



Inside this issue:

Map Maker’s Vision, Beholder’s Eyes 2

Contributors to the November Issue 2

UTA Libraries—2nd Floor Mural 3

New Principles for Accreditation 4

Accreditation and Outcomes 4

Howdy From the IC Desk 6

New Faces 6

What is a Millennial? 8

What Generation Are You? 8

Coming to Bass Hall 10

Library Larry 11

Journey to Infinity 12

UTA Libraries’ Staff Awards 13

Calendar 14

UTA LIBRARIES

UTA Libraries FALLout



2nd Annual Crazy Hat Contest Winner  
Debbie Cornell

Planning for the Library FALL-out program began in September when the Library Staff Association 2004-05 Entertainment Committee, Krystal Schenk (chair), Donna Kelley, Lea Akins, Angee Calvert, & Blanca Valencia, began recruiting volunteers and arranging prizes and activities. They were assisted by Mark Mustacchio who came up with the name and slogan, Treva Lyday and Sunday Phillips who set up, and Rosy Caballero, Lorretta Barker, and Treva Lyday with cleaning up. Funding was made possible by the Library Admini-

stration and supporters of Library Staff Association.

**Contests & Winners**

**2nd Annual Crazy Hat Contest:** Debbie Cornell

**Costume Contest:** Mark Mustacchio

**Pumpkin Decorating Contest Winners:** small pumpkin “Pumpkasauras” by Carleen Dolan & large pumpkin by Information Literacy

**Door Prizes (Black Cats aka centerpieces):** Kit

Goodwin, Kevin Robbins, Fern Mayhugh, and Carol Byrne

**Guessing Jars:**

Tootsie Rolls (404) = Carol Randell (412)  
Peanuts (168) = Michelle Buchanan (165)

— Krystal Schenk



Costume Contest Winner  
Mark Mustacchio



Pumpkin Decorating Contest Winner “Pumpkasauras”

# Connections

## Mapmaker's Vision, Beholder's Eyes: The Art of Maps



If your most recent use of a map has been MapQuest™ online, a world of surprises awaits you at the Special Collections' current exhibit "Mapmaker's Vision, Beholder's Eyes: The Art of Maps". The exhibit opened on October 1, 2004, as part of the fourth biennial Virginia Garrett Lectures on the history of cartography. Over 100 visitors toured the exhibit.

The cartographic exhibit is designed to help viewers understand the artistic elements of a beautiful map. Within Special Collections' quiet galleries, visitors are introduced to color, line and fine engraving, form and shape, lettering, symbols and decorations, and style and design by colorful maps selected by Kit Godwin, Cartographic Archivist and Exhibits Curator, and Ron Aday, Exhibits Designer. The

gallery guide and accompanying text describe each element and offer artistic interpretations of the maps.

The exhibit's designer, Ron Aday, has always been fascinated by maps and welcomed this opportunity to learn more about UTA Libraries' holdings. His art background enabled him to look at the collection with new eyes and to select dramatic cartographic elements from historic maps as design features for the exhibit. He used Digital Media Classroom's large plotter to print backgrounds and title pieces that were later mounted on foam board. Ron noted that he was pleased with the dramatic effect of the compass rose as a background for some of the displays because it serves as a visually attractive and historically important icon.

The rich textural resources

and vibrant maps matted by Brook Silkey, Special Collections Library Assistant, will be appreciated by the average visitor as well as historians, artists, and cartographers. Remember, you can explore the world of maps until the exhibit closes on January 15, 2005.

