

REPORTER

ILLINOIS LIBRARY ASSOCIATION

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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

This month's cover illustration is by 2017 iREAD illustrator Mike Curato, and is a sneak peak inside his newest book, *Little Elliot Big Fun*, available August 31, 2016 from Henry Holt Books for Young Readers, MacMillan. Not only did Curato design a terrific poster for iREAD, he divulges secrets known only to polka-dotted elephants in the interview on page 12, where you can also catch a glimpse of more of Little Elliot's upcoming adventures on Coney Island!

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 3,200 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 e-mail to ila@ila.org. You are encouraged to include digital or film photos (black/white or color) and graphics (on disk or camera-ready) with your articles, which will be included on a space-available basis.

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A Rising Tide: Library Staff and Volunteers Lift Adult Literacy

Estimates show that two million adults in Illinois can't read above the fifth-grade level. The number of folks "falling through the cracks" is staggering, making literacy initiatives essential. Some of these struggling adults were born and raised here in the United States and others moved here looking for a better life—like Manaf, a forty-year-old husband and father from Jordan.

His wife and four children still live across the globe, and he is wrestling with the difficult decision of whether or not to relocate his family to the United States. Manaf practiced English during his school years and has a doctorate in Islamic studies. His English reading and writing skills are fair, but he doesn't get a chance to speak it much since his family and friends typically communicate in Arabic. He is pursuing an academic career, and English proficiency is important to his goal. Moraine Valley Community College's (MVCC) Adult Literacy Program helps in that pursuit, and the Oak Lawn Public Library (OLPL) is a valuable partner.

Board and staff members from the Oak Lawn Public Library partner with Moraine Valley to offer tutoring close to home, at convenient times, and in a safe environment for students like Manaf. In a year when the state's budget issues threatened to derail the program, the two partners worked together to keep it running, and at the same time, the library became more engaged and the program more effective in attracting the students who need it most.

THAT WAS THEN, THIS IS NOW

Librarian and educator Melvil Dewey wrote, "The time was when a library was very like a museum and the librarian a mouser in musty books. The time is when the library is a school and the librarian in the highest sense a teacher." Librarians no longer "sit back and wait" for patrons, they "reach out and grab 'em." Dewey died in 1931, so his call for active librarianship is not a new concept. Dynamic librarians lead geocaching expeditions, grow gardens, and—as told in this article—tutor adult literacy students. Librarians get out from behind service desks and interact with patrons as Dewey envisioned so long ago.

Moraine Valley's main campus is just six miles southwest of the Oak Lawn Public Library. With similar goals, the library collaborates with the college—that serves twenty-six local municipalities—whenever opportunities arise. Since 22 percent of adults in MVCC's district do not have high school diplomas, the need for effective partnerships between these two learning institutions is at an all-time high.

Founded in 1986 by volunteers helping fellow community members, the Adult Literacy Program at Moraine Valley was traditionally funded by the Illinois Secretary of State through the Illinois State Library. During the current budget crisis, the program was unfunded. Moraine Valley decided to move forward with the valuable program on their own, a decision that made resource sharing between public libraries and the college even more important.

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Kipp Cozad, MVCC's Literacy and Tutor Coordinator, oversees the current seventy-nine students in the program, along with its sixty volunteer tutors. Most of the tutors are retired individuals, but not all, as many working librarians and library staff members are getting involved. Volunteers complete twelve hours of training online or at in-house workshops offered in the spring and fall. Students are assessed for placement and as a baseline for improvement. When placement levels are complete, students and tutors are paired based on proximity, transportation, and expertise.

EMBEDDED IS BETTER

With the insular nature of the MVCC campus, outreach beyond the college is a challenge. Posters recruiting potential tutors and students are displayed by local libraries and religious institutions, as faith-based volunteerism is a valuable element of the literacy program. These informational flyers and how they're used offer an important opportunity to explain the difference between *ancillary* and *embedded* promotion of literacy services.

