

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

iREAD 2010 Scare Up A Good Book, READ! artwork by Jill Thompson, author and illustrator of the *Scary Godmother* and *Magic Trixie* series. Jill is also a well-known and respected comic book artist who has contributed to *Sandman*, *The Invisibles*, *Swamp Thing*, *Spiderman*, and the *X-men*, among others. She has won the Eisner Award multiple times.

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 three full-time staff members. It is governed by a sixteen-member executive board, made up of elected officers. The association employs the services of Kolkmeier Consulting for legislative advocacy. ILA is a 501(c)(3) charitable and educational organization.

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Throughout 2009, the *ILA Reporter* lead articles will highlight exemplary Library Services and Technology Act (LSTA) grants with the goal of inspiring librarians to say, “We can do that!” Illinois libraries are a fertile ground of experimentation with more LSTA grants than any other state in the nation. These projects benefit not only the individual grantees, but also build a stronger foundation for all libraries that are inspired by these models of excellence and innovation, refining and adapting them to their own use.

This article examines two LSTA grants that embody the themes of collaboration and partnership. These grants are particularly inspiring, having received acclaim from the Institute for Museum and Library Services as exemplary projects. While these grants focus on widely divergent topics, they share certain elements and features that contribute to their excellence. By focusing on the shared qualities, other libraries and archives can construct their own uniquely exemplary information resources.



Collaboration and Partnerships

Collaboration. Partnerships. These words are heard so frequently in the library world that they are almost taken for granted. Hardly anyone would disagree that they are vital to maintaining the services libraries offer, especially in times of economic hardships and budget shortfalls. Unfortunately, making a partnership work effectively is not always easy.

Two of the LSTA grants named as exemplary by the Institute for Museum and Library Services were able to find the balance necessary to achieve true collaboration. Business Know How was the result of a collaborative effort between the Champaign Public Library, the Champaign County Chamber of Commerce, the local chapter of Service Core of Retired Executives, the University of Illinois Extension Small Business Development Center, the University of Illinois Business and Economics Library, and the University of Illinois Graduate School of Library and Information Science to develop business information services, programs, collections, a business Web site, and collaborative online resources for local business owners, entrepreneurs, future business owners, and other members of the community to get the information they need to start and sustain a successful business. One World, Our Future, an effort to meet the diverse learning needs of the population, required a partnership between the Beach Park Middle School Library, Antioch Upper Grade School, Butterfield School, Highland Middle School, Lake Bluff Middle School, and Zion-Benton Public Library.

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Staff at the Champaign Public Library discovered that most Web sites had fairly generic “how to start a business” information or provided more targeted information for a fee. In order to provide free information that is local in nature and targeted to particular business needs, they knew they would have to work with local business owners and community organizations. These partners developed a series of in-person seminars at the library and online forums on the library’s business Web site (http://www.champaign.org/business_know_how.html). A consultant provided training to library staff on business reference service and recommended several titles for purchase. The Web site incorporates links to business-oriented databases and online resources, news alerts on “hot topics” of interest to the local business

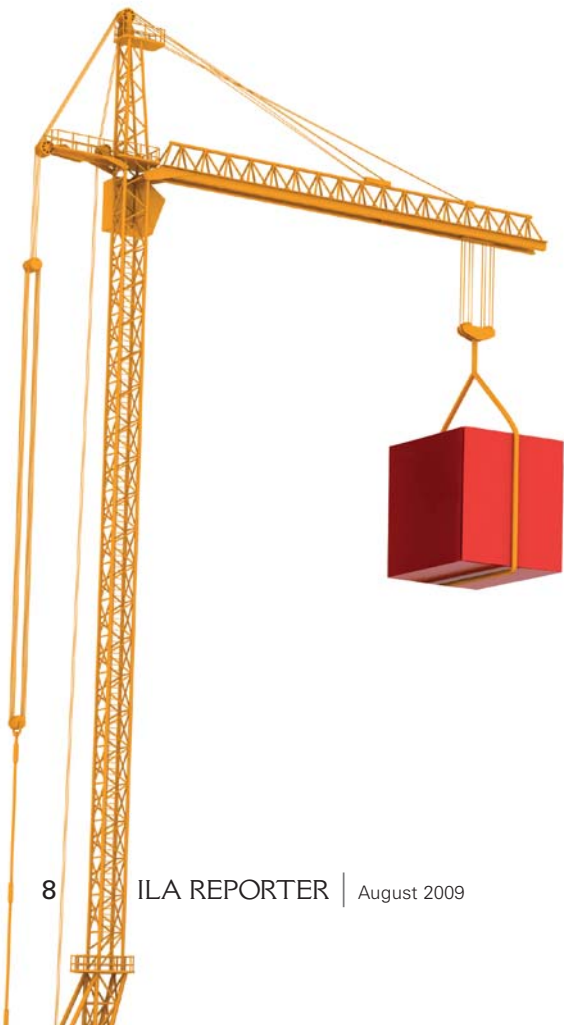
community, Book Spotlights that highlight business book recommendations by local business leaders, business-related books and other library materials, business-related programs at the library and in the community, links to chat or email reference service, and links to community information.

