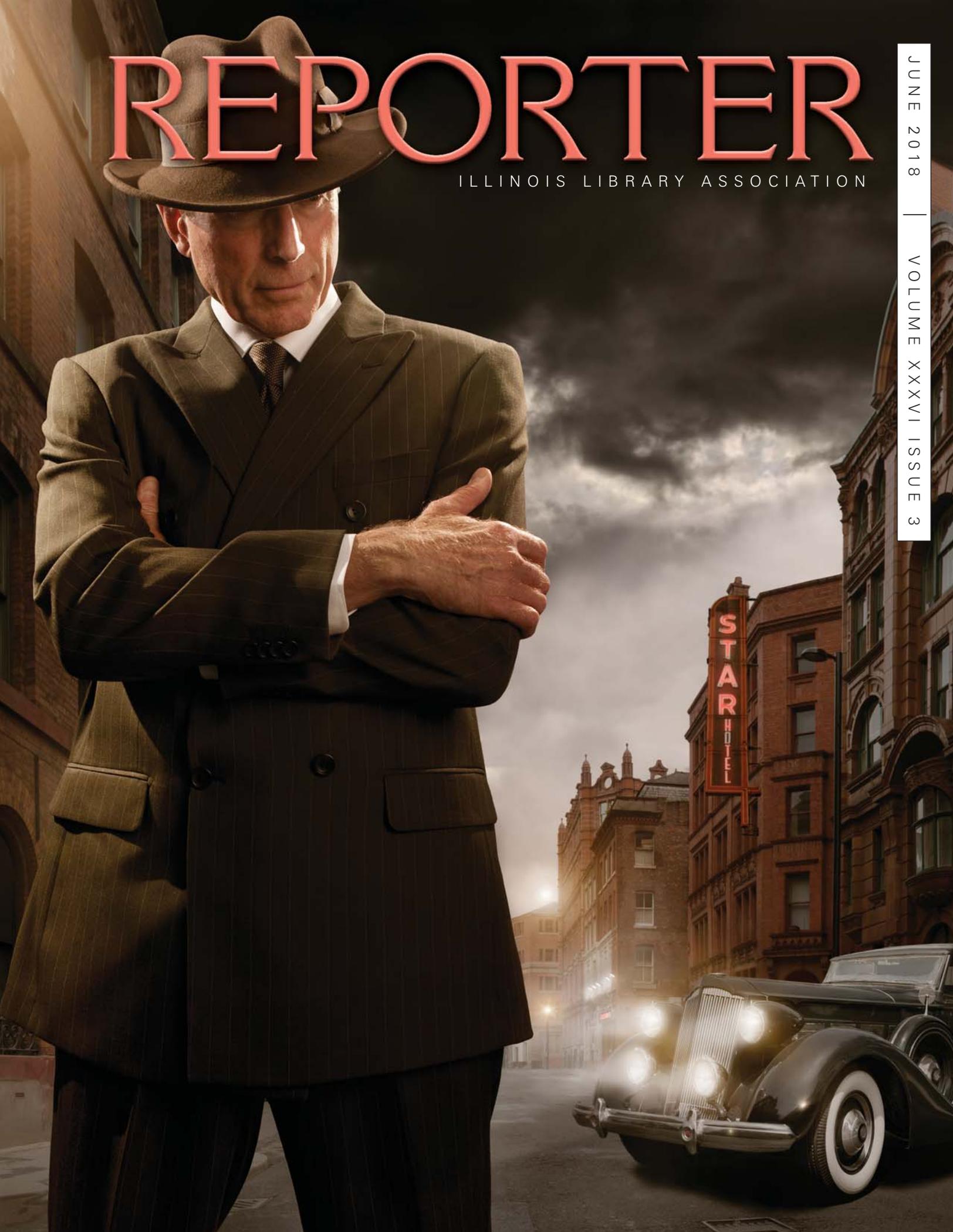


# REPORTER

ILLINOIS LIBRARY ASSOCIATION

JUNE 2018

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# *The Illinois Library Association Reporter*

is a forum for those who are improving and reinventing Illinois libraries, with articles that seek to: explore new ideas and practices from all types of libraries and library systems; examine the challenges facing the profession; and inform the library community and its supporters with news and comment about important issues. The *ILA Reporter* is produced and circulated with the purpose of enhancing and supporting the value of libraries, which provide free and equal access to information. This access is essential for an open democratic society, an informed electorate, and the advancement of knowledge for all people.



## ON THE COVER

For better or worse, the city of Chicago has a well-earned reputation for crime, most notably, but certainly not exclusively, of the organized variety. The iconic image of a menacing man in a trench coat and fedora evokes Chicago history from the Outfit and Al Capone era; he could be a mob boss, or he could be a gumshoe. Crime is not something to be celebrated or proud of; it negatively impacts the broader population as well as, of course, the direct victims themselves. On the other hand, people's fascination with our own dark side has cemented Chicago in pop culture through movies such as *The Untouchables*, TV shows such as *Chicago PD*, and of course, in books about our most famous criminals and crimes. True crime's popularity as a genre is long-standing and well known, but conducting readers advisory for it requires some sensitivity. Context about the genre itself along with some recommended titles can be found on p.4.

The Illinois Library Association is the voice for Illinois libraries and the millions who depend on them. It provides leadership for the development, promotion, and improvement of library services in Illinois and for the library community in order to enhance learning and ensure access to information for all. It is the eighth oldest library association in the world and the third largest state association in the United States, with members in academic, public, school, government, and special libraries. Its 3,000 members are primarily librarians and library staff, but also trustees, publishers, and other supporters.

The Illinois Library Association has four full-time staff members. It is governed by a sixteen-member executive board, made up of elected officers. The association employs the services of Strategic Advocacy Group for legislative advocacy. ILA is a 501(c)(3) charitable and educational organization.

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See ILA calendar for submission deadlines for the *ILA Reporter*. Copy should be submitted by email to [ila@ila.org](mailto:ila@ila.org). You are encouraged to include press-ready digital photos (300 p.p.i.) and graphics with your articles, which will be included on a space-available basis.

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# Not Just a Shot in the Dark: Chicago True Crime Readers Advisory

Chicago is notorious for the organized crime that has taken place here for more than a century. However, true crime around the world has been around much longer than Chicago has been a city, and it continues to fascinate and awe the masses to the point where it is now a form of macabre entertainment. For a Chicago True Crime genre to really maintain significance, it is important to understand the origins of true crime writing, how it has shaped the way that many people are entertained, and how it impacts library service.

True crime existed even before this term for the genre was coined, and leaflets were around even before books were being published. The original true crime stories started as simply recorded history of atrocities that had taken place among the general populace. It was not until much later, when pamphlets describing real, horrible crimes were made and distributed that sensationalism about the stories took hold. The typical audience was an upper-class one; these stories intrigued and entertained those who felt they were above such things. Beyond sensationalism, though, these pamphlets would have started to inspire forensic science as people started to question by whom and why these crimes were being committed. Criminal investigations did not fully mature until the turn of the twentieth century, shortly after the definition of “criminal” changed, according to scholar Todd Herzog: “No longer is a criminal simply someone who commits a crime; rather, there now exists a new type of species, the ‘dangerous individual,’ whose criminal nature exists independent of a criminal act.” With the sensationalist pamphlets that were created and then the emergence of essays that were written about such things as criminal trials, research on forensic methods, and a focus on the individuals who commit crime, the field was ripe for books to begin to be published.

There has always been fascination with crime and the need to know by whom, why, and how something was done. Human nature makes us curious about what is going on in the world, and true crime is based on a fact that humans cannot deny, that sometimes we can be a terrifying species and can commit horrible acts of violence or greed. Therefore, true crime stories have broad appeal. However, true crime and even fictional crime stories in general can sometimes be controversial; to even be a story, there is some amount of exploitation of the victim that takes place. Author and critic Jack Miles, writing about the genre, criticizes it: “More important, many of these works are written with little real regard for the victims.” This disregard for the victims and their families has at times caused controversy and, even in some cases, cruelty toward people involved in the crime. Writing true crime books can be morally questionable, especially in cases where families would rather be left alone. Therefore, among those who have experienced crime there can be animosity toward these writers. It is important for librarians, and ultimately, readers, to understand that some of these books were not written with consent, so that an informed decision can be made about whether or not to read such books. At the same time information about crime is public knowledge, and often the reason a book was written is because the stories involved were very sensational, and the true crime writer feels that it should be written about. In addition, sometimes when these stories are written, especially about unsolved murders or botchy police work, new evidence may come to light that can actually help people and even bring to light the real culprit.