Ancillary, or passive, promotion occurs when interested tutors and students see a flyer at their local public library and then ask staff about the literacy program. The staff member then directs them to call the posted phone number, usually of an outside agency, for more information.

But a better solution is embedded, active, literacy services where prospective tutors or interested students read the flyer at the library, and when they inquire, can be referred directly to a library staff member or volunteer who already participates as a tutor in the program. The tutor shares first-hand experiences and advocates for literacy opportunities. In addition, the participating tutor explains the local library and community college resources.

“By getting out from behind the desk, library staff help patrons better themselves.”



The Oak Lawn Public Library had been an ancillary partner to the MVCC literacy program for years—assisting with grant requirements, displaying flyers, and referring interested students to MVCC. Library Director Jim Deiters always wrote a letter of support, but now, thanks to the efforts of Trustee Roseann Spoto and Administrative Assistant Joanne Neff, the library is an embedded participant. At a board meeting in the winter of 2014, Deiters presented a flyer and spoke briefly about the program. Then Spoto and Neff enrolled in the tutor training, which inspired five staff members (and seven Oak Lawn patrons) to register as tutors. Without Spoto and Neff’s impetus, that literacy flyer would have been another missed opportunity posted on a bulletin board.

In January 2015, OLPL further expanded its literacy initiatives when, under the guidance of Mary Williams, Adult & Young Adult Services department head, staff members started a Conversation Circle for new English speakers. Beginning, intermediate, and advanced English learners are all welcome to attend the discussions led by native English speakers. Promotional materials are written in English, Spanish, Polish, and Arabic. MVCC offers similar ESL conversation groups on campus. Opportunities for learners grow with programs aimed to assist those traditionally underserved. The partnership between MVCC and OLPL is successful because of the dedicated tutors who give freely of their time.

NOW IT’S UP TO YOU

These literacy efforts can be replicated in libraries, big and small, throughout Illinois and across the country. As libraries strive to be something more and librarians look to serve community members in meaningful ways, active literacy initiatives are a natural addition. By getting out from behind the desk, library staff help patrons better themselves. From homebound delivery services, to ESL conversation circles, to hands-on computer classes, to genealogy workshops, to job training, to rooted school connections, librarians are “in the highest sense, a teacher.”

For more information about “activating” an adult literacy program at your library, please contact:

Kipp Cozad, coordinator of Tutoring and Literacy,
Moraine Valley Community College,
cozadk2@morainevalley.edu, 708.974.5331

Jim Deiters, director, Oak Lawn Public Library,
jdeiters@olpl.org, 708.422.4990 x300

Illinois State Library’s Literacy Office, literacy@ilsos.net,
217.785.6921 www.cyberdriveillinois.com/departments/library/literacy/home.html 

Libraries Match Up Readers and Resources

All summer long and again as students head back to school, libraries around Illinois are finding ways to reach beyond their walls and into their communities, wherever their resources can be best put to use. From Normal to DeKalb and Orland Park to Oak Park, here are some examples of creative programs and partnerships that invite imitation.

PAIRING COLLEGE STUDENTS WITH YOUNGER READERS

Lyndsey Carney, Normal Public Library

On a typical weeknight during the school year, Normal Public Library buzzes with activity. One of our biggest and most unique programs is called Partners in Reading, thirty years old and still going strong. Every year we match 250 kids with 250 students from our local university, based mostly on their mutual availability. Our college students are all volunteers and come from a variety of backgrounds and majors, recruited through their professors and service fraternities. The library's proximity to the university allows the students to easily walk over to participate, and we make every effort to fit into their packed schedules.

The program has gone through many changes in its thirty-year history—up until four years ago, it was still managed with a paper and pencil sign-up and matching system. Recently we worked with a class at Illinois State University to create an online database that meets all of our needs, providing online sign-up to match participants.

