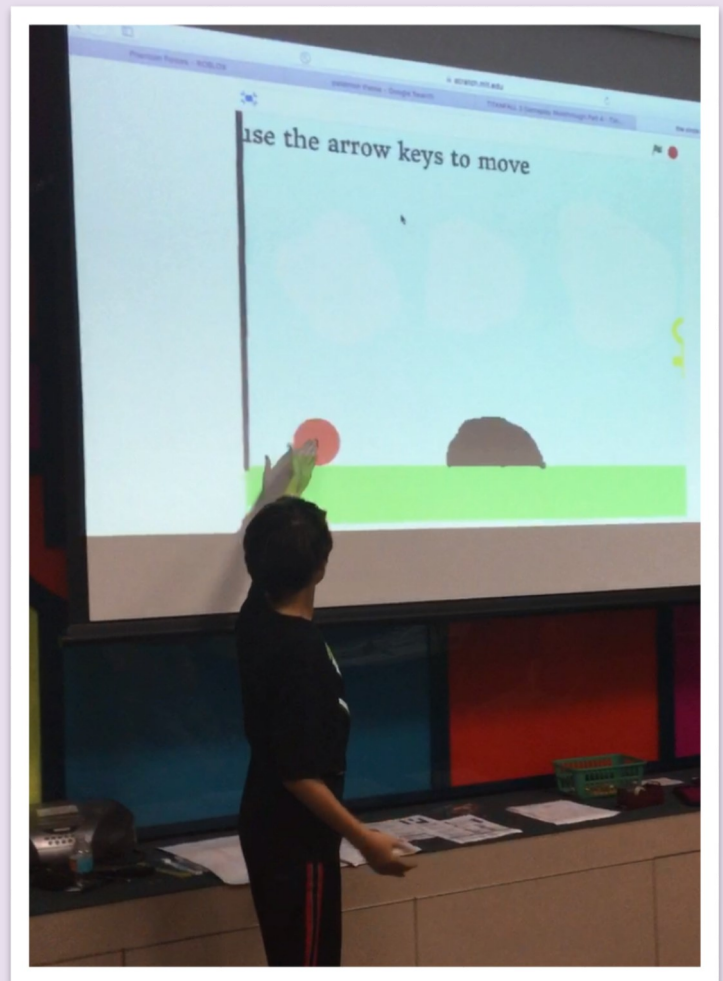
preference and age/ability. The first group played physical games utilizing loops. The other group wanted a challenge, so they received an overview of Python (Yay for backup plans!). They practiced coding with Python IDLE and Python Turtle and learned about using loops to create geometric shapes.

In Session B students finished up their games with the suggestion of “add-ons” such as sound effects, score and title pages to make their games more interesting. They presented their games to each other and to their parents. Every student



several kids were asking to come in early the next day so that they could have extra time to work on their games!

During Session A on the final day, students were divided into two groups, each with the goal of learning about loops. Kids were divided based on their



received an achievement level belt in the tradition of CoderDojo for demonstrating acquired knowledge and encouragement to progress their skills. Finally, a table display of additional resources and handouts were available as they signed out.

## Conclusions

A very informal assessment was taken at the beginning of the coding camp by way of conversation and a show of hands to determine the students' knowledge of coding. All but one of the students was new to the Clearwater CoderDojo programs and had little to no knowledge of coding. At the end of the camp, students were asked to fill out a response card with four questions on it. The first asked them to circle the emoji(s) that reflected how they felt about the program. The second asked them to explain their choice of emoji. The third asked what they wanted to learn next time, and the last space was for parent comments. All students circled happy or positive emoji(s) and indicated that they (and their parents) wanted more advanced coding experiences in the future.

The camp was a success. Registration filled quickly and there was a sizable waiting list. All students completed the program but one who got sick. Students visibly gained knowledge and skills, which was evident in completion of the program and more specifically in their brainstorming worksheets.

