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## Meaningful Space in a Digital Age

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*Toledo-Lucas County Public Library*

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# The Library 2025: Meaningful Space in a Digital Age

{ By Ben Malczewski – Humanities Department  
Manager, Toledo-Lucas County Public Library

From the forthcoming ALA Editions book

## About - The Library 2025

\*New minds + creative ideas = A positive future for libraries\* | Forthcoming in 2013 from ALA Editions, edited by Kim Leeder & Eric Frierson |

### Description

In an information environment where the only constant is change, many wonder where libraries are headed, if not into oblivion. This edited collection brings together the brightest new minds in the profession to share their fresh vision of the future of libraries. Drawing from their personal and professional experiences, they bring their barrier-breaking perspectives to the task of reinventing the ...library. Through their essays, they answer the question: What should libraries look like in the future, what barriers exist, and how can we overcome them to realize the library of the future?

<https://www.facebook.com/library2025>

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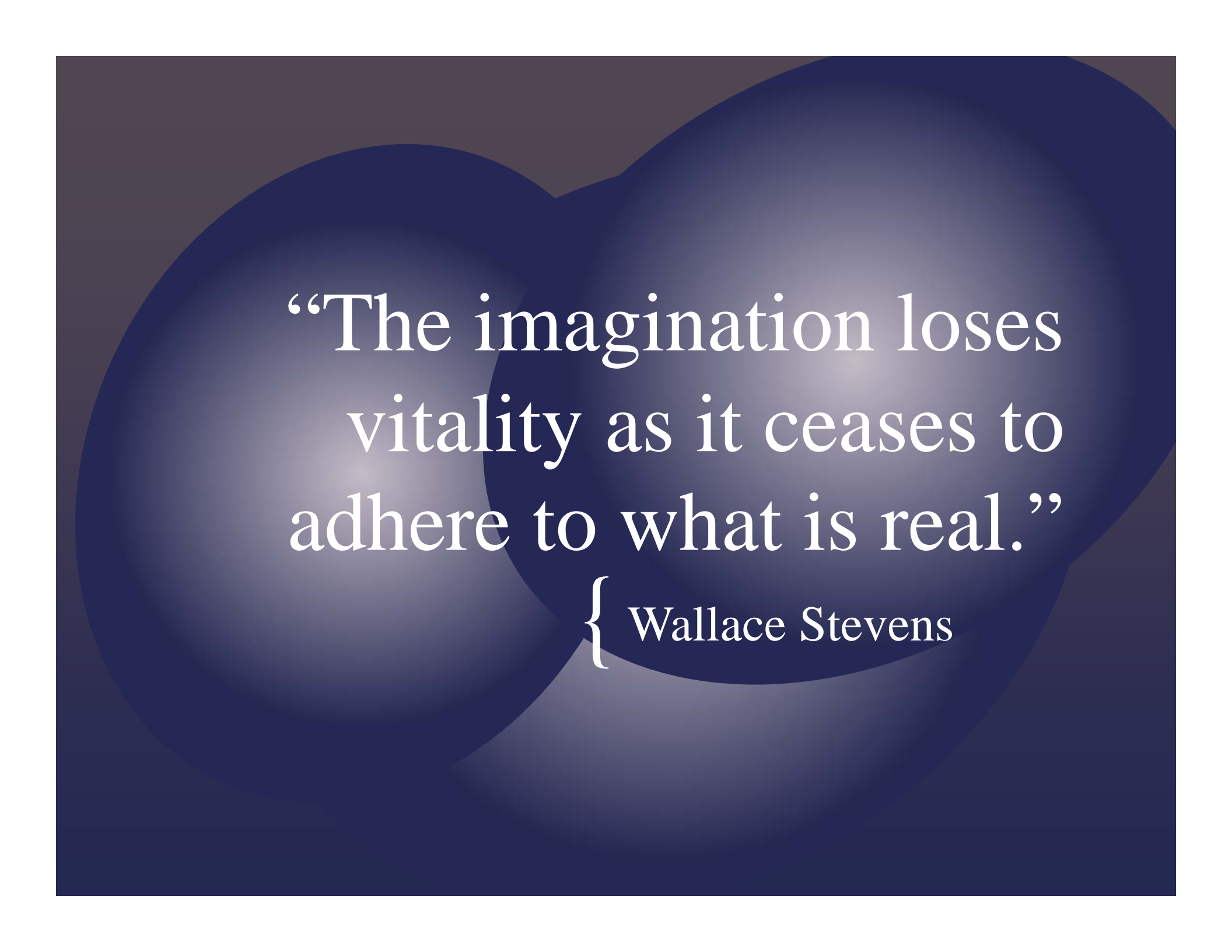
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“The imagination loses  
vitality as it ceases to  
adhere to what is real.”

{ Wallace Stevens

The presage – and impetus for this chapter - arrived one night while I was watching TV in my family room - a Microsoft commercial featuring a cool-by-committee couple praising the glories of the “almighty Cloud.”

My imagination gathered the “C” should be capitalized – owing to the exultant background choral praise when the words were annunciated.