During the year-long program, each pair meets once a week for forty-five to sixty minutes to read and enjoy the library together. We encourage families to sign up for the program whether their kids are great readers or need a little extra help. The goal is to encourage kids to be lifelong users and lovers of reading and the library. We want the program to be fun, exciting, and something the kids and college students look forward to coming to week after week.



During a typical session, partners pick out books together and then read aloud to each other for about half an hour, then are encouraged to explore other activities in the library—challenge each other to a board game, put on a puppet show in our Discovery Room, build with blocks in our Book Nook, or check out some of our tech toys.

In addition to reading and checking out activities in the library, partners are also encouraged to complete a Reading Challenge—ten specific genres or activities for partners to complete during each semester. Along the way, partners receive prizes for reading through the genres, checking out our online resources, searching for clues on a scavenger hunt, or using the catalog to solve literary riddles. The Reading Challenge helps to guide the sessions and also lets parents in on what their children are doing with their buddies.

It may be hard to find a seat or a quiet place in the library on a school night, but the discussions and reading that happen between our partners are priceless. We expect that our partners will read together and have fun, but the program is even more than that. Often our partners and their families become friends and mentors to each other. One mom said about her son's experience, "It was fun for him to read to her, and he liked discussing books and his other hobbies with a college student who showed genuine interest. It was fun for me as a mom to see his excitement about reading with his partner." Another pair continued meeting into the summer for ice cream! One of the greatest compliments to our program is that many of the children who participate in the program come back as college students and volunteer to work with a whole new generation of kids. We really are creating lifelong readers!

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SPACE + RETIREES + HOMEWORK = SUCCESS

Marti Brown and Theresa Winterbauer, DeKalb Public Library

The DeKalb Public Library is situated in the heart of DeKalb, with seven District #428 elementary schools just a short drive away. After school you will see several students, loaded down with backpacks, enter the library and head up to the study rooms to be greeted by retired teachers, there to assist the students with homework assignments.

Marti Brown, a retired teacher from the DeKalb School District, began working for the library shortly after retirement in 2011. In addition to the library storytime programs she presents each week, she oversees the “Teacher in the Library” program for students in second through fifth grade and has recruited other teachers to participate. District teachers promote the program to parents who register their children through the library website.

There is no charge for this service, and it operates at minimal cost to the library. There are three study rooms available currently, and there will soon be two additional study rooms in the teen department. “The help that these students received not only assisted them in getting their assignments done, but also increased their confidence in the unit’s objectives,” wrote a fourth-grade teacher in her evaluation of the program. Quoting a parent, “The program has helped my son so much. The time, the kindness, the patience of the tutor is wonderful. It gives the kids confidence to do great things. Financially, it helps out tremendously.”

This “win-win” partnership serves to positively impact the students as an investment for improved literacy in this growing, diverse community.

SUMMER READING TAKES TO THE ROAD

Shelley Harris, Oak Park Public Library

Outreach at the Oak Park Public Library includes monthly visits to the many preschool and daycares in town throughout the school year. But when summer rolls around, it’s much harder to find time to visit because of the need for increased staffing inside the library to run the summer reading program. Our solution was to create a Daycare Summer Reading program.

We needed it to be simple, both for us and them, and inexpensive. Rather than signing up each child individually, we signed up each class. Every teacher received a copy of the preschool reading log, which asked them to sticker off each book that they read to the class. We dropped these off in June, along with a few little trinkets for each classroom. We visited again in August, and brought along a big book for each classroom that finished the entire sheet.

This was easily customizable to all ages—even classes with elementary-aged kids could participate by tracking each chapter read aloud, for example. We targeted the final book towards the class age, and teachers loved them.

Simple is definitely better. Last summer, we were able to offer mid-point visits to drop off more little incentives and check on their progress. That increased our finishers; while we’d always had an average of 90 percent of the classes finish, we bumped up to over 95 percent. The program is low cost, with low time involvement, but reinforces the importance of making time for reading aloud to the kids on a regular basis. We can’t always be there in person, but luckily, there are ways of keeping our messages in the minds of all the kids and teachers.