[continued on page 6]



The true crime genre, even with all the controversies that it has had, will likely continue to remain popular. When there are crimes and these crimes are highlighted in the news and other media, there will always be people who will write books about these events and others who wish to read about them. As modern technology makes these stories easier to research and as information about these crimes becomes easier to access, or at least to speculate on, there will continue to be a demand. True crime stories do not have to describe contemporary events either; they can be about crimes that have happened in the past. One of the most popular that has been in the mainstream media for more than a hundred years is the legend of Jack the Ripper. He was so violent—and never caught—that his story has continued to linger in peoples' imaginations, and will continue to do so for years to come. Stories like that also can feed into conspiracy theories, which also inspires fascination and continues to be a lure for people who are fascinated with the unknown. Unsolved crimes are only one small subgenre of true crime, but there is another one that can be found closer to home, and that is Chicago True Crime.

Chicago has had one of the most notorious histories of any metropolitan city in America. All big cities in America have crime, yet Chicago seems to be known for organized crime. It does not help that Chicago has had such crime stars as Al Capone and John Dillinger, who was hiding out in Chicago where he was eventually gunned down. Chicago has been the epicenter of a wave of crime activity, and the politics in Chicago have not been immune to the corruption of the crime that exists. For libraries in Illinois, this is an opportunity to bring to life some of the history of true crime. From graphic novels to movies, there is a wide array of true crime stories that have come to life in the media. Chicago True Crime books, movies, and graphic novels can all be found in libraries around the nation; however, the genre is a particular part of Chicago history. These titles have shown the rise and fall of hundreds of people from the victims to the perpetrators. Readers advisory staff should take advantage of this history so that people can truly understand what has happened in the community that they live in. These are not some abstract, far-off stories, but places and events right near where readers have always lived. These are sensationalist stories, and some are even a horrible reminder of things that have happened, but it is a part of Chicago that

should be remembered. Certainly, this genre should not be celebrated, especially because of some of the heinous crimes that were committed, but for remembrance of the victims of these crimes.

Chicago True Crime is unique as a local collection. This type of collection can be expanded or redone to fit the needs of any other city, of course; but it seems particularly apt here in Chicago, given its place in pop culture as a city known for its crime. For display purposes, this collection could be pulled out and separated onto its own shelf, or it can be on a regular, rotating display. For libraries that do not have the space to bring this collection front and center, a Chicago sticker can be used to highlight Chicago history titles. Such a sticker could be used on non-true crime items as well, and be turned into a general Chicago History Collection. Collection development staff should keep current with what is being published; in addition to reviews in professional journals, reviews of books about Chicago often appear in the *Chicago Tribune* and *Sun-Times*. Librarians' awareness of what is being reviewed in local newspapers will help them enhance the local history collection.

Chicago True Crime is a subgenre of crime stories and true crime in general. However, people are curious about where they live, and having a collection that highlights Chicago history, especially Chicago True Crime, will bring more interest in the collection. Remember, these events have taken place in a city near you. 

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"True crime stories do not have to describe contemporary events either; they can be about crimes that have happened in the past."

# Top Ten Chicago True Crime Stories

*For the Thrill of It: Leopold, Loeb, and the Murder That Shocked Jazz Age Chicago*

by Simon Baatz | HarperCollins, 2008

Two young men, Nathan Leopold and Richard Loeb, were brilliant students with a warped sense of right and wrong. They believed that they could commit the perfect murder and were determined to try out their plan. Eventually, they were caught and pleaded guilty to murder.

*My Friend Dahmer*

by Derf Backderf | Abrams, 2012

Jeffrey Dahmer was notorious for raping, murdering, and eating young men. He was based out of Wisconsin, yet he would find some of his victims in Chicago and bring them back to his home across state lines. Backderf, who did in fact know Dahmer and was friends with him in high school, wrote this graphic novel to help expel some of his demons over having a friend that would go on to be one of America's most infamous serial killers.

*Armed and Dangerous: Memoirs of a Chicago Policewoman*

by Gina Gallo | Forge, 2001

Memoir is popular in non-fiction. Gallo worked for sixteen years for the Chicago police force on the city's West Side, one of the most dangerous areas of Chicago. Her gripping memoir is an eyewitness account of the full gamut of experiences—from joy to horror—that an officer experiences on the streets.

*Death in the Haymarket: A Story of Chicago, the First Labor Movement and the Bombing That Divided Gilded Age America*

by James R. Green | Pantheon, 2006

This is a story about a labor rally that went horribly wrong when a bomb exploded and resulted in the death of seven policemen. It was a severe blow to the labor movement and is ultimately a story of labor rights after a devastating catastrophe. A story of how political strife is sometimes seen as a crime, and how some people go too far.

*The St. Valentine's Day Massacre: The Untold Story of the Gangland Bloodbath That Brought Down Al Capone*

by William J. Helmer and Arthur J. Bilek | Cumberland House, 2004

Al Capone was one of the most infamous characters to ever rule over the Chicago underground. During Prohibition, Chicago was a city rife with corruption, and Capone was usually at the center of it with the police always a step behind. This shoot-out involved men associated with Al Capone and resulted in even more FBI scrutiny into crime in Chicago.

*City of Scoundrels: The 12 Days of Disaster That Gave Birth to Modern Chicago*

by Gary Krist | Crown, 2012

Focusing more on Chicago history than true crime itself, this illuminates what can happen to a city, especially a city like Chicago, under stressful and volatile conditions, including murder and corruption.

*The Devil in the White City: Murder, Magic, and Madness at the Fair That Changed America*

by Erik Larson | Vintage, 2004

During the 1893 World's Fair a serial killer, lurking in the streets of Chicago, would kill an unknown number of people. However, there are about nine known victims and there is speculation that the number could reach into the hundreds. This is a historical novel where anyone involved has since passed away.

*Ugly Prey: An Innocent Woman and the Death Sentence That Scandalized Jazz Age Chicago*

By Emilie Le Beau Lucchesi | Chicago Review, 2017

This is a story of the first woman who was ever to be sentenced to hang in Chicago, one who was considered guilty before she had even stood trial. Compared to the other women who were beautiful and charming, she was rough, greasy, and unfamiliar. There was no motive, no evidence, and no witnesses, yet she was found guilty when others, who even had blood on them or a weapon nearby, were exonerated. This account offers insight into how public perception can change the outcome of a trial.

*Heartland Serial Killers: Belle Gunness, Johann Hoch, and Murder for Profit in Gaslight Era Chicago*

by Richard C. Lindberg | Northern Illinois University, 2011

This is a story of two serial killers who lived near each other, one in northwest Indiana; the other in Chicago. Johann Hoch was a wife killer who had perfected his seduction of women, and Gunness was a "black widow" who nested and lured men to her home. She could possibly be one of the most prolific female serial killers in the twentieth century.

*The Girls of Murder City: Fame, Lust, and the Beautiful Killers Who Inspired Chicago*

by Douglas Perry | Viking, 2010

Two women who shoot their lovers and are arrested become the inspiration for the play *Chicago*. These women would eventually be acquitted, and became the poster children for what corruption could do to a woman in the 1920s. Because their stories became so popularized through the original play and subsequent musical and film productions of *Chicago*, these women will live on in infamy.