—Ron Aday & Lea Worcester

### Sources for Further Information

- Wigton, Benjamin. 1999. *Art of cartography: Exploring mapmaking in the fifteenth and sixteenth centuries*. Available from <http://gallery.sjsu.edu/cartography/main.html>. Accessed 14 Oct. 04.
- Woodward, David ed. 1987. *Art and cartography: Six historical essays*. Chicago: University of Chicago Press. GA 108 .A78 1987

## Contributors to the November Issue

- Ron Aday
- Suzanne Beckett
- Karen Hopkins
- Burton King
- Natalie and Brian Moffatt
- Jason Neal
- Mark Mustacchio
- Gerald Saxon
- Krystal Schenk
- C.D. (Catherine) Walter
- Lea Worcester

## UTA Libraries—2nd Floor Mural



*Puzzle Pieces* by Mary Orozco, 2000

For four years the large mural, “Puzzle Pieces” on Central Library’s 2<sup>nd</sup> floor has portrayed multiculturalism and cooperation in a southwest desert scene. Created by UTA architecture student Mary Orozco in 2000 for the Minority Cultures Collection “Mural of Expression” contest, the central focus of the painting is Asian-American, African-American, Mexican-American, and Native-American youth working on a puzzle. They are seen from above so that no culture, or individual, is more important than another. The puzzle that they are working on has missing pieces suggesting that all four ethnic groups are essential to this region. In addition to cultural diversity, the mural represents the southwest’s environmental diversity and highlights our need to preserve it.

The four corners of the painting have symbols modeled after works from the cultures representing the four elements – earth, fire, water, and air.

- Earth, represented by the Chinese character is complimented by the Chinese dragon, a symbol for wisdom. The dragon is modeled after D.N. Lattimore’s *Dragon’s robe*. The two symbols together express the wisdom of the earth.
- The sun, representing fire, is the sun from Cherokee folk tales painted by Murv Jacob, a Cherokee, in *How the turtle’s back was cracked*.
- A fish, symbolizing water, visually quotes Diana Engel’s water color fish in *Fishing*.

- Air, the fourth element, can be seen as the feathered servant, Quetzalcoatl, and clouds which are similar to the art work of Veg Reisberg in *El sombrero del Tio Nacho*.

Mary Orozco commented at the reception honoring her work that “the ethnic and cultural groups have all made substantial contributions to Arlington.”

—Lea Worcester

### Source

*The Shorthorn*. November 2, 2000.



# Connections

## New Principles for Accreditation

What follows is an article by Karen Hopkins discussing the new principles for accreditation developed by the Southern Association of Colleges and Schools (SACS), the body that accredits UTA. In the article, Karen discusses a shift toward assessment measures on the part of SACS.

What this means for us is that

we need to develop ways to determine the impact that we have on teaching, learning, and research. In other words, what is the value of the library and its services on our users? How can this be measured and documented? This will not be easy. We have been good at measuring inputs (for example, how much money we spend for acquisitions) and outputs (how many questions we an-

swer at a desk or how many customers check out laptops are two examples), but measuring impacts requires creativity and a different mindset. I am confident that we can do it!

— Gerald D. Saxon,  
Dean of Libraries

## Accreditation and Outcomes: Creating a Future

*“... We must understand that student success is the ultimate measure of institutional effectiveness.”*

In January 2004 the new Southern Association of Colleges and Schools (SACS) Principles became the basis of accreditation reaffirmation for member schools. The previous accreditation process involved over 450 criteria which were worded as “must” statements. The new Principles include twelve Core Requirements, fifty-three Comprehensive Standards, and eight Federal Mandates. Integrity and quality enhancements are the basis for the new guidelines. One new feature of the new SACS Principles is the development and implementation of a “Quality Enhancement Plan.” This plan should be evidence of ongoing improvement, addressing issues contributing to institutional quality, including student learning. Bill Nelson, Library Director at Augusta

State University, has observed that we must understand that student success is the ultimate measure of institutional effectiveness.



SACS accreditation emphasized accountability through *Standards* in the 1970's and 1980's. The transition to an emphasis on institutional effec-

tiveness through *Criteria* began in the 1980's and continued through the 1990's. Developing public interest in the rising costs of higher education, levels of academic standards, and increased competition for resources increased the public interest in educational accountability. In 1989 federal regulations were revised to require accreditation agencies to include institutional outcomes in procedures and criteria for accreditation. Higher education responded to this evolving emphasis with an increased interest in attempts to measure accountability by focusing on efficiency and quality with documentation of assessment-based improvements.