The Beach Park Middle School library worked with the multicultural teacher and students to learn about different cultures. Together they created a wish list of what should be in each culture kit and what costumes should be purchased. The librarian purchased library supplies, equipment, and materials. This added more than 1,000 items to the library collection, all cataloged on OCLC to be interlibrary loaned, sharing these multicultural materials with a wider community. The teachers, students, and librarians worked together to create a multicultural night each trimester. All partners, as well as Lake County Superintendents, and the entire staff in Beach Park CCSD#3 were invited to attend two Differentiation Makes a Difference Day training sessions.

“Developing partnerships and engaging in collaborative work may not always be easy, but the benefits to libraries, their partners, and the community are immense.”

The theme, audience, and presentation of these two programs were quite different. However, they shared some common characteristics that relate to the ideas of collaboration and partnerships. The first, and perhaps most overlooked step in planning a large-scale project, is that both libraries started with themselves. The Champaign Library hired a consultant to train staff in business reference. The Beach Park Middle School library staff began by learning about the cultures they wished to represent in their programs. Seeking out a qualified instructor to help library staff improve skills and knowledge is a form of collaboration in and of itself. If a business or agency already specializes in the field you wish to pursue, tap into the wealth of information they can offer.

Both of these projects were multi-faceted, providing a variety of programs, materials, and resources. Business Know How added business-specific materials to the library’s collection, offered several in-person seminars, and created a Web site. One World, Our Future also added materials




to the library's collection and produced both a multicultural night and training for community educators. This kind of variety makes partnerships even more important to a successful outcome.

The final result of the Business Know How program was the creation of a Web site, while One World, Our Future cataloged their materials to be shared in OCLC. These extra efforts created an opportunity for the programs to have an extended partnership with the community as a whole. A successful program is not only one that can be replicated, but shared and built upon.

There are many benefits of working collaboratively with a variety of partners. One of the most obvious is a financial benefit. Pooling resources can allow a project not just to offer more, but also to offer a wider variety of resources. Input from partners can expand the view of the project as well. Champaign Library found that the information and ideas they received got them to look beyond the typical library-based experiences and develop programs and services that were better suited to the needs of their community.

Collaboration can have its drawbacks as well. Beach Park found that it was very difficult to get everyone to agree to the big picture. Champaign Library learned that initial support for a project, in their case the online social networking activities, can wane over time. Both libraries found that careful and effective communication was essential to overcome these difficulties. Partners must be willing to compromise and be open to change. A successful collaborative project must be fluid, transforming in response to the needs of the partners and the community.

According to the Illinois State Library Long Range Plan for the Use of LSTA Funds 2008 – 2012, "Illinois citizens benefit when libraries engage in partnerships. Libraries do not always have the resources or financial means to meet the many demands and fulfill the needs of their communities. Collaboration with organizations and agencies provide resources far beyond any individual library's financial means. Developing such collaborations and encouraging their growth is critical if libraries are to continue being a vital part of their community."

Developing partnerships and engaging in collaborative work may not always be easy, but the benefits to libraries, their partners, and the community are immense. The next time your library has a great idea, don't try to go it alone. Collaboration? Partnerships? "We can do that!" 



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Top Eleven Marketing Tips for Collaboration and Partnerships



- 1) Limited staff and funds generally make it necessary to take time, in advance, to really plan out what you want to do and how you want to proceed. Assess the costs and benefits of potential collaborations and partnerships. Establish policies, guidelines, and evaluative mechanisms as might be needed to select and follow the best direction for your library over time.
- 2) Partner with other local governmental entities to benefit the mutual taxpayers you serve. It may be your municipal, township or county government, or the park district in your area. You have a lot in common with all of these agencies that are also tax-based and are seeking to be fiscally responsible. Whether in areas of programming, staffing, promotion, or community involvement, you may find that shared costs and efforts prove beneficial to all parties, especially the taxpayers.
- 3) Partner with local arts organizations, high schools, colleges, cultural centers, art leagues, public art groups, park districts, and other performing or visual arts agencies to develop and present exhibits and/or programming at your library, using combined resources.
- 4) Become an active participant or member of community-wide committees where the goal and target audiences overlap with your own. Examples might be a local literary fair hosted by a book store, a Born to Read program with local physicians, a One City/One Book program, a new mother gathering at the hospital, or a community heritage celebration.