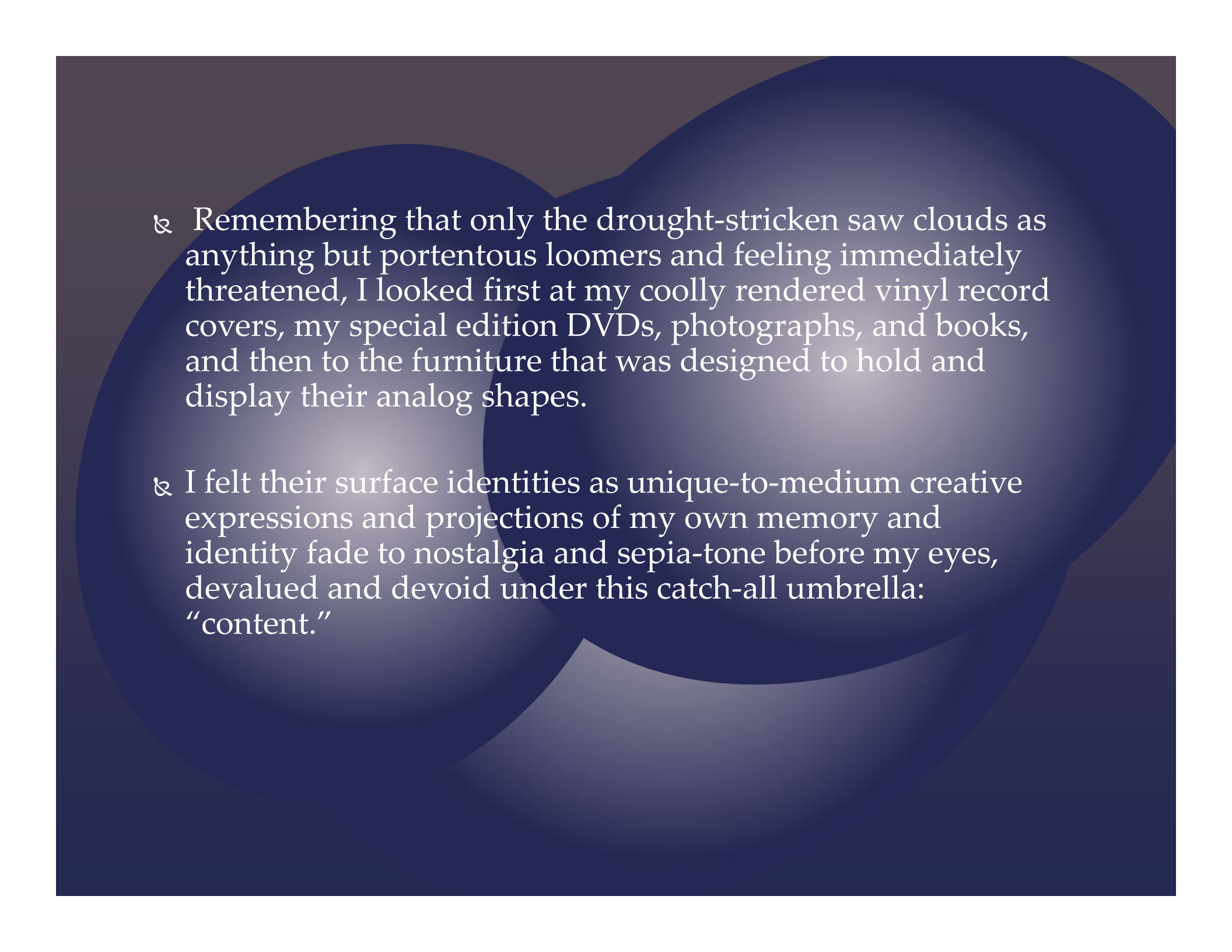
They never asked to be stuck in an airport on delay, and now, on top of that, they were without personalized media entertainment.

Being so close to hell, one questioned if an ethereal glance would even be worth it



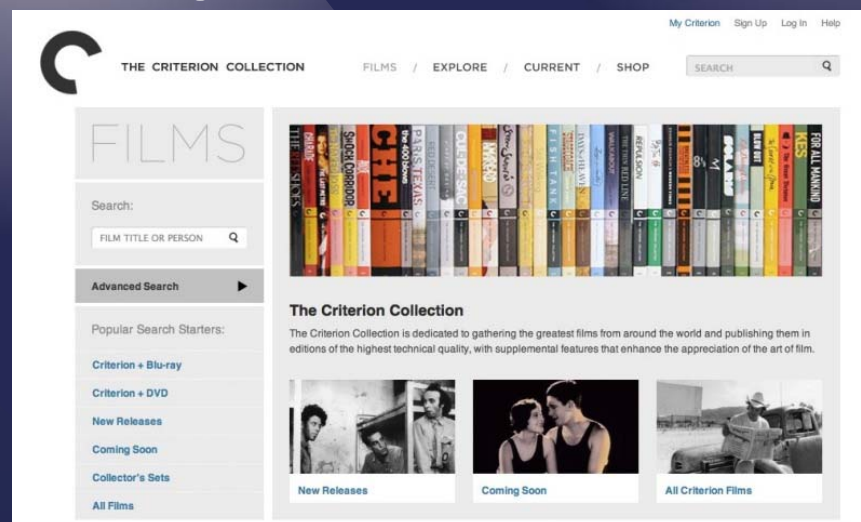
Well, they needn't look *all the way* to heaven for answers – half-way would do.

In an epiphany the husband remembers the Cloud, by which they can stream to any of their Windows-ready devices any of the content they would enjoy at home. “Yay Cloud!”

- 
- The background is a solid dark blue. Overlaid on this are several large, abstract, light blue shapes that resemble soft, out-of-focus clouds or ink blots. These shapes are layered, with some appearing in front of others, creating a sense of depth. The overall aesthetic is modern and artistic.
- ⌘ Remembering that only the drought-stricken saw clouds as anything but portentous loomers and feeling immediately threatened, I looked first at my coolly rendered vinyl record covers, my special edition DVDs, photographs, and books, and then to the furniture that was designed to hold and display their analog shapes.
  - ⌘ I felt their surface identities as unique-to-medium creative expressions and projections of my own memory and identity fade to nostalgia and sepia-tone before my eyes, devalued and devoid under this catch-all umbrella: “content.”