CIRCULATION TO SCHOOLS BY THE PAK

Becky McCormack, Orland Park Public Library

Surveys showing the need for materials in addition to those in school media centers prompted the Orland Park Public Library to develop a creative response. In 2001, PAL (Partners At the Library) Paks were created with the intention of providing supplemental materials on a variety of different topics and at a variety of different levels for teachers and schools within the library's boundaries.

The paks include books, puppets, and audiovisual materials, along with informational brochures. Current themes include biographies, poetry, dinosaurs, habitats, insects, life cycles, seasons, solar system, states of matter, weather, zoo animals, sea animals, nocturnal animals, seeds/plants, magnets, nutrition/human body, farms, colonial times, pioneer days, Native Americans, transportation, writing instruction, research tips and tools, folk and fairy tales, and space, as well as paks on particular authors and variety paks that include both fiction and nonfiction.

Teachers use the request form on the library's website for both established paks and customized ones. Anywhere from fifteen to thirty paks at a time circulate on a schedule that runs monthly during the school year for three-week loan periods. The PAL Paks are picked up from the library and delivered to the schools by a district employee. From the program's inception, thousands of materials have been made available, teachers have had the ability to augment their lesson planning, and a new collaboration has strengthened the connection between the schools and the public library. **ILA**

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Q&A with 2017 iREAD Illustrator Mike Curato



ILA: What were some of your own experiences as a kid with reading children's books?

MC: I think I had a typical relationship with books when I was a kid. I had a few favorites that I made my mom read over and over and over (like *The Little Red Caboose* and *The Poky Little Puppy*). I was particularly obsessed with details, so I enjoyed pouring over the illustrations, looking for the extra little stories that are not found in the text. This can be seen in the earliest of my drawings. I could never just draw a house with a door and two windows, it had to be a house with shutters and flower boxes and a doorbell and a brick chimney and a shingled roof. I probably owe that to looking at picture books.

ILA: Favorite illustrators or authors?

MC: How many pages can this take up??? There are so many amazing illustrators and authors working today. Let's talk about Isabelle Arsenault! Carson Ellis! Ekoa Holmes! Catia Chien! Christian Robinson and Matt de la Pena! Sophie Blackall and Lindsay Mattick! Samantha Berger! Ruth Chan! Isabel Roxas! Tim Miller and Julie Falatko! Patrick McDonnell! This is a really unfair question. I can't fully answer it!

ILA: What a great list!

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“I was particularly obsessed with details, so I enjoyed pouring over the illustrations, looking for the extra little stories that are not found in the text.”



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ILA: Your characters, Little Elliot and Mouse, are great problem solvers. What do you think makes them such a great team?

MC: For such small creatures, Little Elliot and Mouse both have very big hearts. I think it is their dedication to each other that helps them get through any situation. The answer to the problem may not be apparent, but as long as they are there for each other, it will all work out.

ILA: The Elliot books seem to address both the willingness to be different and accept both yourself and others, all in a spirit of fun—it's a serious subject, how do you keep it lighthearted?

MC: Well, I think the fact that Little Elliot is himself such a whimsical character helps keep it all lighthearted. It's hard to not add levity to a serious situation when you're a two-foot-tall polka-dotted elephant. Despite Elliot's shortcomings (no pun intended), he always leads with his heart, and I think that makes readers feel safe.

ILA: What can readers expect from Little Elliot's newest adventure in *Little Elliot, Big Fun*? And are there other Little Elliot books in the works?

MC: In *Little Elliot, Big Fun*, Elliot and Mouse head to Coney Island for the day. While Mouse is eager to go on all of the rides, Little Elliot is scared to. In his attempt to steer clear of any danger, Elliot is tossed into a pandemonious misadventure that sends Mouse on a wild goose chase.