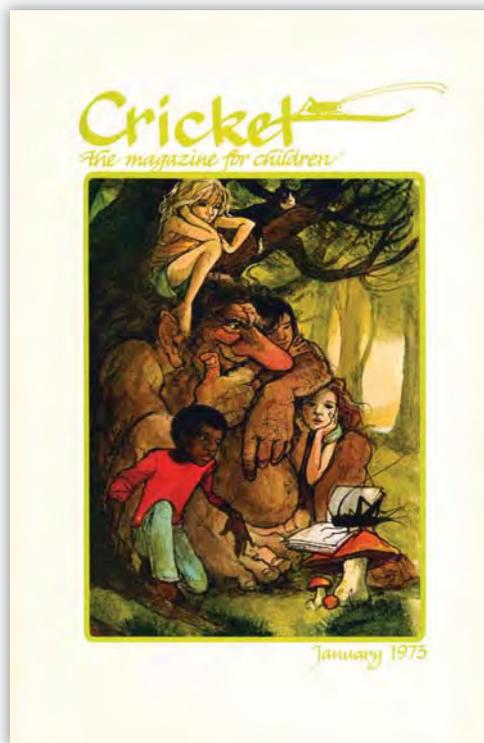
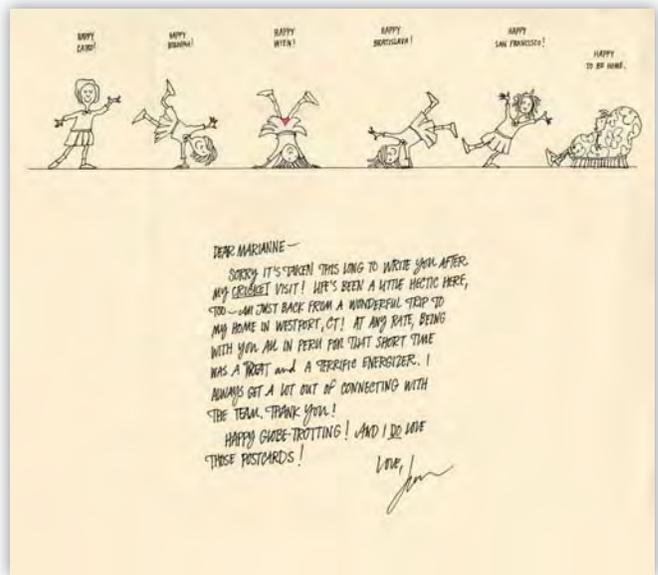
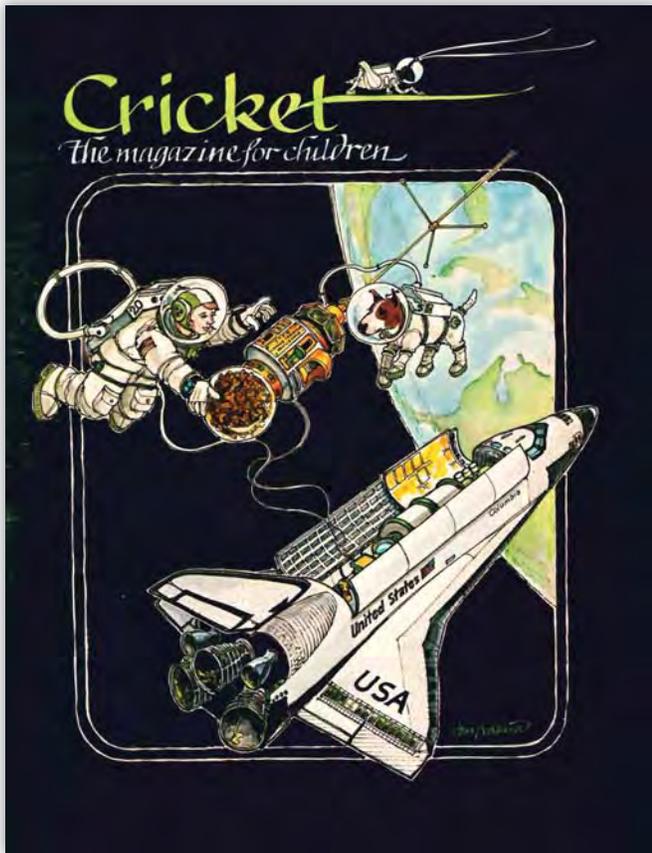
# Cricket Media Records: A Gift to Everybuggy!

In 2017, Marianne and Blouke Carus of Peru, Illinois, founders of *Cricket Magazine*, along with their son André, generously donated their Cricket Media records to the Special Collections Research Center of Morris Library at Southern Illinois University Carbondale, directed by Pamela Hackbart-Dean. The collection complements the archive's related Edward Hegeler–Paul Carus family papers, 1868–1936, and Open Court Publishing Company Records, 1886–1998. Published by Carus Publishing, *Cricket* is a literary magazine for children. Originally housed in more than 160 boxes, the collection of business records, correspondence, and sixteen magazine titles, including the full run of *Cricket Magazine*, marks *Cricket's* forty-fifth year in print. The records document a story of remarkable vision and dedication to education reform.

During the 1960s, Marianne Carus had worked with her husband Blouke, publisher of Open Court, on developing reading and math textbooks for children. When asked by teachers about literary magazines for children, Marianne discovered there weren't any. She based *Cricket Magazine* on the example set by *St. Nicholas Magazine*, a literary monthly for children created in the 1870s, which had ceased publication in the 1940s. Marianne and Blouke assembled an editorial board from leading figures in the children's publishing industry, including Newbery Medal–winning author Lloyd Alexander and respected literary editor Clifton Fadiman, and began publishing *Cricket* in 1973. The board started out with a long list of possible names for the magazine, eventually agreeing to call it *Cricket* based on an Isaac Bashevis Singer story about a cricket in a house that chirps all winter long, “telling a story that would never end.” Later, magazines with names such as *Ladybug*, *Cicada*, and *Spider* were added to appeal to different age groups.

A quote from Walter de la Mare, shared by Marianne Carus in *Celebrate Cricket: 30 Years of Stories and Art (Cricket 2003)*, conveys their guiding principle: “Only the rarest kind of best in anything can be good enough for the young.” Designed to stimulate curiosity, imagination, and a sense of wonder about history, art, science, and world cultures, the magazine featured new stories and adaptations written by celebrated authors and interpreted by award-winning illustrators. In addition to the literary quality of its stories and poems, what distinguished *Cricket* from the beginning was its artwork. Trina Schart Hyman, who had illustrated Open Court Readers and later would go on to win numerous accolades—including the Caldecott Medal—for her own illustration, was engaged as the art director, soliciting illustrations and providing running commentary in the margins of the magazine with her cast of adorable bug characters. Her friend Jan Adkins, who became art director for *National Geographic*, designed the *Cricket* logo. Trina also became good friends with Lloyd Alexander and encouraged him to illustrate one of his own stories. Unbeknownst to readers, he often served as the anonymous voice of “Old Cricket” in an editorial feature at the end of each magazine issue, offering commentary and insight.





The collection will interest historians, children’s literature scholars, business researchers, writers, artists, and fans of *Cricket Magazine* and its contributors. Documenting successful responses to challenges in the ultra-competitive children’s magazine industry, it illuminates not only day-to-day operations and corporate culture, but also strategic planning, marketing research, and reorganization to maintain competitive advantage as technology and interests shifted in the computer age. The business records include correspondence with authors, illustrators, and other prominent members of the publishing industry at home and abroad. Stories and drawings from young readers and correspondence from parents and teachers are also preserved in the collection.

In the thirty-year retrospective *Celebrate Cricket*, Lloyd Alexander quips, “Scholars could write doctoral dissertations on the paperwork covering Marianne’s desk,” dubbing it the “Leaning Tower of Peru.” Now visitors to the Special Collections Research Center can dive into that “Leaning Tower” themselves!

For more information, visit [www.lib.siu.edu/scrc](http://www.lib.siu.edu/scrc), call (618) 453-2516 or email [phdean@lib.siu.edu](mailto:phdean@lib.siu.edu). Access the finding aid here: <https://archives.lib.siu.edu/index.php?p=collections/controlcard&id=3456> 

# A Conversation with a *Cricket* Editor

Laura Tillotson began in the editorial department of *Cricket Magazine* in 1996, then worked on *Spider* and eventually for the new imprint, Cricket Books. Following her stint at Carus, The Publisher of *Cricket* and Cricket Books, she became the editor of *Book Links*, a *Booklist* publication and eventually *Booklist's* editorial director, books for youth. We caught up with Tillotson after learning the Cricket Media archive would soon be publicly available, and asked her about her experiences there.

**ILA:** First of all, did you read *Cricket* as a kid yourself?

**Tillotson:** Oh, of course!

**ILA:** What was it like to be there right when the focus was broadening from magazines to trade books?

**Tillotson:** The book and magazine sides were very collaborative. It was all within Marianne's vision. Her impetus to launch Cricket Books was seeing stories and authors that had been first published in *Cricket Magazine* getting picked up by other publishing houses. Cricket had become a place where New York book editors looked for new talent, and Marianne believed strongly that Cricket was much more than just a pipeline or launch pad.

**ILA:** What was different about Cricket Books compared to other publishing houses where you'd worked?

**Tillotson:** Working at Cricket Books was definitely like being part of a family. Staff based in Chicago would travel down to Peru periodically, and at one point I was even staying at Blouke and Marianne's house!

**ILA:** What excited you most about working there?

**Tillotson:** The passion everyone had for the vision. The ambition and determination to make this magazine world-class, while not being headquartered in New York or even Chicago was revolutionary at the time. Sitting together with Marianne to line edit when I first got there was a remarkable and formative experience.

**ILA:** What were some of your most memorable moments there?

**Tillotson:** As a young editor, I was intrigued by the importance of *Cricket* to the authors and illustrators, many by then household names. At one point I needed to call Lloyd Alexander about something, and he didn't know me, but as soon as he heard I was calling from *Cricket* he was excited to talk to me. Seeing each issue's cover art come in was memorable; each cover was a piece of original art, not a repurposed illustration from a book. David Small did one while I was there. Marianne really wanted it to be a visually beautiful publication, and it was. She dedicated staff resources with this in mind; each of the magazines had its own art director, for example.

**ILA:** What did you think when you heard the archive would be made available to the public?

**Tillotson:** I think it's about time! What a treasure this collection is; I remember my own excitement just looking in the files at *Cricket*, with the influence it's had on children's publishing.

**ILA:** What do you hope this archive might achieve or enable?

**Tillotson:** I hope it can convey the power of story for kids, which remains regardless of the format in which it's conveyed, online, print, or what-have-you. I hope there will be recognition for the team of people who were really dedicated to creating a publication that kids themselves would really want to read; they'd want to turn the page. I hope looking in the archive will convey: a sense of the work behind the scenes, including that it really, truly was fun.