⌘ This predicament was difficult for a pop-culture geek who also happened to be a librarian. In the case of DVDs, the former felt his love for box art, special edition sets, extras, voice-over commentaries, alternative endings, deleted scenes, outtakes, foreign versions, uncorrected errors, and signed editions threatened, while the latter saw the dismantling of these passionately archived document assemblages—many of them painstakingly researched anthropological time capsules in their own right (by Criterion, Kino, etc.)—as a deconstruction *not in a manner revealing essence, but rather, devolutionary*.



- ⌘ This should not be misread as an instanced lament for “things past” or a feeling akin to that fateful awkwardness when new puppy is brought home to meet old dog. I consider myself a tech-centric librarian and, having presented and written extensively on the evolution of AV and emerging technologies, I should be unshaken in this regard. I am not against cloud computing, which in itself is nothing new.
- ⌘ But the mainstreaming of it was new, and in this sense it had never hit home for me before.



- ⌘ As a consequence of this revelation I began to consider the practical and emotional relationships we have with all of our “stuff” and how their acquisition and ownership has shaped and organized our physical world.
- ⌘ The interior purposing of our living and working places, particularly in libraries, has been designed for and around analog technology. So how does a shift to a completely digitized content environment actualize itself physically?
- ⌘ How will our personal and public spaces look as a result? A great deal of space in my home is dedicated to books, music, and movies, and indeed they have become part of the aesthetic and the character of my style. What now if they were suddenly deleted?
- ⌘ Reconceptualizing our notion of content means redefining the functionalism of our physical settings and, in effect, embracing the digitization of our homes, lives, and libraries.

We don't typically think of our possessions as content. In fact, we wouldn't even think to refer to them so coldly as "possessions" — rather, simply, calling them by name—and the word is hardly a colloquial synonym for books, films, or music.

The word "content" seems reserved for fluorescently lit back-end technical discussion.

It feels impersonal and lacks character and personality, and thus associability.

{ **When Did My "Stuff"  
Become Content?**

- ⌘ Content in this definitive state doesn't give us anything to emotionally connect with, nor does it identify itself or speak to us or in any way. It is the encryption of substance.
- ⌘ It feels like barcode data representation and inasmuch as we are not ourselves barcode readers, we cannot extract meaning from it nor make a connection.





⌘ The question, “What sort of content do you like?” or “Did you see the latest comically toned nonfictional content based on the experiences of domestic cats on YouTube?” would evoke little more than a disturbed, confused look. And possibly have you reported to the authorities –



- ⌘ We thought about them, studied them, got to know their voices, learned how they did what they did, why they were different, and might have even been pleasingly perplexed by them.
- ⌘ To a degree, we saw or heard ourselves in them, or discovered an approach that directly or indirectly was congruent with our interests, fascinations, or worldview.
- ⌘ Or maybe we just wanted to see ourselves in them, or aspired to be them. And so we acquired them and brought them to our homes, where they became intimates; we connected and identified with them and they, in turn, became extensions of our selves and symbolic reflections of who we are.

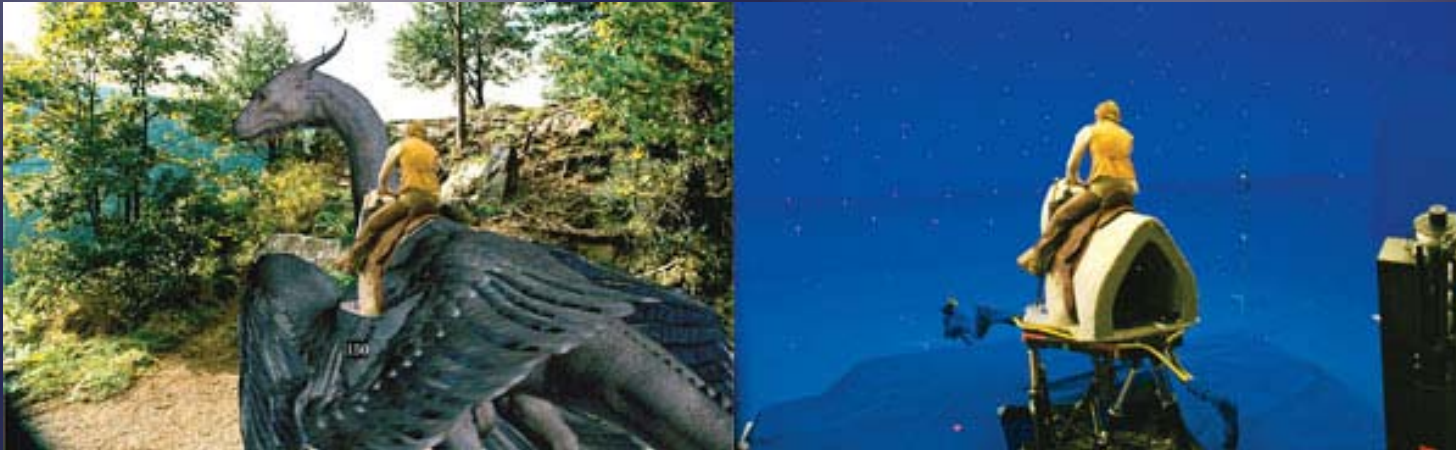
We don't happen upon these forms of  
content by accident.



- ⌘ Physically displayed content brings multiple meaningful dimensions and extrapolations to our spaces, and its removal would no doubt make the space feel barren, as if to void the space of life itself.
- ⌘ One eReader on the proverbial shelf doesn't have the representative effect of even a single physical book with its unique cover design (color palette, font, etc.).
- ⌘ What is to happen when the bookshelf is emptied?
- ⌘ What then becomes the point of the bookshelf?
  - How will anyone know that you have read *The Great Gatsby* or think that you actually read *Ulysses*?