Little Elliot has to confront his fears, and Mouse is there to support him. Also, there's ice cream. Meanwhile, I am currently working on the fourth Little Elliot book. It's in very early stages, so I won't divulge too much, but I will say that Little Elliot and Mouse might be taking a trip outside of the big city!

ILA: And can't resist...what's your favorite cupcake flavor?

MC: Kids ask me this all the time, and honestly, how can I choose just one? There are so many yummy cupcakes out there, it would be a shame not to love them all.

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) for 30 days and the cost is \$100.

ILA: Mike recently illustrated another children's book, *Worm Loves Worm*, and wrote this eloquent post in his blog at <https://mikecurato.wordpress.com/>

MC: Usually, when I think of Pride month, I think of celebration and acceptance. But this year, I think about loss. In the wake of the Orlando massacre, I feel emotionally exhausted. I also feel a need to do something. I am a member of the LGBTQA community and the children's book community. Since there aren't too many of us who belong to both, I thought this might be an area where I can help bring about change. That was one of the reasons I illustrated J.J. Austrian's beautiful book, *Worm Loves Worm*.

It is so important that children see lesbian, gay, bisexual, transgender, queer, and ally characters in books. My wish for them is to live in a world of acceptance where people are trying to understand and appreciate each other's differences. Our visibility is crucial. LGBTQ people need to be seen as real three-dimensional human beings. The inability for some to see us as human beings with real hearts and minds makes it easier for them to fear and hate us. We can help our kids be good friends and allies. We can help "different" kids love themselves. Books like this one for the youngest readers are a great way to start.

In honor of Pride month, and in memory of the victims of Pulse nightclub in Orlando, I donated twenty copies of *Worm Loves Worm* to schools around the country, courtesy of Balzer + Bray!

DON'T MISS MIKE CURATO AT ILA ANNUAL CONFERENCE, YOUTH SERVICES AUTHOR BREAKFAST

Wednesday, October 19, 8:00 – 10:00 A.M.

2017 iREAD artist Mike Curato loves drawing and writing almost as much as he loves cupcakes and ice cream (and that's a LOT!). He is the author and illustrator of everyone's favorite polka-dotted elephant, Little Elliot. His debut title, *Little Elliot, Big City*, released in 2014 to critical acclaim, has won several awards, and is being translated into ten languages. Publishers Weekly named Mike a "Fall 2014 Flying Start." The follow up book, *Little Elliot, Big Family*, was released in October 2015, and has received several starred reviews. The third installment, *Little Elliot, Big Fun*, comes out this August. Meanwhile, Mike had the pleasure of illustrating *Worm Loves Worm* by J.J. Austrian, released last January. He is also working on several other projects, including his first graphic novel. Mike lives and works in Brooklyn, New York. **ILA**

“My wish for them is to live in a world of acceptance where people are trying to understand and appreciate each other's differences.”



Chicago Teen Literary Fest

This past April, Chicago Public Library Teen Services and YOUmedia partnered with several organizations to host the first teen-driven, teen-focused literary festival in Chicago, entitled ChiTeen Lit Fest. A safe and creative space for young adults to unlock and discover their unique voice through literary arts, the Chicago Teen Lit Fest seeks to bring together young people from across Chicago and celebrate their talents, as they express themselves through exceptional and honest art.

During the two-day fest, hosted at Columbia College Chicago on April 15 and 16, a total of 322 individual teens participated with event support from 70+ volunteers. The event launched on Friday, April 15, at the downtown central library (Harold Washington Library Center) with a pre-festival party attended by 143 teens. Saturday's festival featured twenty-one workshops

and panels on a wide range of topics including comedy writing, publishing, gender and sexuality, writing for the stage, lyric composition, and more. More than 250 teens attended the Saturday event. Festival headliners Che "Rhymefest" Smith, Erika Sanchez, Ben Tanzer, and Nambi Kelley led workshops and participated in panel discussions.