- 5) Collaborate with local non-profits and organizations that cater to special needs audiences who may be physically or mentally disabled. You might work towards special training for your staff so they can better serve a specific population, collaborate on unique programming for special audiences, or pursue a donation of special software that better accommodates a targeted audience group.
- 6) Partner with your local school districts to collaborate on special programs and challenges such as reserving meeting room spaces for students during finals week, working with teachers on homework alerts, making sure all local textbooks are part of your reference collection, confirming you have the books from the school's reading lists available in your collection, or inviting the theater or choral students to perform at your library.
- 7) Join or initiate a communications round table in your community, inviting the marketing personnel for local agencies and organizations to meet on a regular basis to discuss common issues, solutions, and challenges. You may even discover a variety of cross-promotional opportunities available. You might invite the school district, park district, city government, nearby college or university, historical society, public art commission, YMCA/YWCA, homeowner's confederation, chamber of commerce, tourism office, economic development group, and others, depending on the make up of your service area.
- 8) Become active in your chamber of commerce. Many partnerships, sponsorships, and other collaborative opportunities can be found in the chamber. Assign members of your management staff, or others, to become active members of an appropriate chamber committee. For example, the head of your IT department could join the technology committee while a business librarian would be a good fit with the small or home business group. Seek to participate in their expos, after hours gatherings, luncheons, speakers bureau, and publications.
- 9) Enter into a partnership with local welcome wagons, greeter groups, and realtors to include the library's print publications in any packets that are being distributed to new residents.
- 10) Pursue a relationship with your local print and electronic media to provide interviews, stories, and photographs. They, too, have been hard hit by the economy and even more so by the changing face of communications, especially print media. In our area all newspapers have a decreased reporter pool, so each has less time available to be assigned to a library story.
- 11) Arrange to set up an information table at sidewalk sales, farmers market, school orientations, festivals, fairs, and other special events. **ILA**

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2010 iREAD Illustrator

Jill Thompson



The 2010 iREAD artist for the theme “*Scare Up a Good Book, READ!*” is Jill Thompson, author and illustrator of the *Scary Godmother* and *Magic Trixie* series. Thompson is also a well-known and respected comic book artist who has contributed to *Sandman*, *The Invisibles*, *Swamp Thing*, *Spiderman*, and the *X-men*, among others. Jill Donovan recently sat down with Thompson for a conversation about her inspirations, favorite books, and career.

Jill Thompson: When I was young, we played in the alley; there was a company close by that would run five hundred extra copies of every memo, and then throw them out. There was nothing else in the dumpster, just boxes and boxes of paper. So we had all this paper, and I would turn it over and draw comics on the back of it.

Was it access to paper that led you to art, or did drawing come first?

JT: Access to paper certainly helped. It meant I could make as many things as I wanted, instead of just a couple.

When did you start drawing?

JT: I can't remember a time that I wasn't drawing, but I do remember, when I was about six, we lived in Forest Park and the Madison Street businesses had a contest. My drawing of the movie *Born Free* was put in the pet store window. *Born Free* was my favorite movie; even then I was a sucker and I would cry and cry at any movie with an animal in it.

What other early inspirations did you have?

JT: I've always been inspired by comics. *Peanuts* was my very first inspiration. I thought when I grew up I would draw Snoopy for a living. My mom told me, “The reason you can see Snoopy in the papers every day is that someone else already has a job drawing him, so you have to create something of your own.” So I created a dog that looked exactly like Snoopy.

It was actually the capital letter “B” and on the top part of the “B” I put a nose, and an ear and then put a tail on the bottom part. So I called him “B-Dog.” B-Dog lived with an elderly couple, someone's grandparents. Every story was pretty much the same: a 4-panel comic where the grandma character was getting ready to put out some food for the grandpa. Somehow, grandpa would be distracted, and B-Dog would steal the food. The final panel was always the grandpa chasing B-Dog, shaking his fist, yelling, “Oh, B-Dog!” Every single story.