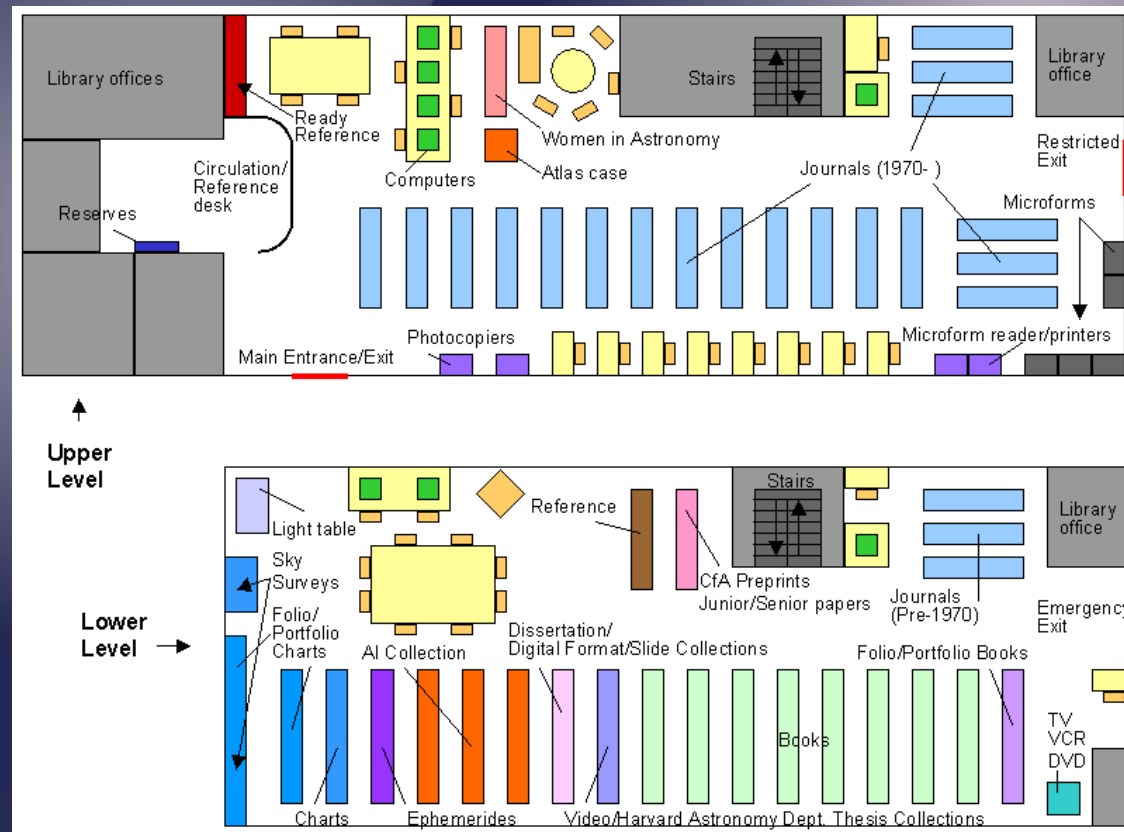
- ⌘ This depiction of depersonalized space is rooted in a cinematic sci-fi vision of the future— sometimes sterile, sometimes septic, but frequently soulless and humorless.
- ⌘ Those characterless “living” rooms designed solely for the procedural now seem potential harbingers, suggesting that our future relationship with our surroundings might feel as disconnected as an actor cast against a blue screen.



If content is the encryption of substance, it also an idea in search of a container.

- ⌘ It is often displaced, but eReaders, tablets, computers, or even books themselves in general are empty vessels only as “good” or as useful as the content (in its many manifestations) they provide.
- ⌘ Though we’re easily distracted by the container, for technology in its exoticism has always been “sexy,” it has always been about the content (whether file or software).
- An eReader has little purpose without an eBook, just as much as a book with blank pages, while priceless as a metaphor, says nothing itself.

- ⌘ The same can be said of rooms, buildings, and by extension, libraries, as they are, at least in literal terms (and however one-dimensionally), defined by the content they house.



We have a neurologically rooted tribal relationship with our physical world.

As social animals, human beings need some form of community: whether cave, cabin, condo, or club, we have gathered for protection and food and have formed tribes and exhibited tribal behavior.

As civilization has advanced, our tribes have become more numerous and specific, developing into institutions, communities, and countries.

{ The Projection of Self  
Through Our Spaces

- ⌘ With the proliferation of Internet-based social networking channels like Facebook and Twitter, we have expanded from face-to-face communication to create an exponentially more expansive and powerful paradigm of tribalism online.
- ⌘ Networking catalysts can revolve around nearly anything imaginable, including sports teams, food, bands, movies, styles, clothing, hatreds, and loves.





**The predominant characteristic of tribes throughout time has remained the same:  
fulfilling the need to communicate.**

- ⌘ When you consider the terminology, nomenclature – rooms, spaces, walls, etc. - and conceptualization of the virtual “architecture,” hardly anything has changed.
- ⌘ We design and decorate both our physical and virtual worlds the same way, carefully revealing the story of ourselves authored by ourselves, as we would like it to be told.
- ⌘ Our spaces become projections of ourselves, reflecting how we want to be seen and what we want others to think of us, but mostly, how we want to see ourselves.
- ⌘ It is no coincidence that these two worlds conceptually resemble each other, because in the end they must fulfill the same function as an outward and inward projection of self.

Our physical books, DVDs, photos, paintings, and albums are no different than their .jpg or hyperlinked doppelgangers.