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When I was five or six years old, I decided to become an illustrator. That was an intelligent decision, because I loved books and I loved to draw. When I was ten years old, I decided that I would never grow up. That was a stupid decision, because everybody has to grow up sometime.

When I was older, I went to art school for five years, got married, got some jobs illustrating books, had a baby, got a divorce, learned how to make scrambled eggs and how to be serious with parents. I am still learning how to grow up, although that baby is now twelve years old, and always saying to me, "Why don't you grow up!"

My favorite things are kids, animals, weather, food, pictures, stories, and music—my least favorite things are anchovies, school, and Japanese beetle grubs.

The most interesting thing I ever did was ride a bicycle 2,832 miles in two months—pedalling crazily across Denmark, over the frozen Norwegian Alps, through reindeer herds, past Swedish bandits. I was the original ten-speed easy rider. It's nice to travel, and the best part of it is to be all alone in the dark on an endless road, when it's raining and cold, and to see the golden lights shining out of other people's houses, and to think, "I wish I were home."

So, now I'm home. I live in a big old falling-apart house in northern New Hampshire. It has fifteen rooms and two secret passageways. We have an apple orchard, a garden, a pond full of frogs, twenty-five sheep in the front yard, twelve chickens in the barn, and two farm collies and five or six cats in the house. My best friend, Muffin, lives here too, and so does my old young daughter Katrin. We have lots of friends of all ages who visit us, and sometimes we visit them. Cricket and Ladybug and their friends have enough peace and quiet to come and sit on my drawing table and tell me about their latest adventures. We all grow older, but nobuggy ever really grows up. It's good to live in the country, because everything is always changing and always the same.

One of the best things I ever did was to be the *Cricket* art director. All of the artists who draw for the magazine are interesting, kind, talented, and crazy.

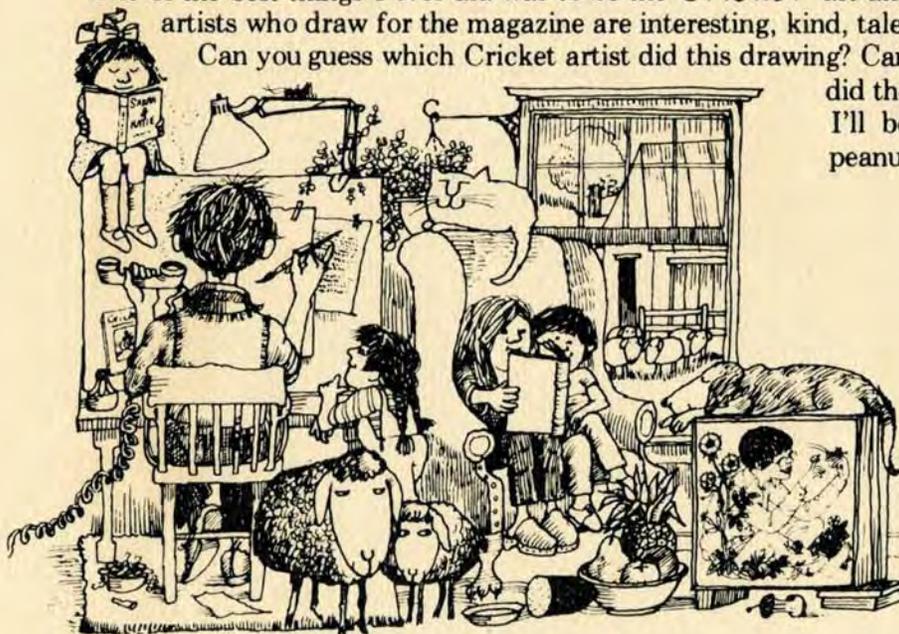
Can you guess which Cricket artist did this drawing? Can you guess who

did the little portrait?

I'll bet you a rotten

peanut that you can't

guess!



# A Big Thing in a Small Place: Solo Librarians in Public Libraries

**W**hen I became a public library director it felt like I was learning to be a community leader, event coordinator, building manager, fund-raiser, and amateur contractor/lawyer/accountant all at once. I'd also never managed so many employees, which was daunting, until I quickly realized that more employees equal more resources, making everything exponentially easier. That's when it dawned on me: There are people who do this alone. There are public libraries with only one paid employee. One.

Impressed by these independent stalwarts I recently surveyed solo librarians, soliciting responses from the sole paid employees in public libraries (excluding branches) throughout the United States. For the purposes of this article, I've titled them "solo librarians," regardless of job title or degree. While some services may be provided contractually, or by local governments, each respondent represented a public library's single employee.

How many public solo librarians are there? Of 9,305 public libraries listed in the FY2014 Institute of Museum and Library Services (IMLS) Public Library Survey (PLS), 1,126 have one full-time-equivalent (FTE) employee (or less) listed in only one category (MLS Librarian, Librarian Staff, Other Staff). Most likely, these are not all solo librarians because, for example, multiple part-time people may amount to one FTE Librarian Staff. That said, analysis of the PLS indicates that up to 12 percent of public libraries are staffed by only one person.

Looking at these potential solo librarians in the 2014 Public Library Survey, none of them had a master's degree in library science (MLS). Of my own 37 survey respondents, one has an MLS degree. Forty-three percent have no post-secondary degree (associate's, bachelor's, or master's) at all. They have to learn it all on the job. Yet, look what they accomplish!

Surveyed solo librarians produce an average of 82 programs per year, with some doing 400 or more. When asked what they are proudest of, many reported bringing twenty-first-century technology and services to their local community. They are successful grant writers and fund-raisers. Beck Ames, director of the Simpson Memorial Library in Carmel, Maine, pulled off a building expansion. Roughly 85 percent of the budget for the Hamlin Memorial Library in South Paris, Maine, comes from fund-raising. Librarian Jennifer Lewis writes: "I'm pretty proud of how successful we've been with that."

They are innovative community partners. The Viola Public Library District in Viola, Illinois, operates a children's Christmas store "where area children can buy gifts for low cost and have them wrapped for free," says Director Lill Batson. This library assists other local groups with fund-raisers, and supports the local food pantry by being a drop-off location for donations. Julesburg Public Library in Julesburg, Colorado, was "one of the first libraries in the state of Colorado to become a virtual workforce center and be given an award and recognized by the governor for our service to the community," reports Director Tina Stone.

[continued on page 14]



“Every time I talk to a solo librarian I feel the magnitude of his or her mission.”



Photo credit: Courtney Young, Village of Avon Public Library

[continued from page 12]

They accomplish all of this while working at the circulation desk. At my medium-sized library, I work at the circulation desk three hours or less per week, and jump in occasionally when needed. I like to know what my colleagues are facing up there, and I love to interact with our patrons, but I can't get any work done at the circulation desk. Solo librarians work an average of 23 hours per week, and on average, they're paid to work away from the service desk only 2.6 hours per week. Fifty-two percent of them get zero off-desk time. Seventy-two percent admit that this is only sometimes, or never, enough time for them to get their work done. For that reason, most surveyed solo librarians mentioned volunteering their time, with the average being seven hours per week. Some volunteer as many as 40 hours per week. As one anonymous North Dakota librarian puts it: "I do a lot of multi-tasking and some months a lot of off-the-clock work. Everything needs to get done whether I am getting paid for it or not."

Solo librarians tend to have working boards, which seems to be essential to the success of their libraries. In addition to fulfilling traditional roles of budgeting, finance, and fundraising, 21 percent of these boards substitute in the librarian's absence; 42 percent plan library programs; 15 percent mow the lawn or shovel the snow. While librarians generally praise their boards, there is some indication that trustees don't always realize their own role as library advocates and fund-raisers. These boards are working with extremely limited funds, so frugality is essential. However, there is a risk to implementing policies that are shortsighted. For example, notably, 42 percent of solo librarians surveyed are not paid for

snow days, which may increase the risk that these librarians need to seek other, more reliable employment. Solo librarians are already making a personal financial sacrifice by volunteering for unpaid hours, and working part-time at what is often a relatively low rate. Most earn less than \$15 per hour; 18 percent earn less than \$10. A library budget specifies a calculated amount for personnel expenses. Why should money then be taken from that line item—and from the librarian's pocket—when inclement weather hits? How is a solo librarian to budget for her own expenses when her salary is literally as unpredictable as the weather?