The two-day event began its journey in 2015 with joint collaboration between project partners, the Teen Advisory Council, and Youth Branding Team in the development of teen surveys, marketing and branding development, website development (<https://chiteenlitfest.org/>), festival programming, and a Teen Ambassador program in partnership with the Center for College Access and Success to create further leadership opportunities for teens.





“I had a great time!
Way more than I thought
I would, I learned a lot from
the panel and workshop
I attended and I felt that
this Festival helped to
reignite my love for poetry
and creative writing.”

The festival also brought numerous Chicago-based program providers and vendors together to provide information about literary opportunities available throughout the year for teen writers, and Chicago Public Library is proud to share news that they already received grant award notification from the Chicago Community Trust that another ChiTeen Lit Fest will be sponsored in 2017.

The ChiTeen Lit Fest is made possible with the support of the Hive Chicago Fund for Connected Learning through the Chicago Community Trust. Support for this project also came from the City of Chicago and Chicago Public Library Foundation.

Festival Partners Include: Chicago Public Library, Poetry Foundation, UIC College of Education, Columbia College Chicago, After School Matters, Center for College Access and Success at Northeastern Illinois University, Kuumba Lynx

Festival Vendors Include: Chicago Public Library Teen Services/YOUmedia, Brown and Proud Press, Radiator Comics, 57th Street Books, Polyphony HS, ChiArts High School, Center for College Access and Success (NEIU), Columbia College Chicago — Creative Writing, Poetry Foundation, TrueStar Media 

Sally in Libraryland

A smart colleague once pointed out that, as library folk, we are members of a tribe.

As you may have heard, my husband and I are moving to Ohio, to be closer to our younger daughter and her family—she got tenure a couple of years ago, so we finally gave up any remaining shred of hope that they might come HERE. The other choice would have been to move closer to our elder daughter, but she and her husband are in Los Angeles, and who can afford that?

I will miss this Illinois library tribe more than I can say.

Leaving Illinois wouldn't be as hard if I did not revere this library community so completely. For my entire library career, the Illinois Library Association (ILA) has been with me every step of the way. There was the first library conference I ever attended, they hosted the first program I ever presented, published the first professional writing I ever did, appointed me to the first committee I ever served on, and gave me the opportunity to meet countless colleagues and friends from all over the state. All of those things led to opportunities in the larger library world I could never have imagined.

In considering what to say here, my last chance to address so many of you at once, so many thoughts scrambled through my head (accompanied by the music the packing team is playing as I type) that I couldn't begin to prioritize them. Therefore, in no particular order, I offer you...