In my teens I graduated to *Archie* comics because the neighbors moved and sold me an orange crate full of them. My father worked downtown, and on Fridays, he would stop at the newsstand and buy me new comics. He would always come home with a couple of comic books. Eventually he brought me what I called “scary comics,” which were the superhero comics. They were scary to me because someone was always getting punched in the face, or a character would have a horrible grimace because something terrible was happening.

At that point, I was making more comics, with Archie as the inspiration. I created a comic in the *Archie* style, starring a girl down the block named Lisey, who liked my brother. She would chase him around the neighborhood, yelling, “My lovable husband, my lovable husband,” and try to tackle him and kiss him. She was a really good protagonist, kind of an *I Love Lucy* type character, who was always developing schemes to get my brother to take her to the dance; I made an occasional appearance as the wise older sister.

What led you to children's books?

JT: I love the art. I'm a sucker for great design — all design firms are marketing towards me, because I love set design, I love window display, I love product design. I'm like a crow — I'm attracted to pretty, shiny things. I just love art and I like to perform and tell stories; I like to control everything. I have a vision in my head that I want to get out, and the best way to do that is to write and illustrate your own stories. Some of the best art I've seen, some of the best illustration work, is in children's books. I have no children, but based on the number of children's books I have because the art in them is so fascinating and inspiring, you'd think I have a ton of children.

Were you a regular library user when you were young?

JT: Oh, I love the library. The library was a cool, beautiful respite from summer heat. There were aisles and aisles of books and you could sit there all day if you wanted to and read the

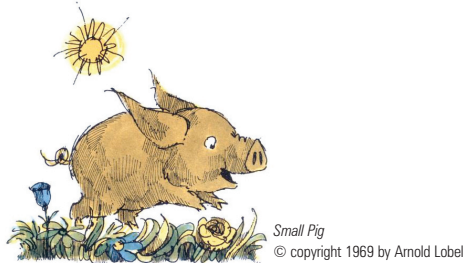
books. It was quiet, and it was beautiful, and it was secret. I felt as though all the knowledge in the whole world was there, and if you made it through every book, you would know everything. I hope that we will always have libraries; I think a place for information of all kinds is really needed.

When you were little, what was your favorite book?

JT: My favorite was a book called *Small Pig*. It's a book for very young children, but I loved the art, and read it all the time, even as I got to be older. (I own it now, I found it online.) Because I was very sentimental (and still am) I would get all teary and cry over the small pig. Well into sixth grade and beyond, I would put aside books like *Lord of the Rings*, and take out *Small Pig*. It's a story about a small pig, a farmer and his wife; the small pig loves to lie in the cool, soft mud in his pigpen. One day the wife decides to clean the whole farm, including the pigpen. She sucks up the mud in her vacuum cleaner. The pig runs away to the city, meeting all kinds of scary things along the way. He gets to the city, and finds what he thinks is cool, soft mud to sink down

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into, but it's cement, and he can't get out. That's where I really start to cry [laughs]. Everyone comes to stare at the pig. The farmer and his wife come looking for the pig, notice the crowd, and find the pig, stuck in cement. They jackhammer the pig out, they take him home, and they never clean up his mud puddle again. So that was my favorite book and...[laughing] it still is my favorite book, I don't know why. I guess because I love animals, and I love illustration, and I would never do that to my pig!

When you were that age, what did you want to be when you grew up?

JT: I wanted to draw comic books. I've always wanted to draw comic books. I also wanted to be a veterinarian, an archaeologist, a paleontologist, and a probably a ballerina, a glamorous, famous movie star and some other things. The other things fell away over time, I still like all those things, I'm still very interested in everything, but the one thing that I always wanted to do and kept working at was drawing.

What kind of training did you get?

JT: To draw comics, the training is reading other comics. You have to learn the "language" of comics; by that I mean layout, storytelling, the constraints of what a Western comic is. My formal training was at the American Academy of Art, here in Chicago. You study life drawing, design, color theory, perspective — all the things you need to know to do art and illustration. Then I applied everything I learned to storytelling and comics.

What kind of advice do you give to young artists coming up?

JT: I speak at schools, library associations, and teen groups very often. My message is, "You need to go to school to learn your fundamentals." You should throw yourself into school 100 percent, the way your teachers want you to suck all the information into your brain and then take it to the next level. Don't try to force them to conform to you, that's a waste of your tuition. When I was in school, there were a lot of people who also wanted to draw comics. They would try to force comic book related projects every chance they could get and that wasn't necessarily what the teachers were trying to teach you. Learn all of the things the teachers are offering you, and then, when you go home, apply it to your comics. And of course, push yourself on all levels. Do not be content. Make art everyday in one form or another.