Another subject worthy of further consideration is the importance of paid off-desk time, simply for getting the work done, but also for networking and community engagement. It is heartening to see that 84 percent of surveyed solo librarians are paid to attend trainings or conferences, and 76 percent are paid to attend library-related meetings outside of the library. However, only 24 percent can participate in community networking opportunities, such as service clubs or local coalitions, while on the clock. Only 20 percent can use paid time to give presentations about library service outside of the library. Outreach seems to be the one thing that falls by the wayside. While all libraries represented in the survey do fund-raising and conduct programs, 12 percent do not do any outreach, networking, or marketing at all. This seems like a bundle of lost opportunities: to promote the library, to play a larger role in the community, to form partnerships for grants and special projects, to secure community support for increased funding, and to solicit donations.

Every time I talk to a solo librarian I feel the magnitude of his or her mission, so I asked solo librarians what the library community could do to support them. “They DO!!” says Courtney Young, director of the Village of Avon Public Library in Avon, Illinois. She references the Reaching Across Illinois Library System (RAILS) and the Association for Rural and Small Libraries (ARSL): “I’ve received a lot of help from other directors in my area, my Resource Sharing Alliance consortia, and the RAILS library system! Joining ARSL has been the best \$15 I’ve spent in a long time. From that list, I’ve got a line on a grant that could possibly bring coding robots in for both the library and the local school. I’ve also joined a few library-related groups on Facebook, which has been an excellent source of ideas for programming on a shoestring.”

Solo librarians get the bulk of their training online. While 83 percent have attended online training in the last three years, 52 percent have attended local training opportunities, and 38 percent attended state or regional conferences, only 10 percent attended national conferences, and 31 percent do not go to conferences at all. More often than not, solo librarians cover their own registration fees and travel expenses. With so many obstacles, they seem to rely heavily on listservs, blogs, online training, local meetings (when they can attend them), and one-on-one advice.

In addition to advice and training, some solo librarians would also like to see their fellow librarians advocating for them, letting state officials know how difficult it can be to keep small libraries open. Many note how difficult it is going it alone, but Carol Kunnerup, director of Mott Public Library in Mott, North Dakota, wishes other librarians “understood that this labor of love is about the future of the community and that the unpaid

hours are worth it because of the personal satisfaction of making a difference.” She tells us that “doing the job, really, is more than full-time and not something I ever stop doing. In my tiny town, I am the Librarian and always on and recognized by folks I have never met. It is a good thing, but a big thing.”

It’s tempting to think of solo librarians as superheroes. However, Jennifer Garden, director of Milledgeville Public Library District in Milledgeville, Illinois, says, “I’m not a superhero. I’m struggling to make it through every day, but I just have to do what I can as I can. Please don’t put that extra pressure of the superhero label on me. I can’t live up to that!” She makes an important point. Solo librarians are just people trying to do the honorable work of serving their communities, and succeeding. They deserve our recognition, respect, and support.

Solo librarians are proud of their libraries. Time and again they describe their jobs as a labor of love. They heap credit upon their volunteers, their board members, and their communities. Carol Kunnerup writes: “I love that we are welcomed at the school and local childcare for outreach. I am proud that we are sought out and regarded as a welcoming place for informal learning experiences and fun. I am proud that we have moved from ten patrons per week to more than twenty per day.” She tells us that she loves her job, and that “this job uses all of my skills and abilities, talents, and creativity, and challenges me to be the best and most responsive person I can be.”

Kelli Bryant, the librarian at Grand Saline Public Library in Grand Saline, Texas, writes: “I want to give a huge shout-out to all the others doing this on their own. There’s something very rewarding about being a solo librarian.” I second that shout-out.



## DESIGNING A BETTER FUTURE FOR LIBRARIES

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# Petite Perspectives: Three Small-Library Leaders Share Their Stories

Photo credit: L. Brian Stauffer



**Laura L. Barnes**, Illinois Sustainable Technology Center, Prairie Research Institute, University of Illinois at Urbana-Champaign

I've been an information professional at the same organization for more than twenty-five years, most of this time as a solo librarian. In that time, I've gone from managing a physical collection to directing a virtual regional information center for pollution prevention (which the U.S. Environmental Protection Agency funds), while also providing information services to the Illinois Sustainable Technology Center's (ISTC) researchers as an embedded librarian. Throughout my career, I've often been the only information professional in the organization.

During this time, library services have changed dramatically. When I started at ISTC, the library mainly focused on acquisition and management of print materials. We sent students to the university's campus libraries to physically photocopy articles and mediated literature searches for our researchers using citation databases. These days, I'm more likely to be building information-finding aids, curating web content, organizing information literacy training for ISTC's researchers, teaching pollution prevention engineers how to find information, or working with my project team to analyze data on the environmental and economic impact of the manufacturing sector in the Great Lakes states (read our analysis at <http://go.illinois.edu/glrpprdatareport>).

The tasks I spend my time on have changed, but my underlying philosophy is the same as it was when I started my career. The right information, in the right place, at the right time, has incredible value. It's my job as an information professional to get people the information they need, before they

know they need it, and help them turn that information into insight. My tools for putting that philosophy into practice are to think like an entrepreneur, be flexible, and seek out networking opportunities so I can stay up-to-date on new resources, technologies, and trends.

Thinking like an entrepreneur has changed the way I approach library service. It has made me see that I was asking the wrong people the wrong questions. Instead of asking myself what to change in order to convince people to visit the library, I realized that I should be asking my users, "What can I do to help you do your jobs better?" Those initial conversations led to the development of new services, including Environmental News Bits, my news blog (<http://envnewsbits.info>). Responding to inquiries on specific topics from the public led me to develop subject pathfinders for our website, many of which are now University of Illinois Library LibGuides (<http://go.illinois.edu/lbarneslibguides>). Continuing to ask this question over many years has helped me remain proactive when developing and delivering services.

Being entrepreneurial has forced me to be strategic about my activities and time. It's taken me a long time to realize that when I start something new based on user needs, there's a strong likelihood that I'll have to stop doing something else. Failing to do so has occasionally led to overcommitment, which eventually results in burnout. One key to my adaptability has been to resist the temptation to continue doing something simply because I've always done it that way. Assessment data and other analytics have been useful tools when deciding what activities to modify or stop entirely.

I quickly learned that flexibility is a critical component of solo librarianship. My job includes a little bit of everything, because I'm the only information professional in the organization. "That's not in my job description" isn't an option. This also means that every day is different. Often, it also leads to learning new skills on the fly, which is one of the most satisfying, and occasionally frustrating, parts of my job. When I take on something new, I often have to fight through a bout of imposter syndrome (and the associated procrastination). Pushing through that feeling to finish the task has helped me upgrade my skills and made me a stronger professional.

"The traits that define a successful solo librarian are also critical for librarians who work in larger institutions."

Finally, it's critically important to stay connected to other information professionals, both inside and outside of the traditional librarian channels. I've done this by getting involved with professional associations and attending networking events and conferences. Serving on my regional library system's board of directors taught me that librarians in all settings face similar challenges, so I seek out opportunities that expand my view of the profession. I also participate in a variety of online discussion groups and read widely, both inside and outside of professional library literature, because I never know where I'll find new ideas.

The traits that define a successful solo librarian are also critical for librarians who work in larger institutions. Defy the traditional librarian stereotype. Push yourself past your comfort zone. Reinvent yourself. Do things that make you scared and uncomfortable. Hone your entrepreneurial skills. Get to know all types of librarians, and pay attention to what they're doing, because their projects might spark something that will work for you. Go to networking events sponsored by your regional library system or your chosen professional association. Volunteer for a committee. Attend a conference, and talk to people you don't already know. Find other librarians in your area and start a discussion group. Be nimble. Be adaptable. Most important, be curious and open to inspiration from everywhere.

**Jennifer Cernich**, Riverton Village Library

Transition is never easy. When it is accompanied by a state budget crisis, changing demographics, and staff shortages it is even more daunting. Coming from a small rural library, I can attest to the fact that innovation and investment are the keys to making our library a strong partner in our community.

Our transition began when our longtime director had a chance to make a career change. Like many opportunities, this was something that would not wait. In a few weeks, the director who had guided all of us for years was no longer going to be with our library. With her would go decades of experience and knowledge that could never be replaced. Even though she would be available for support and guidance, we all knew we were moving into uncharted territory.

For several years I had been one of two part-time employees working four to twelve hours a week. We served patrons, shelved material, and helped with programs. We were a cohesive group and really enjoyed the work, our patrons, and each other. We had the pleasure of coming to work and enjoying our day. Over the course of a few years finances at the library were becoming increasingly strained. Two of the key factors in this were the rising cost of health coverage and slow growth in the tax base. The trustees and the director were struggling to find ways to meet the needs of the community and balance the budget. The first step in addressing the shortfall was taken by the director. She could access health insurance through her spouse's policy, so she waived her health benefits putting those funds back into the operating budget. The board of trustees also kept up their fund-raising efforts. These efforts provided a stable environment for the patrons and staff. However, when the search for a new director began the complexity of the situation became apparent.