- ⌘ They become avatars that reveal our identities to the outside world, telling others what bands we listen to, what our favorite movies are, what books we've read
- ⌘ And, perhaps of equal importance, what bands we want others to *think* we like, what movies we *want* to be associated with, and what books we think will make us seem more erudite.
- ⌘ Just as in “real” life, the primary audience for our projection is actually ourselves.



In an abstract way, we think and suppose what someone else might be thinking of us, based on what we feel these objects symbolize or represent.

⌘ A book on a shelf is straightforwardly a source of information or knowledge, but it may also represent both inwardly and outwardly an achievement or a demonstration of worldliness or sophistication.

⌘ This demonstrates our self-conscious awareness of our subconscious, and speaks to the emotional relationship we have with our physical spaces and the vital role objects play in the creation of identity for ourselves and others.

➤ Every object speaks to and about the person who put it there.



But what of this “line” that is crossed or connection that is made when our content becomes a mirror, and then projection, of self?

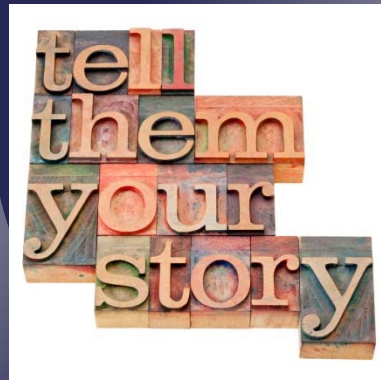
~Ezra Pound referred to it as when “[a] thing outward and objective transforms itself, or darts into a thing inward and subjective,” and describes the moment of transformation as presenting “an intellectual and emotional complex in an instant of time...which gives that sudden sense of liberation...which we experience in the presence of great works of art.”

~James Joyce described the connective spark as an “epiphany.”

{ The Moment Objective  
Becomes Subjective

- ⌘ We may not take such a powerful hyperbolic leap every time we read or watch a film, but every object (not just content) that inhabits our world was hand-selected by us because of how well we understand it (and its role or function), how it complements our experience and worldview, and also because of how well it communicates with us.
- ⌘ When we physically hold a movie or a book, an emotional connection is made with the work. We associate with it and display this relationship; we project it to others and in turn, see ourselves in it.
- ⌘ Characterizing our personal spaces and adorning our public ones with physical objects not only decorates our rooms but lets others know where we've been, who we like, what we've read, what we listen to, and what our influences are.

- ⌘ Just as we internalize the artistic expression (often creating our own subtextual relationship and sense memories around it: where we first saw it, who we were with, what we ate, what the weather was like, etc.), this continues with the physical product.
- ⌘ Its presence on our shelf is akin to a photo album or diary.



- This is the self as personal historian and objects as such become vital pillars in creating a sense of self through our past.

⌘ Our memories of our past largely define our *selves*: *who we believe we are*.

~ *“People with amnesia who cannot remember their pasts say that they do not know who they are, that they have lost their ‘selves’” (Schacter 1996).*

⌘ Content in this sense is unsociable encryption, as it communicates nothing.

⌘ By personalizing space, we stimulate memory and reinforce a sense of who we are.

~ *“We can call environmental cues that have these effects environmental personalization memory cues. (Zeisel 2006)*

➤ Our objects are autobiographical memory anchors  
of our chronology.

Something is deemed successfully designed when we don't think about it while using it.

A goal in the design of anything, whether tool, building, room, or floor plan, is to usher any work involved in its use or navigation to a lower level of consciousness, creating a natural and easy thoughtlessness.

We feel, for example, most comfortable writing with a pen when we are not thinking about holding our grip on the pen.



{ Creating Meaningful Spaces

- ⌘ Good design is innovative (it should deliver a service more efficiently or lead more enjoyably to a destination)
- ⌘ Aesthetic (it is pleasing to the eye or thematically aligned to function), and makes a product or service intuitively understandable
- ⌘ It is honest, unobtrusive, lasting, and consistent in every detail. It is environmentally friendly and feels as little “designed” as possible.

➤ Principles of effective design



⌘ In terms of floor plans, we are only conscious of our “wayfinding” in the library when we can’t find something or when the path set forth is unclear (we cannot decipher public from staff space, signage is poor, etc.).

⌘ There is a degree of acceptable “wandering” that we will put up with before we react by seeking help, getting frustrated, or just leaving.

⌘ When we navigate ANY space, we intuitively construct a cognitive map (mental image) of how we will move through the space and get to point A from point B.

➤ “Seeing the line” often occurs at a lower level of consciousness

- ⌘ As content and processes go virtual, our biggest obstacle to overcome as librarians in such conceptual transitions will often be our own reluctance and opposition to change.
- ⌘ It's hard not to feel the ghosts of our lost materials.
- ⌘ Empty space left in their absence should not be kept as a vacant memorial to bygone formats, but rather replaced by something else, or something better.
- ⌘ All space will have to be reconsidered as flow, focal points, and destinations change. This is the equivalent of taking the TV out of the "TV room." The purposeful directives of the room will need to be redefined.

➤ We can repurpose space while still keeping our identity.



- ⌘ Physical print collections once easily consumed half of most libraries' physical space, yet in many cases, most of the collection has never circulated (for example, see Cornell University Library 2010).
- ⌘ Removing or relocating little-used materials frees library spaces for study, collaboration, meetings, and instruction.
- ⌘ With an electronically accessible collection, spaces to engage will themselves become destinations.
- ⌘ Rooms become open slates and while we as librarians may cast a shadow of a room's former identity on the redesigned room, a person first experiencing the space will know nothing of its past.
- In many ways the removal of formats, which may be bulky or cost more in real estate than they generate in contributory value, can be liberating.