THOUGHTS OF A RELOCATING LIBRARIAN

1. The staff in the ILA office are some of the hardest working, smartest, most dedicated people you will ever encounter in life. Compare ILA's financial situation to any other state, and appreciate their genius in marketing iREAD all over the world. Be nice to them!
2. Get involved! Volunteer for a committee, or to help at an event. Talk to people at every opportunity, and enlarge your circle of colleagues/friends. Network actively. The more you put into ILA, the more you will get out of it!
3. It's no secret that the current situation in Springfield is having an effect on all your libraries, yet you forge bravely ahead, doing all that you can to provide as much as you can for your patrons/members/users. If you need to make cutbacks, my advice is to be sure all those people know why—otherwise you risk the muttering that they're paying their taxes, and they wonder what you're DOING with all their money. Per capita grants are a larger chunk of the budget for smaller libraries than they are for larger ones, and often people outside your buildings don't get that.
4. And as a corollary to #3—ILA has a legislative consultant (Derek Blaida) in Springfield who builds relationships, gathers information, and advocates for us there. He alerts us when action is needed, and lets us know if it worked. When you see a request that we should contact our legislators, PLEASE do it ASAP. It matters, and it makes a difference.
5. Non-political note: here is why I despise "stupid patron" stories. There should be no room in your head for that phrase, and every time you use it, you hear it, which only reinforces it. They come to us because THEY know we know something they don't, and what's stupid about that? I do not want to think that my lawyer tells her family over dinner about the stupid client who needed an explanation of the differences between a will and a trust, or that my orthopedist laughs when he tells people that I didn't know a slipped disc could make my foot numb.
6. That said, there are stories we can share that illustrate the breadth of humanity with whom we deal every day. My favorite is not apocryphal—it happened to me. A woman approached the desk and said she was doing her son's homework, and I was new enough that this surprised me. She went on to say it was a history report. My brain did that sorting spin thing it does when we're getting into the right gear. When she said the topic was Kent State, it threw me a little, because for me, Kent State will always be a current event. And then she said, frustratedly, "I've looked in four atlases, and there IS no state called Kent."
7. Ask yourself regularly if you work IN a library, or FOR a library. Quick way to tell: if you see a piece of paper on the floor, and walk by, possibly making a mental note to mention it to the janitor, you work IN a library. If you pick it up, you work FOR a library.
8. Please treat each other well. Territoriality in libraries happens a lot, and doesn't do anyone any good. Every single function in any library is important, even if it's not yours. If the Reference staff doesn't understand why Circulation thinks something needs to be done a particular way, it behooves Ref to ask, and Circ to explain, and everyone will be better for the interaction.
9. As anyone I ever hired can attest, I point out that I cannot read the mind of the man I've been sleeping next to for forty-six years, so there is no reason for anyone else to think I can read theirs. If someone needs to know something you know, TELL THEM.
10. And appreciate each other, out loud and often. I do! The work you do—whoever you are, whatever your job, whatever your sort of library is—is important to your communities. Every day you make a difference, whether or not it feels like it. Appreciate yourselves, knowing there are people who won't realize for years how important you are to them.

I will miss this tribe terribly. I would be extremely happy to return to Illinois, however briefly, at the slightest indication that any one of you can use my help for anything. You can always reach me at sallyinlibraryland@yahoo.com. And please know that a big piece of my heart will be here with all of you, always. **ILA**

Dear Elsie,

Will RDA affect main entry for recordings of popular music, jazz, and similar genres? Some of my colleagues think we can no longer enter these under performer unless the performer also composed all the music on the recording.

Restless in Rantoul

Dear Restless,

Your colleagues are right. There was some uncertainty on this point when RDA was first published and adopted, but the Music Library Association's (MLA) *Best Practices for Music Cataloging using RDA and MARC21* (Version 1.0 published in February 2014, now incorporated into the RDA Toolkit) has clarified that AACR2's broad interpretation of the role of performers of "music in the popular idiom," which had allowed recordings of such music to be entered under performer, would not be carried over in RDA.

This interpretation of RDA 19.2.1.1, "Basic Instructions on Recording Creators—Scope," says, "Persons and families who are performers may only be considered creators if they composed the work they perform or ... are responsible for modifying a previously existing work in a way that substantially changes the nature or content of the original and results in a new work." Further, RDA under 19.2.1.1.1, "Corporate Bodies Considered to Be Creators," has a category *e* for performing groups whose language resembles that of AACR2 21.23D1: "... where the responsibility of the group goes beyond that of mere performance, execution, etc." In MLA's interpretation, a corporate body as performer may be treated as a creator under only two conditions:

- 1) the group performs a work entirely by means of improvisation
- or
- 2) it has been determined that a work has been composed or adapted ... by the group (e.g., when an original work is credited to the group on the resource).

Therefore, for most recordings of popular music, jazz, country music, and the like, the authorized access point will be the composer (person, family, or corporate body) if the entire work was created by that composer (for a recording composed of separate compositions, this means all the compositions); otherwise, the authorized access point will be title. The performer or performers, unless determined to be creators, will be represented by variant access points. (Elsie, too, finds it difficult not to speak in terms of main and added entries, but recommends getting accustomed to RDA's terminology.)