Initially, the trustees wanted to search for candidates with a master's degree in library science. One option was to fill the full-time position with a professional librarian and offer a full benefits package. As the budget was examined it became evident that hiring such a candidate would use the bulk of the library resources. There would be a full-time director at

our library, a membership in our regional library system, our current material, and little else. Clearly, that was not a sustainable business model and not the best way to serve our patrons.

Another challenge facing the library was that historically the director was solely responsible for all operations of the library. No one else had worked with the budget, communicated with the library systems, purchased material, added new items to the catalog, or hired staff. The board of trustees felt the pressure of continuing to serve the community, operating the library, searching for a new director, and reexamining the fundamental operating procedures of the library.

To address the situation they began to look at the library from a fresh perspective. The first issue was to grow comfortable with the notion that the library directorship could not be a full-time position with full benefits. This was a very difficult choice for several of our trustees. However, our board president redirected this uneasiness by suggesting that candidates be asked what they personally needed to make it possible to consider the position. Her insight was that you never know what a person needs until you ask. She also began directing that question to the staff. She asked what needs we each had that the library could be meeting better and what we saw that the library could be doing better for the community. Her goal was to identify specific needs, allocate our limited resources to meet these needs if possible, and minimize waste. The next focus of the board was to develop effective partnerships with other parts of our village government. This was invaluable in maintaining operations during the transition. The final issue that they addressed was that of cross-training and staff development. The board was committed to the idea that each staff member should be trained on the tasks needed to carry out daily operations. This included sending staff members to training courses that supported collection development and customer service. It also included providing the time, opportunity, and support to learn the new skills and share them effectively with our patrons. Much of this was done with the continued support of the former director who shared her wealth of insight, knowledge, and talent whenever needed. Without that support, many of the other changes could not have happened.



Photo credit: Jennifer Cernich

As I watched the changes taking place in my own library, I was reminded of my college coursework. We studied how Japanese manufacturers used innovative ways of thinking to transform their manufacturing capabilities. They stressed the ideas of reducing waste and meeting needs. Today, people everywhere are familiar with the concept of "lean manufacturing" or management techniques that grew out of these methods. Libraries can benefit from these as well. We may never have control over our demographics or income streams, but we can develop a culture of innovation and customer service that will serve our communities well. Today our library has a part-time director and five part-time staff members. We have found a balance that works well for our library, our staff members, and our community.

*"We may never have control over our demographics or income streams, but we can develop a culture of innovation and customer service that will serve our communities well."*

**Barbara Keinzler**, Northside Children's Community Library, Springfield

I knew when I took the job of coordinator of the Northside Children's Community Library (NCCL) that I would never be Miss Nellie Hughes, librarian of the North Branch Public Library, the library of my formative years. She looked like a librarian, she sounded like a librarian; she knew every book on the shelves and every person who entered the building in her almost fifty years of service. To me, she was the epitome of a librarian. I am a coordinator, working three days a week in the basement of the Third Presbyterian Church with the library open seven to nine hours per week. I do not know every book on the shelves or even the name of every child who comes in.

The purpose of NCCL is to provide a safe place for children to spend their time and to encourage them to read for enjoyment. An adult must accompany children under five; we do not change diapers or escort children home. Officially, we do not let high school students come and stay, although they can check out books and then be on their way. NCCL is its own not-for-profit and can exist only because the church provides us with a spacious room where we have nearly 17,000 books. It is an uncertain number because 90 percent of our books are donated to us and once entered in the computer it is difficult to track them. Most of our patrons are children living in the Enos Park area who attend the local school. Many move in and out of the neighborhood and school repeatedly. Often the books they have checked out go with them. There are always free books available for students to take home to keep, mostly old titles or extra copies.

NCCL sets up tables at events such as Take Back the Night picnics and Central Illinois Food Bank produce giveaways where we provide free books. We also give books to the Crisis Nursery and to children's lounges at the hospitals. Recently we sent about 200 books to Cameroon in central Africa. A gentleman was going to visit his family there and could take a crate of books to a school. We have gotten very good at finding homes for books. Now if I could figure out what to do with old sets of encyclopedias!

At the Northside Children's Community Library, sometimes our room feels very little like a traditional library. The kids are always queuing up to use the computers. There are board games and puzzles in action at all times. Recently bingo has become a popular sport. This year special events have included a

second visit by Jack, a therapy dog; a speaker from the African American History Museum who inspired crafting with fabrics; Aaliyah (our youngest regular) decorating a dessert pizza for a snack; movie day; Slime day (not as awful as I thought it would be); and planting in pots (a volunteer will work with the kids planting outdoors if the weather improves). Every summer there is a reading program with points tallied and prizes given.

It is a challenge to plan activities since I never know how many children will be there on any day. Other than repeatedly announcing things before an event, there is no reliable system to contact the target audience. Children are supposed to provide parental phone numbers, but they change frequently—both the numbers and the parents to contact.

If there is a discipline issue, about the only thing we can do is ask the child to leave for the day, or longer if needed, and—if the situation is serious—call the neighborhood police, which I have threatened several times but only done once. Of course, the building has a no-weapons policy but the only boy I know who came in with a knife reported it to me and handed it over. Violence and vandalism within the library have not been issues in the time I have worked here, but rudeness and inappropriate comments and messiness and generally foolish behavior are frequent. I don't know how Miss Hughes handled such things but I never heard her yell. I yell often and occasionally shriek.

It would be impossible to work here without the support of the other staff person and the volunteers. The assistant coordinator taught me everything. She worked at NCCL for about five years and carried the institutional history. I would never have figured out all the ways of coping with the troubles and personalities without her help. She recently left for a better job. This is a common problem for small operations. Only the coordinator and the assistant, the only paid workers, have keys for the whole place, so one of us must be here every day the library is open. There must be at least three adults present when we have children present. The volunteers are amazing with differing strengths and interests.

Where does the money come from? Fortunately, I do not have to come up with the funds. That is the primary job of the board of directors. They have made contacts with persons and groups who send checks routinely. They are always publicizing our services through fund-raisers at restaurants, Christmas wrapping at the mall, chili lunches, quarter auctions, whatever they can come up with. There are grants out there, but rarely do we qualify, usually because we are too small. I am given a prepaid debit card to use as I see fit for projects and food and books that we need to buy.

I was hired sight unseen while visiting in New Mexico—a brave move on both my side and the board's. I learned later that I would need to have art and craft ideas and materials ready, that I would have to provide snacks daily and keep up the candy box (daily bribes to promote reading), that once every spring I would spend an entire day greeting the students from our nearby school as each grade walked to the library to hear about it and listen while I read a story. I learned that the piles and boxes of books that needed sorting were not going away. And, that I would need to be patient with children who need to share their problems with the Library Lady. I am sure that Miss Nellie Hughes, Librarian, could do that with calm and gentleness, and so I will try.



Photo credit: Northside Children's Community Library



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# ANNOUNCEMENTS

## 2018 ELECTION RESULTS

### PRESIDENT-ELECT:

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**Molly Beestrum – elected**  
Columbia College, Chicago

Cathy Mayer,  
Trinity Christian College, Palos Heights

### DIRECTOR-AT-LARGE:

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**Jeannie Dilger – elected**  
Palatine Public Library District

Steve Brantley  
Eastern Illinois University, Charleston

### BOARD OF DIRECTORS

(three-year term beginning July 1, 2018–June 30, 2021)  
A candidate from each pairing is elected in accordance with the ILA bylaws as amended at the 1998 ILA Annual Conference; a total of four directors are elected to serve three-year terms on the ILA Executive Board.

This is the fourteenth year that ILA offered electronic voting. In 2018, with 2007 personal members eligible to vote, 600 voted (30 percent). This breaks down as: 593 electronic (1914 eligible electronic voters or 31 percent) and 7 paper ballots (93 eligible paper voters or 8 percent).