When attempting to assess design and space relations by examining how and why we use spaces in the manner we do, the approaches commonly used are:

- patron interviews
- focus groups (with designers, architects, librarians, and patrons),
- observation

We ask, “How do we behave in certain contexts?” “What are perceived to be the distance limits and extents of personal space?”

{

Narrative Design

In attempting to create meaningful spaces in libraries, I began looking at how space was “used” and how we behaved in it.

- ⌘ Applying the anthropological practice of proxemics, or the study of the cultural use of space, can help us understand how library patrons use (and expect to use) its spaces.
- ⌘ Variables such as the distance between where people sit (when seating isn't ordered, as on a subway train), the degree of eye contact, the shoulder axis (open or closed) of two people, the degree of touching (or nontouching), and vocal volume observed unobtrusively can help us gain an idea of where and how rooms might be arranged.



⌘ How people order non-fixed space (where they consistently move chairs/tables or if they substitute one style of chair for another) is large component of designing *after design as well, and shows that it is a perpetual process.*



In seeking to create intimate and meaningful public spaces, it dawned on me in the writing of this chapter that perhaps the most unbiased and “pure” observation subject was right in front of my eyes.

I began observing how my one-year-old daughter engaged a book or handheld video as an uncontaminated indication of how people interact with content in personal spaces.

As we get older it becomes more difficult to pinpoint the habitual roots, as our hows and whys become buried under much empirical and repressive clutter and behind so many centric lenses.

{

Occasioning Space



- ⌘ In watching my relatively experience-free daughter I noticed that her enjoyment of the process had less to do with the content than it did with her *occasioning* of it.
  - ⌘ Similar to a director setting her *mise en scene* or a chef arranging his *mise en place*, the reading of a book or watching of a video was simply a component ingredient of a larger collective experience.
  - ⌘ What was most important was the pillow or chair on which to sit, the blanket, the water bottle, and the stuffed animal.
  - ⌘ She was staging factors into place that added up to the sum of her desired experience.
- She was not just constructing a scene, but defining a space.

Her *occasioning* of space is similar to how patrons use the library.

- ⌘ The content, though a necessary component of the experience, is more symbolic (the subject may change from day to day just like the delivering vessel) and in this flexibility it becomes less of a conditional onus than the atmosphere in which they will behold and learn it.
- ⌘ So long as the information is present and pertinent to study, the environmental conditions set to facilitate the process rise to primary importance.



- ⌘ If content is a constituent but not necessarily the most important part of the experience, the question becomes: how can we develop a library space that people can feel comfortable enough to learn in?
- ⌘ In grasping the notion of the library as experience (and locating an emotional definition of what a “library” means) the effort in manufacturing such an experience for patrons hinges on the extent to which we can develop a common subjective language.
- ⌘ What are the communal equivalents of my daughter’s pillow, blanket, bottle, and stuffed animal?



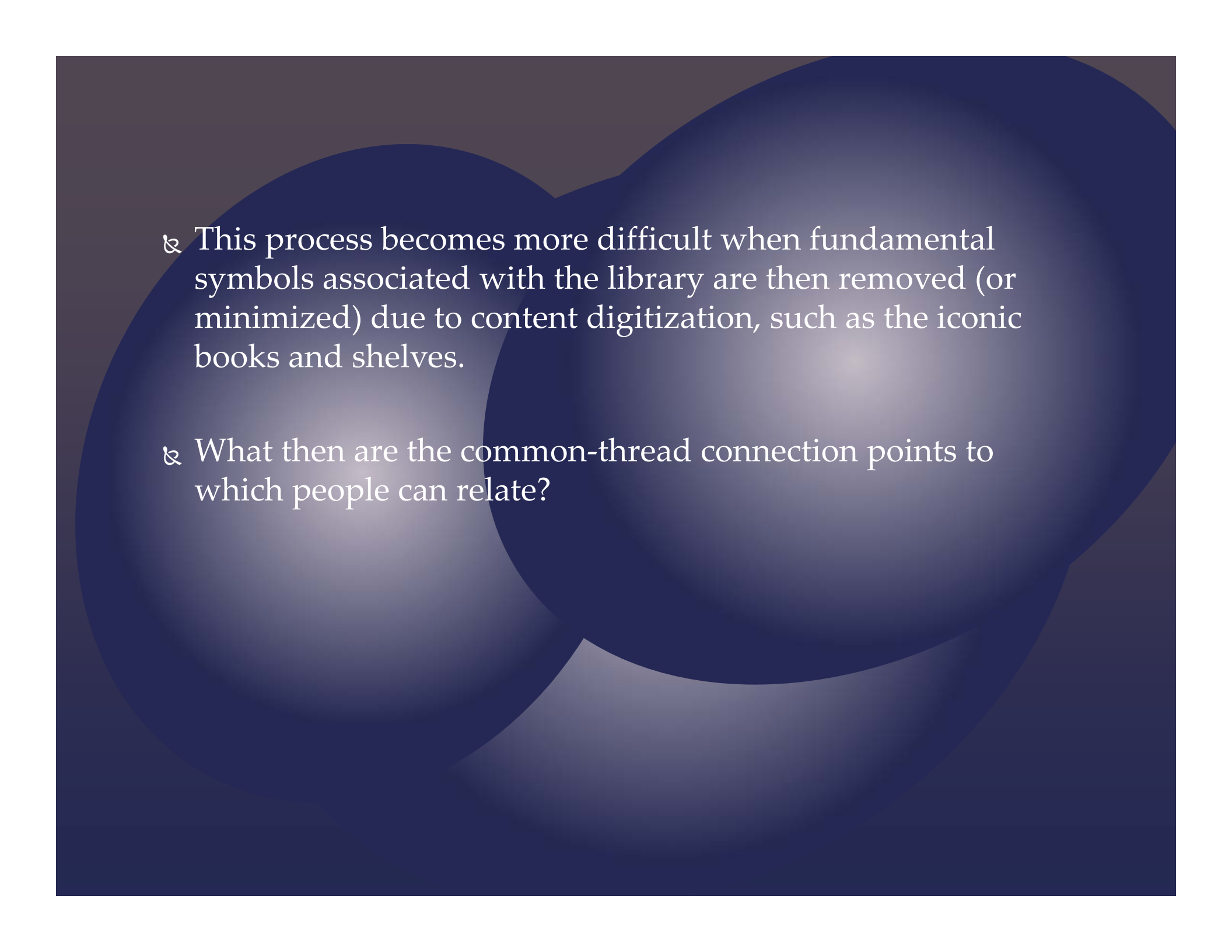
- ⌘ Our awareness of place is critical to the definition of memory, and our physical environment is therefore essential to memory constitution.
- ⌘ In order to be experienced as a memory, the information we retrieve must be recollected in the context of a particular time and place and with reference to oneself as a participant in the episode, often in a multisensory capacity.
- In order for an event or action to have meaning in our lives, we have to play an active role in the narrative.