UNDERLYING RATIONALE

Why such a rigid interpretation, when a way was found in AACR2 to justify collocating these recordings by performer, as most of the non-library world does? Elsie believes it is because the distinction between *work* and *expression* is much more explicit and much more fundamental in RDA than in previous cataloging codes. A performance of a song, unless it so radically changes the tune and words as to make it in effect a different song, is by definition an expression; and the choice of an authorized access point is made at the work, not the expression, level.

Elsie is well aware, and has voiced the observation more than once, that this logic leads to a different arrangement of popular music recordings than most of the world is accustomed to. This need not affect physical arrangement or shelf-list browsing: nothing in RDA or in MLA's *Best Practices* forbids us to construct call numbers so as to arrange popular recordings by performer. Display in the catalog is another matter, though defenders of RDA's and MLA's instructions point out that catalog users can access a performer's recordings by searching for the performer, and that the distinction between authorized and variant access points for works is becoming less important in the library and information world.

Bibliographically yours,
Elsie



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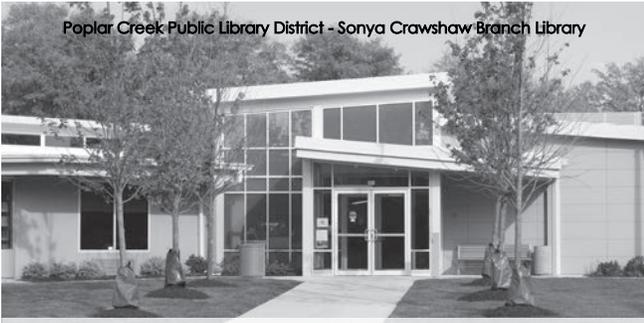
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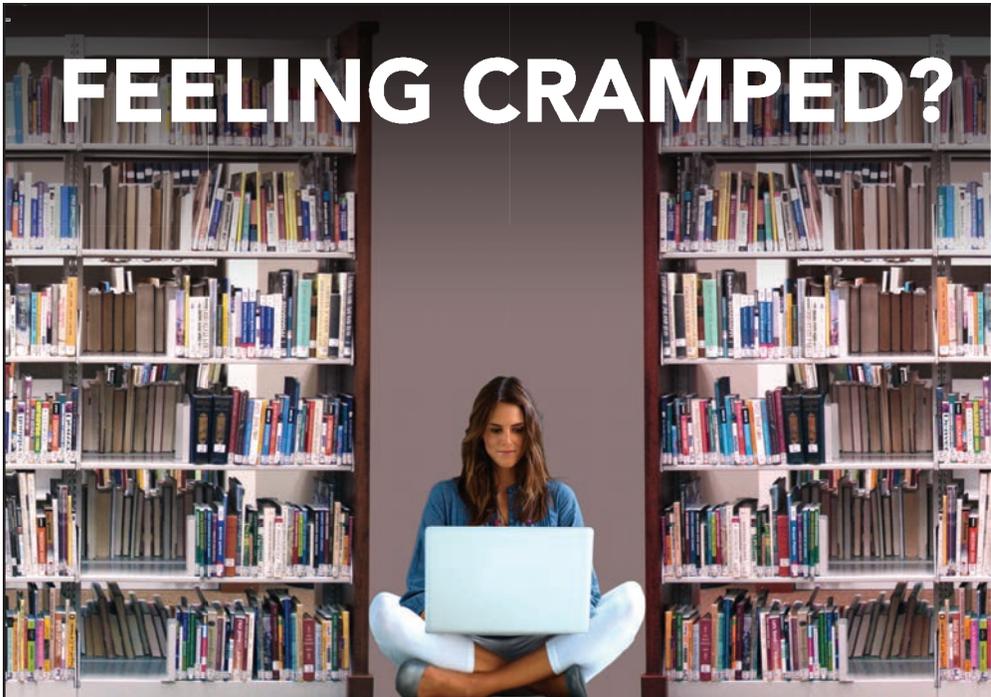


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