And what does this mean for an academic library? The old

## Accreditation and Outcomes: Creating a Future (cont.)

Criteria were prescriptive, and included more than thirty “must” statements for libraries.

Samples:

5.1.1.6 Priorities for acquiring materials and establishing services **must** be determined with the needs of the users in mind.

5.1.3.4 Librarians, teaching faculty and researchers **must** share in the development of collections, and the institution **must** establish policies defining their involvement.

5.1.4.4 The institution **must** provide evidence that it is incorporating technological advances into its library and other learning resource operations.

The new Principles, which are more subjective and general, include one Core Requirement and three Comprehensive Standards that apply to libraries. The new Core Requirement regarding libraries:

2.9 The institution, through ownership or formal agreements, provides and supports students and faculty access and user privileges to adequate library collections as well as to other learning/information

resources consistent with the degrees offered. These collections and resources are sufficient to support all its educational, research, and public service programs.

The new three Comprehensive Statements regarding libraries:

### 3.8 Library and Other Learning Resources

3.8.1 The institution provides facilities, services, and learning/information resources that are appropriate to support its teaching, research, and service mission.

3.8.2 The institution insures that users have access to regular and timely instruction in the use of the library and other learning/information resources.

3.8.3 The institution provides a sufficient number of qualified staff – with appropriate education or experiences in library and/or other learning/information resources – to accomplish the mission of the institution.

What does this mean for the UTA Libraries? We need to follow the lead of the University and incorporate assessment outcomes and metrics in our new strategic plan. Instead

of concentrating on inputs and outputs, lists of numbers and things, we need to address how to measure our contribution to student success. It is incumbent upon us to take this opportunity to provide evidence of our positive influence in the learning environment, using assessment outcomes which are also now required of the University community. This is our chance to learn how to effectively implement assessment and how to efficiently use the resulting information to better serve our customers.

You can read the SACS Principles of Accreditation: Foundations for Quality Enhancement here: <http://www.sacscoc.org/pdf/PrinciplesOfAccreditation.PDF>



# Connections

## Howdy From the Information Commons Desk



Michelle Buchanan assisting student at Information Commons Desk

“Dude, can you watch my bike while I take a test?” Okay, I was warned that patrons could and would ask just about anything. And to be truthful, so far they have.

One of the most significant challenges of working at the IC Desk is being prepared for any type of question. But it can also make it interesting and fun. Having internet access and various other resources within reach makes it much easier and faster to answer the tough

questions and get the users off and running to where they need to be.

But not all questions are of the variety that would send smoke emanating from one’s ears in confusion. Actually there are some pretty routine ones such as “Where is the restroom?”, “Where is this book or journal?”, and my favorite, “What is my password to log into the computer?” My thought on that one is “Wouldn’t you be worried if I knew your pass-

word?” One of my favorite things about working at the IC Desk is developing a rapport with the many people that come through the library. Even if they don’t have a question, there are several visitors that come by to chat briefly or simply say “Hey” before going on their way. Regardless of the question asked, providing each patron with quick, accurate information in a friendly manner is a priority at the desk.

(continued on page 7)

## New Faces



Suzanne Beckett  
Librarian  
Information Services

I grew up in Austin, but have lived in Arlington for about 15 years. I received my undergraduate degree from UTA and my graduate degree from Texas Woman’s University. I previously worked in the Center for Distance Education at UTA and at UT Southwestern Medical School Library. My interests include reading, web design, animals, and garden-

ing. My partner’s name is Julie and we have a 14 month old daughter named Natalie, as well as two dogs and two cats. As you might surmise, I don’t get much reading, web design, or gardening accomplished these days!