- ⌘ Architecture and design are communicative arts that tell a story, but the paradox of ideological design is that we cannot speak with certainty about what the human individual actually experiences.
- ⌘ We can have an interpretation, or maybe even share the dominant or a popular one, but subjective processing eliminates the possibility for an objective and ultimate universal truth.
- ⌘ As a result, even if we agree on certain aspects of a memory, we will all naturally “remember” the details of a shared experience differently.

Similarly, what one pictures when asked to think of a library differs as well.

To be sure, there are archetypical, stereotypical, and popular interpretations or assessments (based on simplified or standard conceptual projections of elements or conventions such as shelves, books, and reading desks), but while these are commonly accepted and associable symbols, simply providing them doesn't mean the desired subjective result will be the same (i.e., the cliché: *a house does not make a home*).

- The challenge then becomes how to find a common enough voice that still speaks to the individual without feeling homogenized or watered down.

- 
- ⌘ This process becomes more difficult when fundamental symbols associated with the library are then removed (or minimized) due to content digitization, such as the iconic books and shelves.
  - ⌘ What then are the common-thread connection points to which people can relate?

- ⌘ The misnomer in our reconceptualization of content is that while our physical selves lose a tactile connection point, content is not being lost but rather displaced.
- ⌘ The digitization of content means we stand to gain a lot in terms of instantaneous access to articles or books that may otherwise have taken weeks to obtain physically (if we could even access them at all).
- ⌘ The process of browsing the stacks is similarly displaced, as an absent or minimized physical collection means browsing content online instead.
- ⌘ While unable to gratify or sate the empirical connection (environmental/behavioral/neurological/intellectual) made by physically browsing the stacks, digitization theoretically results in more efficient research as well as the exposed depth and breadth of related content.

In the wake of all this change, we may wonder, “What’s left?”

- ⌘ On a community level, the library reflects our personalities, past, and aspirations. The objective physical characteristics in the form archetypes (books, green shade lamps, quiet study areas, stacks, wood furniture) serve as the symbolic framework, while staff and the unique local voice evidenced in design, decoration, and services empirically and subjectively flesh out the library as a generator of emotional experience.
- ⌘ The library has often, and for obvious reasons, become synonymous with reading and literacy, but the true definition of the library has always been ideological and transcendent of format: to inspire and facilitate learning, advance knowledge, and to strengthen the community.
- ⌘ In this, a library’s space is different from that of a warehouse, as it has values, a philosophy, a spirit, and a soul. Not just a personalized space, it is personified as a lexicon of local culture and the human experience.



## *What Didn't Happen...*

To project our future library state by applying the generally accepted ergonomic design principle that if the extreme users (of a product, tool, or service) are identified then the middle or average user will be covered indirectly by approximation, one might define two extreme and opposite scenarios as:

- Technophilic, and
- Technophobic.

{ Praxis: The Library 2025

- ⌘ The Technophilic extreme prefers the virtual mode of everything. All content “ethereally” located, the technological head leads the body.
- ⌘ Chaos, in general, rules as technology governs decisions and we push for what we can do first, rather than cautiously considering priorities and outcomes.
- ⌘ Great leaps are often made but there are dangerous falls, especially related to personal security.
- ⌘ The library in this case either disappears or is reconceptualized to the point of being unrecognizable. Institutional libraries exist to a nominal extent but have largely become exaggerated cafés and convertible space without significance, while public libraries have lost funding and in many cases have become privatized.

➤ The Technophilic

- ⌘ Conversely, the Technophobic scenario is a reactionary approach to technology that expands upon the premise that our current state of technology has not delivered on its intention, and speaks to a relative digression of technology in some areas (such as social and privacy-invasive medias) and reclamation in others (it created too much “noise” for research).
- ⌘ This future considers the Internet as a failure in terms of negatively consuming our lives, exploding our privacy, and saturating our searches with comparatively little redeeming content.
- ⌘ It views the current virtual state as a less-than-ideal landscape cluttered and overrun by consumerism, scams, and piracy—slum-like and more dangerous than unlit city streets.
- ⌘ This scenario, while not wholly a return to nature, considers not just a rethinking but a complete overhauling of “the wheel.” It views the virtual world, in contrast to our natural world, as a place where mistakes can be made and second chances exist.