The worksheets showed how the students conceptualized their ideas given the coding knowledge that they received. Knowledge gain was further exemplified in how their games evolved from their brainstormed ideas as they learned more complex coding concepts and trouble-shot development problems. An interesting outcome measure for future coding programs will be to consider the number of returning CoderDojo participants and increased levels of coding complexity.

The camp could not have run smoothly without the support of library staff and some excellent teen volunteers. Staff were available to assist by leading technical workshops and providing support for game development. Teen volunteers led an icebreaker activity each day as students arrived. They also assisted during Session A workshops and helped supervise the students outside during the half-hour snack and recess break. The various personalities and teaching methods from everyone involved helped give the program an authentic camp feeling.

Samantha Trinh is a Youth Services Librarian at Clearwater Public Main Library in Clearwater. She received her MLIS degree from the University of South Florida in 2012.

# Books for Children by Adults Who Remember When

By Joyce Sparrow

Author Chris Grabenstein pays tribute to his childhood vacations in Treasure Island, Florida, with a new series set in Wonderland “. . . just a motel with a lot of wacky decorations and tons of incredible stories but not too many paying customers” on St. Pete Beach. P.T. Wilkie’s grandfather opened the hotel in the 1970 and continues to tinker with attractions: a dinosaur statue, a small passenger train, and an outdoor ice cream dispenser. Wanda, P.T.’s mother, manages the motel. P.T. is a middle school-age storyteller who embellishes tales of pirates and parrots to entertain guests, with the encouragement of his grandfather.

*Home Sweet Motel*, Book 1, features jewel thieves who follow a famous actress to Wonderland. P.T and his grandfather stay busy trying to solve crimes, while Wanda continues to worry about keeping the hotel open.

*In Beach Party Surf Monkey*, Book 2, P.T. and his friend Gloria, convince movie executives to film a beach party movie, featuring Kevin the YouTube |monkey sensation at Wonderland. Aidan Tyler, an egotistical seventeen-year-old platinum recording star, and Cassie McGinty, an award winning young actress, star in the film. P.T. and Gloria immediately plot how Wonderland can make money off the experience, especially since the owners of the high-rise resort next to the Wonderland are offering to buy it. Although P.T. can attract paying crowds, high-strung Aidan and low-key Cassie cannot make the script work. When Kevin is kidnapped, the quest is on to find the monkey and save the movie production.

Grabenstein is the author numerous children’s books, including the Mr. Lemoncello series. He also co-authors books for middle school readers with James Patterson.

*Mort Ziff is Not Dead* by award-winning author Cary Fagan is set in 1965 when young Norman Fishbein wins \$1,000 from a candy company by correctly guessing the number of Doozy Dots in a jar on display at the mall. Norman decides to spend the money on a Miami Beach vacation. Leaving behind the cold Toronto weather, Norman, his two brothers, and his parents arrive at the Royal Palm Hotel. Norman befriends Mort Ziff, an old Vaudeville comedian, who is fired from the hotel and replaced with a Beatles cover band who is more suited to the young families who are guests. Norman and his new friend, Amy Horvath, scheme to get Mort his job back. The joy of the story is the kindness of Norman to take his family on vacation and, for adult readers, the memories of the week-long friends met while spending a holiday away from home.

Bessie Stringfield, the Motorcycle Queen of Miami, is featured in Joel Christian Gill’s second volume of the Tales of Talented Tenth Series of graphic novels highlighting the work of black Americans who show exceptional leadership. Bessie came to America from Jamaica with her parents in 1916. Upon arrival, Bessie’s mother dies and her father disappears. Bessie is adopted and lives with the dream of owning her own motorcycle. The story develops around Bessie’s hope and courage as she is determined to travel throughout the United States on her motorcycle. After a few years as a circus stunt performer, Bessie is travels through the segregated South and soon is recruited to lead a civilian courier team during World War II.

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