C.D. (Catherine) Walter  
Reference Assistant  
SEL

I am excited about returning to UTA. It feels like coming

home. I received a BA in English in 1994 from UTA, and have mostly been working as a technical writer since then. I have considered studying for an MLIS for about ten years now, and will probably begin the program at UNT in Fall of 2005. Thanks to everyone for welcoming me into the fold at UTA Libraries.

## Who Am I?



?

Using the clues below and tips from the pictures, can you guess who this mystery staff member is?

### Personal Clues:

- I'm a grandmother of 3.
- My grandchildren call me Mimi.
- I have 1 husband (Pat), 2 daughters and 2 sons-in-

laws, 1 dog (Chomper) and 2 love birds (Oscar and Felicia). The love birds had 3 babies this summer. We just found a home for the babies this past weekend. They all went to the same home, thank goodness, they were inseparable!

- I drive a little white truck but want a PT Cruiser!
- I like to travel, shop, play bunco and have fun!
- I have lived in the metroplex since I was 5 years old. Born and raised in Texas.

### Professional Clues:

- I just recently changed offices.

- I'm all over Central Library and rarely sit for more than 30 minutes at a time.
- My job involves working with all library staff and a little travel. I get to shop and spend someone else's money. Perfect job!



If you know who the mystery staff member is, send your answer to Lea Worcester (lworcester@uta.edu) before November 24th. Please put the word "contest" in the subject line.

*The winners of this and other contests in Connections will be determined by putting all of the correct answers in a "hat" and randomly drawing the winner. Winners will be announced in the next publication and treated to a lunch at the end of the year where they qualify for entry in the grand prize drawing.—the Editor*

## ... and the winner of the October UTA Libraries' Puzzle

### Sunday Phillips in IOP!

Sunday and Helpful Hank knew that VOLIX would be pronounced "Volume Nine".

Thanks to everyone who sent in their solution last month.

## Howdy from the Information Commons Desk (cont.)

So, who operates the IC Desk answering these questions? I spend most of my work time at the Information Commons Desk Tuesday through Saturday. Several other staff members and student workers work at the desk as well every day of the week helping patrons.

The IC Desk has truly come a long way since August. What started out as a small table, plastic chair, and a laptop during Welcome Week has evolved into a nice, functional desk outfitted with the people and tools necessary to provide information and quick library reference service to patrons. I

think students and other visitors are catching on to what the folks at the IC Desk can do for them. By offering a welcoming and friendly attitude combined with good service, I see the IC Desk as being a great asset to the library and its users now and as time goes on.—Burton King

# Connections

## What is a Millennial?



Have you ever counted the number of students walking through the library talking on cell phones? And wondered how they avoided walking into walls? Do you believe that a *peep* is a marshmallow treat and not a person? If so, you are among the many library staff members attempting to understand the millennial student.

Millennial students were born between 1982 and 2003 to Baby Boomer and Gen X parents. It was estimated that this generation will be the largest in history (1/3 larger than the

Baby Boomer generation). They are the most racially and ethnically diverse generation ever. This techno-savvy generation believes that Paul Newman has always made salad dressing and that an automatic is a weapon and not a transmission. Millennial students have 7 core traits:

### 1. Special

- 3/4 of incoming freshmen have never shared a room

### 2. Sheltered

- Raised by “helicopter parents” who hover over them and make a lot of noise rescuing them when-

ever difficulty arises

### 3. Confident

- Up-beat about their future

### 4. Team-Oriented

- Prefer to learn in groups
- Focus upon a tight group of friends

### 5. Conventional

- More willing to accept values of parents
- Students are non-confrontational and do not want to stick out too much from the pack

(continued on page 9)

## What Generation Are You?

*“Do you believe that a peep is a marshmallow treat and not a person?”*

### G. I. Generation (1901-1924)

- G.I stands for “government issue” or “general issue”
- the generation that fought WWII
- members include Louis Armstrong, John Wayne, and Lee Iacocca