### DIRECTOR-AT-LARGE:

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**Diana Brawley Sussman – elected**  
Carbondale Public Library

Rick Meyer,  
Decatur Public Library

### DIRECTOR-AT-LARGE:

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**Tim Jarzemsky – elected**  
Bloomington Public Library

Michelle Petersen,  
Plainfield Public Library District

### DIRECTOR-AT-LARGE:

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**Jennifer Jackson – elected**  
University of Illinois at Chicago

Larissa Garcia  
Northern Illinois University, DeKalb

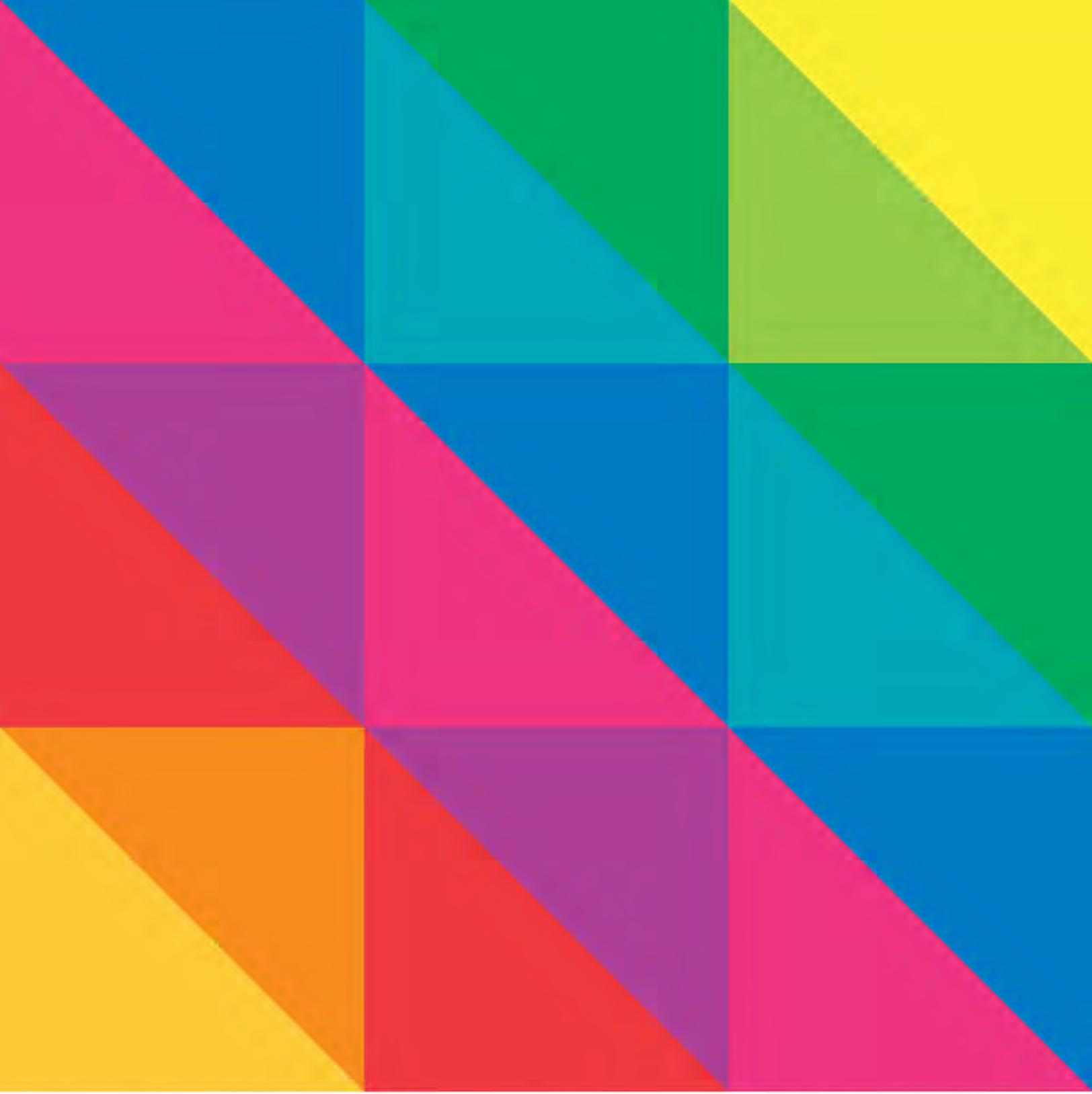
### DIRECTOR-AT-LARGE:

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**Janine Asmus – elected**  
Leyden High School District #212, Franklin

Deanne Guccione  
Pleasant Plains Middle School, CUSD #8,  
Pleasant Plains



# **LIBRARIES:** ALL INCLUSIVE

2018 Illinois Library Association Annual Conference  
October 9-11, 2018 ▶ Peoria Civic Center ▶ #ILAAC18

For full conference information and to register online: [ila.org/conference](http://ila.org/conference)

Libraries of all types are places of refuge for members of our communities and institutions. The 2018 Illinois Library Association Conference, Libraries: All Inclusive, is a chance for us to come together and share our ideas about promoting inclusivity in our communities, among our patrons, and within our staffs. How are you welcoming underserved populations into your library? What can we do to build community, inside and outside library walls?

Register by the Monday, September 10, Early Bird deadline to take advantage of the discounted rate. Not an ILA Member? Join when you register to save on registration now and throughout the year.

Conference registration includes Exhibit Buffet Luncheons on Wednesday and Thursday. Tickets for the Tuesday Awards Luncheon can be purchased when you register.



## Keynote Speaker, Gene Luen Yang Tuesday, October 9

*Reading Without Walls*, 9:00–10:30 A.M.

Gene Luen Yang was the 2016-17 National Ambassador for Young People's Literature and a 2016 MacArthur Fellow. He began drawing comic books in the fifth grade, and in 1997 he received a Xeric Grant for his first comic, *Gordon Yamamoto and the King of the Geeks*. He has since written and drawn a number of titles, including *Duncan's Kingdom*, *The Rosary Comic Book*, and *Prime Baby*. *American Born Chinese*, his first graphic novel from *First Second*, was a National Book Award finalist, as well as the winner of the Printz Award and an Eisner Award. He also won an Eisner for *The Eternal Smile*, a collaboration with Derek Kirk Kim. He is the author of the *Secret Coders* series (with artist Mike Holmes) and has written for the hit comics *Avatar: The Last Airbender* and *Superman*. In addition to cartooning, he teaches creative writing through Hamline University's MFA in Writing for Children and Young Adults.

Visit [ila.org/conference](http://ila.org/conference) for more speaker information.

# Conference Highlights

Visit [ila.org/conference](http://ila.org/conference) for a complete list and full descriptions of conference programs and events.

## Monday, October 8

### **President's Reception** 8:00–10:00 P.M.

ILA President Cynthia Fuerst invites all conference attendees to attend this informal conference kickoff. Light refreshments and a cash bar will be available.

## Tuesday, October 9

### **Awards Luncheon** Noon–1:15 P.M.

Celebrate the achievements of your colleagues at the Awards Luncheon. Pre-registration is required for this ticketed event.

### **Stories & Spirits** 5:15–6:30 P.M.

The ILA Youth Services Forum welcomes all librarians serving youth to its annual celebration. Light snacks and a cash bar will be available — and you just might leave with a door prize.

## Wednesday, October 10

### **Youth Services Forum Author Breakfast** 8:00–10:00 A.M.

2019 iREAD artist Kevan Atteberry will discuss his work at this annual event. A book signing will follow the breakfast. Pre-registration is required for this ticketed event.

### **Academic Libraries Unconference** 8:00–10:00 A.M.

The unconference format lets attendees decide on the topics to be discussed. Registration includes a continental breakfast. Pre-registration is required for this ticketed event.

### **ILA Membership Meeting & President's Program** 10:15–11:45 A.M.

Learn more about what happened in your association in the past year and what we're looking forward to in the coming year. The membership meeting will be followed by a presentation by Miguel Figueroa, Director of ALA's Center for the Future of Libraries.

### **Public Library Forum Luncheon** Noon–1:30 P.M.

Join your public library colleagues for a networking lunch. Pre-registration is required for this ticketed event.

### **IACRL Luncheon** Noon–1:30 P.M.

Join your academic library colleagues for a networking lunch. Pre-registration is required for this ticketed event.

### **DiversiTEA** 3:00–4:00 P.M.

Join the ILA Diversity Committee for tea and a presentation from Greg Forbes Siegman. DiversiTEA is open to all conference attendees.

### **Eighth Annual ILA Pub Stroll** 6:00–10:00 P.M.

Don't miss ILA's most popular networking event! Each stop on the Pub Stroll serves food and will offer drink specials. Plan to have dinner and drinks with old friends and new colleagues. No registration is required. Attendees set their own schedule and are responsible for their own food and beverage purchases. A full list of venues and a map will be available prior to the conference.

## Thursday, October 11

### **Trustee Day** 8:30 A.M.–4:00 P.M.

A full day of conference programming is planned for library trustees. The day begins with a continental breakfast and includes a luncheon and time in the exhibits. Trustee Day registration is required in order to attend meal events.

## Visit the Exhibit Hall

### Exhibit Hours:

Wednesday, October 10	Noon – 5:00 P.M.
Thursday, October 11	9:00 A.M. – 2:00 P.M.

### The following free events will be held in the exhibit hall:

Wednesday, October 10	
Noon – 1:30 p.m.	Exhibits Opening Lunch
4:00 – 5:00 p.m.	Exhibits Ice Cream Social
Thursday, October 11	
10:00 – 11:00 a.m.	Exhibits Coffee Break
Noon – 1:30 p.m.	Exhibits Lunch

Exhibits are not open on Tuesday, October 9.

Exhibits-Only passes are available for \$20. Passes can be purchased prior to the conference and onsite.



## Conference Hotels

Visit [ila.org/conference](http://ila.org/conference) for reservation links to all conference hotels.