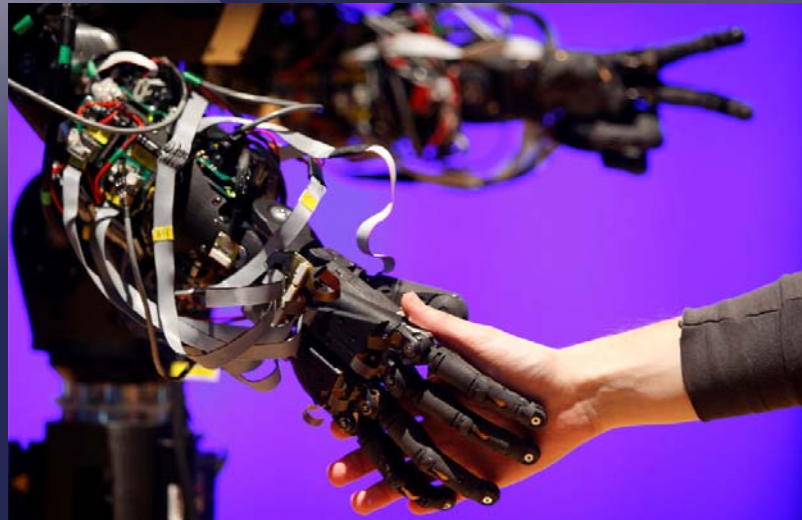
## ➤The Technophobic

- ⌘ In projecting these scenarios, I hyperbolize aspectual shifts to an irrational or allegorical end, completely out of balance with other conditional factors.
- ⌘ I was favoring the technological with little consideration of our tangibly oriented subjective selves.
- ⌘ Science fiction fascinates and holds didactic value for this very reason, as it presents and projects our current context of fears or concerns onto an instantaneous canvas of tomorrow, creating an alternative, typically dystopian universe where certain traits are magnified (as if they evolved in isolation of other societal factors and conditions).
  - The “problem” with this limited approach

Was the future ever *not chaotic*, or *maybe even pleasant*?

Projections of any future tend toward the technological while dismissing the physical, with its neurological, behavioral, and cognitive relationship to our environment. Library conjecture is certainly no different.

Every day I see the two coexist, as they have evolved in balance and to a degree symbiotic, and I have no reason to believe the future will be different.



## *What Happened...*

- ⌘ We breathed. Life happened gradually, as it does, and we realized the “*Singularity*”\* wasn’t, in all relativity, that near.
- ⌘ Potentialities of the modest future reveal a library that is more finely tuned to its patrons’ needs and serves as a guiding voice of the community.

\* In his books, *The Age of Spiritual Machines* (1999) and *The Singularity is Near* (2005) Ray Kurzweil describes the Singularity as the ultimate symbiotic future state of humans balancing genetics, nanotechnology, and robotics. Which amongst other things entails full immersion virtual reality states (where we spend most of our lives), A.I./human hybrids, and the entire universe realized as a giant, highly efficient super computer.



- ⌘ Electronic books (access to not ownership of) dominate and Patron-Driven Acquisition steers collection development.
- ⌘ Print is still the preferred method for some materials, just as hard copy video is still the delivery method of choice for the highest quality effect and unconditional performance (particularly in cinemas and in home theatres).
- ⌘ Though bandwidth accommodation has improved exponentially, increased traffic and dynamic content traversing the Internet has made the streaming of Super HD 3D burdensome.
- ⌘ In fact, though syncing of devices (anyone can control everything with their smartphone, and from anywhere) is de rigueur, sole proprietorship and DRM have led to an equal opportunity a la carte access method environment.
- ⌘ We've finally moved past our format monotheism, where only one delivery method can rule a time, to a more device-agnostic view where there is a time and a place for all.

In fact, because we are tactile and sensorial terrestrial creatures, we have a very physical interpretation of the digital age.  
Our high-tech devices coexist with antique furniture.  
And so our library environment is still centered on ergonomics and our behavioral response to space.

- ⌘ “Locally sourced” has continued to be a mantra in each community for its economic, ecologic, and cultural significance, and the library has become a vocal facilitator.
- ⌘ The physical architecture, from materials to furniture to artwork, reflects this as much as programming, which has expanded to include things like community farms maintained by patrons, farmer’s markets, studio spaces for fitness instruction, and kitchens for culinary and nutrition classes.



What is different about this library of the future is that it is wholly focused on what it alone can uniquely express to the community. It doesn't worry about trying to do something it can't do better than somebody else.

- ⌘ While library personnel roles shifts and traditional responsibilities are constantly evolving, staff services parallel spatial relations as the biggest conduits for subjective impact and anchor patrons' emotional connections.
  - ⌘ While it has long been quietly known that space is one of the more valuable assets of the library, it is only now that the notion of a shelfless library has become liberating.
- Its services are centered on its mission and it operates by the watchword "*dialectal design*."

- ⌘ Just as the physical spaces will become multi-dimensional (in effect fleshed-out and activated Dewey fields), so too will the definition of content be further reconceptualized.
- ⌘ Books, ebooks, videos, and music are passive resources, and the library of the future will expand its definition of content to include programming, software, and production.

Passive information >evolves> to active knowledge >evolves> to  
Dynamic Content

- Graduating to Dynamic Content means that not only will the library provide quiet areas for study and meetings, but also active spaces for learning how to use the programs and software provided, as well as to create and generate content.



Dynamic content means:

- ⌘ creative spaces and informing ability through the provision of studios and labs outfitted with the resources, tools, and know-how (by librarians or community members).
- ⌘ The librarians of the future find more of a natural home in this environment as the reaches of their abilities and training become enhanced.
- ⌘ They maintain their positions as ambassadors of qualitative information and facilitators of the learning process.

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Websites:

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