### Silent Generation (1925-1942)

- the postwar generation
- withdrawn, cautious, unadventurous, the suffocated children of the depression
- members: Marilyn Monroe, Martha Stewart, Phil Donahue

### Baby Boomer (1943-1960)

- much larger than the prior and following generations
- members saw massive changes in attitudes to many social issues, including opposition to the Vietnam War, the sexual revolution, civil rights
- members: Oliver North, Jane Pauley, William Gates, III

### Generation X (1961-1981)

- the media defined them as a group of flannel-wearing, alienated, undereducated slackers with body piercing who drink Starbucks coffee and work at McJobs
- cynical, pragmatic, and label-rejecting
- members: Diana, Princess

of Wales, Drew Barrymore, Leonardo DiCaprio

### Millennials (1982-2003)

- optimistic, trusting, sheltered, intelligent
- racially diverse least Caucasian generation in history
- members: Leann Rimes, Melissa Stern (a.k.a. “Baby M”)

—Lea Worcester

### Source

Wikipedia. n. d. Available from [http://en.wikipedia.org/wiki/Main\\_Page](http://en.wikipedia.org/wiki/Main_Page). Accessed 19 October 04.

## What is a Millennial? (cont.)

### 6. Pressured

- Getting into college and grades two top worries

### 7. Achieving

- See their biggest advantages in technology, the economy, and the social sciences

Library staff working with millennial students can use the following information adapted from research on millennial students to understand some of the expectations and priorities that they bring into the library. They are:

#### 1. Techno-savvy

- use technology to enhance community
- enjoy using teamwork and technology, especially in the applied sciences
- take it for granted that digital technology will be available for their use
- prefer the use of technology for instruction
- have grown up with previously unsurpassed access to information. Despite extensive exposure to ever increasing information, they have less experience in exercising the discipline and focus required to explore a subject in depth

### 2. Part time students and workers

- students spent less time studying outside of school hours in high school senior year and fewer hours in the library than the class of 1986

### 3. Uncommitted to rules

- they view cheating with indifference and detest regulations

### 4. Stressed

- this group endures ever-increasing stress and anxiety

### Strategies for Librarians

Suggested strategies for engaging the incoming millennial students include:

- becoming familiar with their preferred communication methods (blogs, e-mail, instant messaging, etc.) and how they use technology
- recognizing their preference for collaborative learning and team work and engaging them in problem based learning. Problem based learning is an instructional method that challenges students to “learn to learn” by working cooperatively in groups

to seek solutions to real-life problems

- encouraging library visits by promoting the library’s group study areas
- understanding that this group has unrealistic ideas about how much research and studying they need to do and offering information on effective study habits
- including information on proper citation formats and plagiarism in instruction sessions whenever possible

—Lea Worcester

### Sources

- Mosier, Robert. n.d. *2003-2004 Profile of the freshman class at the University of Wisconsin-Stevens Point*. Available from <http://www.uwsp.edu/education/facets/assessments/2003-2004%20Profile%20of%20Freshman.pdf>. Accessed 19 October 04.
- Walker, Lilly. 2002. Discovering the millennial student. *The News* 5, no 2: 2-3. Available from [http://www.distance.mun.ca/faculty/news/news\\_w\\_2002.pdf](http://www.distance.mun.ca/faculty/news/news_w_2002.pdf). Accessed 19 October 04.



## Connections

### Coming to Bass Hall: Opera Gone Wilde



When asking random people what they know about German composer Richard Strauss (1864-1949), one is most likely to hear him described as the guy who wrote the music used in *2001: A Space Odyssey*. Stanley Kubrick's decision to use the opening of Strauss' "tone poem" *Also Sprach Zarathustra* in his film propelled it into the popular imagination, becoming associated with profound experiences (usually tongue-in-cheek) and the overblown stage spectacles of Elvis during his twilight years. Unfortunately, those memorable two minutes seem to have eclipsed the other amazing works Strauss crafted for the concert hall and opera house. His opera *Salome*, based on the 1891 play by Oscar Wilde (1854-1900), is one of those works. It premiered in Dresden, Germany, on 9 December 1905, and it is considered an important turning point in 20<sup>th</sup> century "serious" music.