### Courtyard Peoria Downtown

533 Main Street  
Peoria, IL 61602

309-671-5050

Rate: \$125

Reservation Deadline: Saturday, September 8

### Embassy Suites East Peoria

100 Conference Center Drive  
East Peoria, IL 61611

309-694-0200

Rate: \$149

Reservation Deadline: Monday, September 17

### Holiday Inn & Suites East Peoria

101 Holiday Street  
East Peoria, IL 61611

309-698-3333

Rate: \$134

Reservation Deadline: Sunday, September 9

### Marriott Peoria Pere Marquette

501 Main Street  
Peoria, IL 61602

309-637-6500

Rate: \$125

Reservation Deadline: Saturday, September 8

## Accessibility

ILA wants to make your conference experience pleasant and accessible.

- All conference hotels offer accessible sleeping rooms on request.
- Leader animals are welcome throughout the conference.
- Complimentary ASL interpreters are available by request.
- Complimentary mobility scooters are available by request.
- A Mothers Room will be made available in the Peoria Civic Center.

Requests for scooters and ASL interpreters must be received by September 14. Contact Cyndi Robinson, at [robinson@ila.org](mailto:robinson@ila.org) or 312-644-1896 to submit your request.

## Schedule at a Glance

Monday, October 8	
8:00 – 10:00 P.M.	President's Reception
Tuesday, October 9	
8:00 A.M. – 5:00 P.M.	Registration Desk Open
9:00 – 10:30 A.M.	Opening General Session
10:45 – 11:45 A.M.	Program Session 1
12:00 – 1:15 P.M.	Awards Luncheon*
1:30 – 2:30 P.M.	Program Session 2
2:45 – 3:45 P.M.	Program Session 3
4:00 – 5:00 P.M.	Program Session 4
5:15 – 6:30 P.M.	Stories & Spirits
7:00 P.M.	Evening Event TBA
Wednesday, October 10	
8:00 a.m. – 5:00 P.M.	Registration Desk Open
8:00 – 10:00 A.M.	YSF Breakfast*
8:00 – 10:00 A.M.	IACRL Unconference*
9:00 – 10:00 A.M.	Program Session 5
10:15 – 11:45 A.M.	ILA Membership Meeting & President's Program
Noon – 5:00 P.M.	Exhibits Open
Noon – 1:30 P.M.	Exhibits Opening Lunch
Noon – 1:30 p.m.	PLF luncheon*
	IACRL Luncheon*
1:45 – 2:45 P.M.	Program Session 6
3:00 – 4:00 P.M.	Program Session 7 & DiversiTEA
4:00 – 5:00 P.M.	Exhibits Ice Cream Social
6:00 – 10:00 P.M.	Pub Stroll
Thursday, October 11	
8:00 A.M. – 4:30 P.M.	Registration Desk Open
9:00 A.M. – 2:00 P.M.	Exhibits Open
8:30 – 9:00 A.M.	Trustee Continental Breakfast*
9:00 – 10:00 A.M.	Program Session 8
10:00 – 11:00 A.M.	Exhibits Coffee Break
11:00 A.M. – Noon	Program Session 9
12:00 – 1:30 P.M.	Exhibits Closing Lunch
	Trustee Luncheon*
1:45 – 2:45 P.M.	Program Session 10
3:00 – 4:00 P.M.	Program Session 11

\*Pre-Registration Required



# Registration Fees

Register online at [www.ila.org/conference](http://www.ila.org/conference) ▶ Questions? Email [tina@ila.org](mailto:tina@ila.org)

<b>Full Conference</b>	<b>Early Bird (by 9/10)</b>	<b>Advance (by 10/1)</b>	<b>On-site (after 10/1)</b>
ILA Member	\$225	\$250	\$275
Non-Member	\$275	\$300	\$325
Full-Time Student/Retired/Unemployed Member	\$125	\$150	\$175

<b>Single Day</b>	<b>Early Bird (by 9/10)</b>	<b>Advance (by 10/1)</b>	<b>On-site (after 10/1)</b>
ILA Member	\$150	\$175	\$200
Non-Member	\$200	\$225	\$250
Full-Time Student/Retired/Unemployed Member	\$75	\$100	\$125

<b>Trustee Registration</b>	<b>Early Bird (by 9/10)</b>	<b>Advance (by 10/1)</b>	<b>On-site (after 10/1)</b>
ILA Member Trustee Day Only (Thursday, October 11)	\$175	\$200	\$225
Non-Member Trustee Day Only (Thursday, October 11)	\$200	\$225	\$250
ILA Member Trustee Day + full conference	\$225	\$250	\$275
Non-Member Trustee Day + full conference	\$275	\$300	\$325

<b>Exhibits Only</b>	<b>Early Bird (by 9/10)</b>	<b>Advance (by 10/1)</b>	<b>On-site (after 10/1)</b>
Single Day Access to Exhibit floor only	\$20	\$20	\$20

<b>Special Events</b>	<b>Early Bird (by 9/10)</b>	<b>Advance (by 10/1)</b>	<b>On-site (after 10/1)</b>
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Event registrations will not be available on-site.

Please plan to register early to save money and secure your space.

## Tuesday, October 9

Awards Luncheon	\$30	\$35	N/A
Stories & Spirits	no charge, but pre-registration requested		

## Wednesday, October 10

Youth Services Forum Author Breakfast	\$30	\$35	N/A
IACRL Unconference & Continental Breakfast	\$10	\$10	N/A
IACRL Luncheon	\$30	\$35	N/A
Public Library Forum Luncheon	\$30	\$35	N/A

All refund requests must be received in writing by September 28, 2018. This includes refunds for conference registration, meals, and special events. No telephone cancellations/refund requests can be accepted. No refunds after September 28. All cancellations are subject to a \$15 processing fee. Email [tina@ila.org](mailto:tina@ila.org) for more information.

Conference speakers who are employed by, or a trustee of, a library (academic, public, school, special), a library agency, or library school located in the state of Illinois are required to register and pay the appropriate registration fee for the conference.



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# ILA Welcomes New Members

We would love to welcome your friends and colleagues, too. By sponsoring a new member, you share the benefits of membership with others ... and help create a stronger and more effective voice to promote the highest quality library services for all people in Illinois.

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**Amanda Carr**, Bensenville Community Public Library District  
**Matthew Deihl**, Carlinville  
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**Deanne Guccione**, Pleasant Plains Middle School  
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**Krista Hutley**, Wilmette Public Library  
**Rachel Kaplan**, Northbrook Public Library  
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# 2018 National Library Legislative Day

Another National Library Legislative Day is in the books, so to speak! The Illinois delegation this year was 27 strong (with an additional seven members of the ALA Chicago office staff), and we took to Capitol Hill on Tuesday, May 8, to advocate for federal funding for libraries and support for broadband access for all. These two umbrella topics covered specific pieces of legislation:

- The 2018 omnibus spending package, recently approved, which provided a \$130,000 increase in LSTA funding for Illinois, full funding for the Department of Education's Innovative Approaches to Literacy (IAL) grant program, and full funding for the Public Service Loan forgiveness program. We thanked those who voted for it and for libraries.
- Appropriations for LSTA and IAL for 2019; "Dear Appropriator" letters circulated in the House and the Senate recently, so we thanked those who had signed, and urged those who had not signed to reconsider.
- Reauthorization of IMLS via the 2017 Museum and Library Services Act: IMLS's authorization expired in 2016; authorization is not needed for IMLS's programs to be funded, but authorization helps shelter IMLS in the future from budget hawks and rescission actions. We urged our Illinois senators to cosponsor this bill, which will move next to the House.

- Net neutrality: There is a multi-pronged approach to net neutrality, including a Congressional Review Act resolution currently in the Senate to reinstate the 2015 protections for net neutrality, that then needs to go to the House and to the President for signature. While it is unlikely to pass, it is important because it will put elected officials on record as supporting or opposing net neutrality protections.

Speaking of net neutrality, 25 of us gathered at the Capitol Hill Club to hear a fireside chat with ILA Executive Director Diane Foote and Melika Carroll, Senior Vice President for Global Government Affairs at the Internet Association, which represents large tech companies in their fight to restore net neutrality protections. Carroll and Foote discussed where libraries' and tech companies' interests and tactics align.

Finally, we discussed ILA's iREAD summer reading program with elected officials who take a particular interest in military and veterans' issues, and presented Senator Duckworth's legislative staff (the Senator herself is on maternity leave) with two Gaston plush animals from the 2018 suite of iREAD materials, one for her older daughter and one for her new baby. **ILA**





# Library Jobline of Illinois



<http://www.ila.org/jobline>

## Positions for Librarians and Support Staff

All employer job openings are listed on the ILA website ([www.ila.org/jobline](http://www.ila.org/jobline)) for 30 days and the cost is \$100.

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# Good things come in small packages.



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South Elgin, IL

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