This masterpiece will be performed at Bass Performance Hall in Fort Worth on 12 and 14 November. However, before dragging the kids to the opera for a bit of the old ultra-culture, keep in mind that *Salome* isn't exactly fun for the whole family. From the slinky

nocturnal opening to the earth-shattering conclusion, *Salome* is a one-act, real-time, 100 minute thrill ride and horror show about obsession. The combination of Wilde's suggestive text and Strauss' passionate music also contributed to scandals surrounding the first few years of the opera's existence, and they leave ample room for even more "daring" performances today.

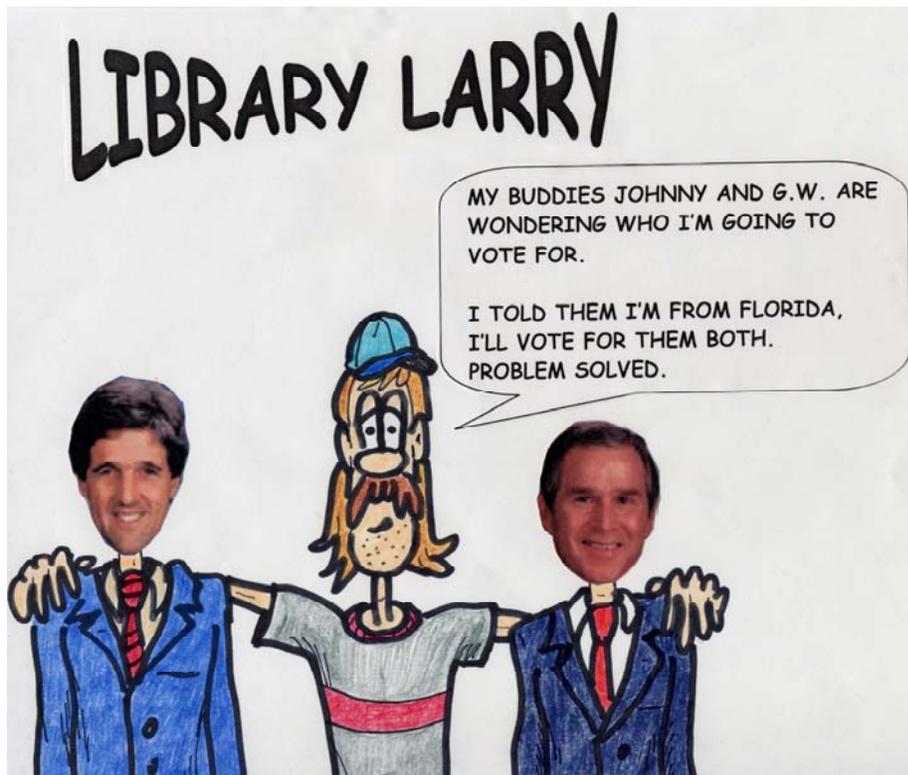
At the opera's center is the adolescent Salome's desire for John the Baptist ("Jochanaan" in the opera), who is being held prisoner in the cistern of the palace of her stepfather Herod and mother Herodias. After several cat-and-mouse monologues that underscore Jochanaan's chaste religiosity and Salome's growing attraction to him, the prophet finally proclaims Salome as accursed and returns to the cistern. Devastated by Jochanaan's rejection, Salome finds an opportunity to get revenge by playing upon the concupiscent feelings of her inebriated stepfather. Herod makes a solemn oath to give Salome anything she wants if she does the infamous "Dance of the Seven Veils." When he finds out afterwards that Salome wants Jochanaan's head on silver plat-

ter, a panicked Herod tries slithering out of the deal. Because of her own issues with Herod and Jochanaan, Herodias joins in the fray on the side of her daughter. Herod's pathetic pleas do no good, and the opera careens towards its inevitable conclusion.

Although *Salome* might sound like a glorified *Jerry Springer* episode, it remains one of the most important operas of the 20<sup>th</sup> century. Strauss' portrayal of Salome's dreamy rhapsodies and raging hormones is unashamed Romanticism at full-throttle. Yet, Strauss also anticipates trends that would pervade "serious" music a few years later. He uses dissonance where necessary to make lucid the obsessions and neuroses of the characters, and to punctuate the horror of certain events onstage (like in the opening of the final scene when Salome claims her ghastly reward). Strauss' dense and craftily orchestrated score almost brings to mind cinematic music, which is no coincidence. Some of the best film composers have been influenced by late German Romantic composers like Strauss.

(continued on page 11)

## Library Larry



## Coming to Bass Hall: Opera Gone Wilde (cont.)

The opera's final scene perfectly exemplifies the Romantic and Modernist tendencies in *Salome*. It opens with a torrential outpouring of sound from the orchestra, shrieking and roaring like an uncontrollable beast, and acting as avatar for Salome's vengeful satiation at receiving Jochanaan's head. After her invective reaches a fever pitch, Salome remembers her earlier feelings for the prophet, and her venomous tirade dissolves into tenderness. An ethereal waltz melody (a motif used throughout the opera) begins this section, which explores Salome's unquenchable desire for Jochanaan, as well as her grief

over a relationship that could never be... one that she believes could've been so beautiful. By this point, the beauty of Strauss' score almost makes one forget the *Grand Guignol* spectacle onstage. After Salome finally kisses Jochanaan's mouth and dissolutely muses on the bitter taste of love, the opera reaches its final climax, which achieves through its aural iridescence a transcendental quality similar to "the music used in *2001*."

Then Herod unceremoniously orders his stepdaughter's execution.

—Jason Neal

More information about the Bass Hall performances can be found here:

[http://www.fwopera.org/season\\_opera01.asp](http://www.fwopera.org/season_opera01.asp)

### Recommended Viewing:

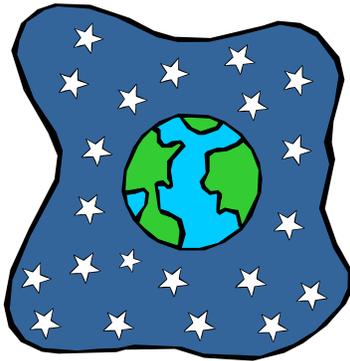
Strauss, Richard. *Salome*. 1997. Catherine Malfitano (Salome), Bryn Terfel (Jochanaan). Orchestra of the Royal Opera House, conducted by Christoph von Dohnanyi. Decca 074 105-9 DH

(Architecture & Fine Arts Library: Videorecordings: M1500 .S89 S3 1997)



# Connections

## Journey to Infinity



To commemorate the 70<sup>th</sup> anniversary of his birth, the Science and Engineering Library is featuring an exhibit about astronomer Carl Sagan (1934-96).

When I was eight years old, I first became aware of Sagan through the 13-part PBS television series *Cosmos* in the early 1980s. Myself included, millions of viewers admired the series for its “popular” approach to science, as well as its celebration of the beauty of the universe. Sagan’s travels through space and time in the “ship of the imagination” made the series especially compelling. The companion book of the same name also became a bestseller. Besides *Cosmos*, Sagan wrote a number of best-selling books for the general public about science. Some of his colleagues had misgivings, but many praised Sagan’s ability to make scientific thought more accessible.

Many people know Sagan for *Cosmos* and his popular science books. However, he made many other contributions to the field of science. As an advisor to NASA, he helped develop space probe missions to planets in our solar system. Sagan also did groundbreaking work on other planetary phenomena, including windstorms on Mars, the red haze on Titan (a satellite of Saturn), and the “greenhouse effect” on Venus.

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*“Sagan was one of the first scientists to advocate a serious search for life beyond Earth.”*

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As a strong advocate of skepticism, Sagan fought against the prevalence of pseudoscience. He even developed a “baloney detection kit” to help people sift through potentially flawed logic and downright fraudulent claims.

Although he discounted sensationalistic accounts of encounters with extraterrestrials, Sagan was one of the first scientists to advocate a serious

search for life beyond Earth. The Pioneer 10 and 11 space probes carry a plaque with a “universal message” for extra-terrestrial civilizations. Sagan’s only novel, *Contact* (1985), explores the ramifications of a confirmed discovery of a radio signal from an extraterrestrial civilization. The 1997 screen adaptation of Sagan’s novel varies somewhat from the novel. However, it conveys the same sense of awe and wonder as Sagan’s own works, with a sequence towards the end that brings to mind the “ship of the imagination” from *Cosmos*.

The exhibit will remain on display in the Science and Engineering Library through the end of November.

— Jason Neal

## UTA Libraries' Staff Awards

### Applause Award

- Ron Aday, Special Collections, for his work on the recently held Garrett Lectures
- Kit Goodwin for her work on the Garrett Lectures and Texas Map Society meetings
- Donna Kelley for her decorating expertise in SEL
- Larry Lassiter for his media and information technology work/help on the Garrett Lectures
- Delores Morgan for taking on additional responsibility for the past 3 months in SEL while one of the staff members was gone, working extra hours, and completing the bindery project
- Betty Wood for her work in coordinating mailings and other details required for the Garrett Lectures

### Hidden Hero Award

- Rosy Cabellero for her work in requesting 4 claims requests for discounts on 4 course enrollments saving the Libraries \$2,000

### Customer Commitment Award

- Terry Wang for working with the Student Congress, the Office of Information Technology and library staff, Terry invited vendors to demonstrate their bibliographic management products, evaluated each and recommended the best choice for our users. By seeking funding and working with staff on access, licensing and training Terry instituted a new and valuable resource that assists users with their studies and research.

### Celebrate You Awards

- Ann Mitchell for her bidding strategy on Rosy Cabellero's upside down cake at the recent Library bake sale
- Betty Wood (recommended by Anne Jennings of Southwestern Studies) for her helpfulness and being a very pleasant employee to work with
- Mark Mustacchio for his artistic work on various projects
- Donald Quarles for working late in the Architecture Library on many occasions when student workers were not able to come in

### Source

*Staff Meeting, October 19, 2004. Available from Q:\MIS\Staff info\Staff Meetings.*

## A New Generation

Caroline Emma Moffitt. Born on October 6 at 10 p.m. to Brian and Natalie Moffitt.



Caroline and Brian

**UTA**

**Libraries**

702 College Street  
Arlington, TX 76019  
Phone: 817.272.3000

*Connections* is the library staff newsletter published on the first business day of each month. The newsletter introduces new staff members, highlights departments, reports on library staff events, and is a forum for items of interest.

Suggestions and contributions are welcome. Please contact:

Lea Worcester, Editor  
817.272.5747  
lworcester@uta.edu

## November 2004

Monday	Tuesday	Wednesday	Thursday	Friday	Sat/Sun
1	2 Election Day	3	4	5	6 7
8	9	10 UTA Tech Fair	11 Veterans' Day	12 12:00 to 1:00 p.m. Stress Management— 6th Floor Parlor  Last Day to Drop Fall Courses	13 14
15	16	17	18	19	20 21
22	23	24	25	26	27 28
29	30 Holiday Celebration and Tree Lighting Ceremony				

**Connections is archived online at:**

<http://libraries.uta.edu/connections/index.htm>