That was the advice that some graduates of the school gave to me. I love to do all of the things that I learned in school, but the thing that I love to do most is sequential storytelling.

You have to keep at it; draw everywhere. Take a sketchbook with you everywhere, take a camera with you to take photo references of interesting light, or different structures and city scenes, people. There's no law against setting up references for your drawings.

Take any kind of criticism you get constructively (unless someone's being a real [jerk]). But for the most part, if you're talking to an editor or other artist, they're just trying to give you advice that will help you work in that industry better. Criticism is hard to take at some points, from some people, so you better dole it out nicely, but when you get it, take it seriously. For instance, Bill Reinhold [comic book artist for Marvel Comics, DC Comics, and First Comics and Illinois resident], who should be a teacher, can tell you how pretty much everything you've drawn is technically wrong, your perspective is off, your anatomy is wrong. You never feel bad about his critique of your portfolio, all you want to do is go home and do what he told you. And when I did it, everything was so much better. So when I talk to younger people, I always try to do the same thing. You have to tell them what they're doing right before you tell them what they're doing wrong. When I speak to younger kids sometimes they get really discouraged. They see the work that I'm doing and they say, "I'm never going to be as good as you." But I tell them that when I was their age, I drew exactly like they do, exactly. I tell them, I draw every single day, and today I'm better than I was yesterday, and tomorrow I'll be better than today.

What are you working on right now?

JT: I just had the third book come out in my *Magic Trixie* series, from HarperCollins Children's Books. The *Magic Trixie* books are ninety-two-page graphic novels for all ages. It's about this little girl, Magic Trixie, who is a witch with a cat named Scratches. She goes to Monstersouri School, and all her friends are little monsters. She lives in the city, in a big grey stone



three-flat: her mother has a coffee shop on the first floor, her grandparents, Gramberry and Grampy, live on the second floor, she and her parents live on the top floor. Her father has a greenhouse; he grows herbs and plants for all their potions. Unlike *Scary Godmother*, *Magic Trixie* is a little more reality-based. For instance, Trixie doesn't know a lot of spells yet and it's really hard to learn to be a witch. Her mother, because she creates food for the coffee shop, is all about the magic of making food, and sometimes the food is magic, and sometimes it is not. You can order things that are "magicky" and order things that are just delicious. There's a lot of do-it-yourself in *Magic Trixie*; it's about showing how the world is a magical place, you just have to look at it the right way.

I'm also collaborating with Evan Dorkin on a book for Dark Horse; we're developing a more adult book, an animal horror story called *Beasts of Burden*. It's sort of *Lady and the Tramp* meets *Buffy the Vampire Slayer*. It involves a group of dogs that are supernatural watchdogs. They live in a neighborhood called Burden Hill, where a lot of creepy, crazy, supernatural stuff goes on. And, of course, the humans are oblivious to all of it, so these dogs have to constantly avert supernatural disaster. They investigate haunted doghouses and look for missing puppies. The stories so far have been bittersweet, very bittersweet, because lots of sad things happen.

The dogs are a great cast of characters, sort of like in an old World War II movie: they're all archetypes. The pug, named "Pugs" is a wise-cracking, New York kind of guy; there's "Ace" the husky, who is the stalwart, hero type; there's "Jack", the beagle, he's your Everyman, the character you're supposed to identify with. Then there's "Whitey"; he's a Jack Russell terrier who is the naive, silly, goofy one, and "Rex" is a Doberman Pinscher who started out as a scaredy-cat who becomes noble and heroic. There's a ginger cat that they call "The Orphan" who is an honorary watchdog. The stories are really fun and right now there's nothing like it out there in the comic world.

Is there a particular reaction you want from your readers?

JT: I couldn't have answered this question before, but recently someone else said something that does describe it. She was reading *Scary Godmother*, and made note of this as she read through other works. She said, "In your work, no one judges anyone. You have a cast of characters that are completely different from each other, different sets of values and different monster types, but nobody treats anyone poorly." I guess what I'm trying to say, subliminally, is: Don't judge a book by its cover, and you should confidently be yourself. When I was a young girl, I was painfully shy; I was embarrassed about nearly everything about myself. That's why the library was such a perfect place — comic books, pictures books, all kinds of stories were places I could inhabit for a while, until I figured out what I liked, what I wanted to do, and the person I was comfortable being. So I try to instill confidence, acceptance, and helpfulness in my young readers. **IA**



Beasts of Burden © copyright 2009 by Jill Thompson and Evan Dorkin



Working within the Spectrum: Employees with Asperger Syndrome in Our Library

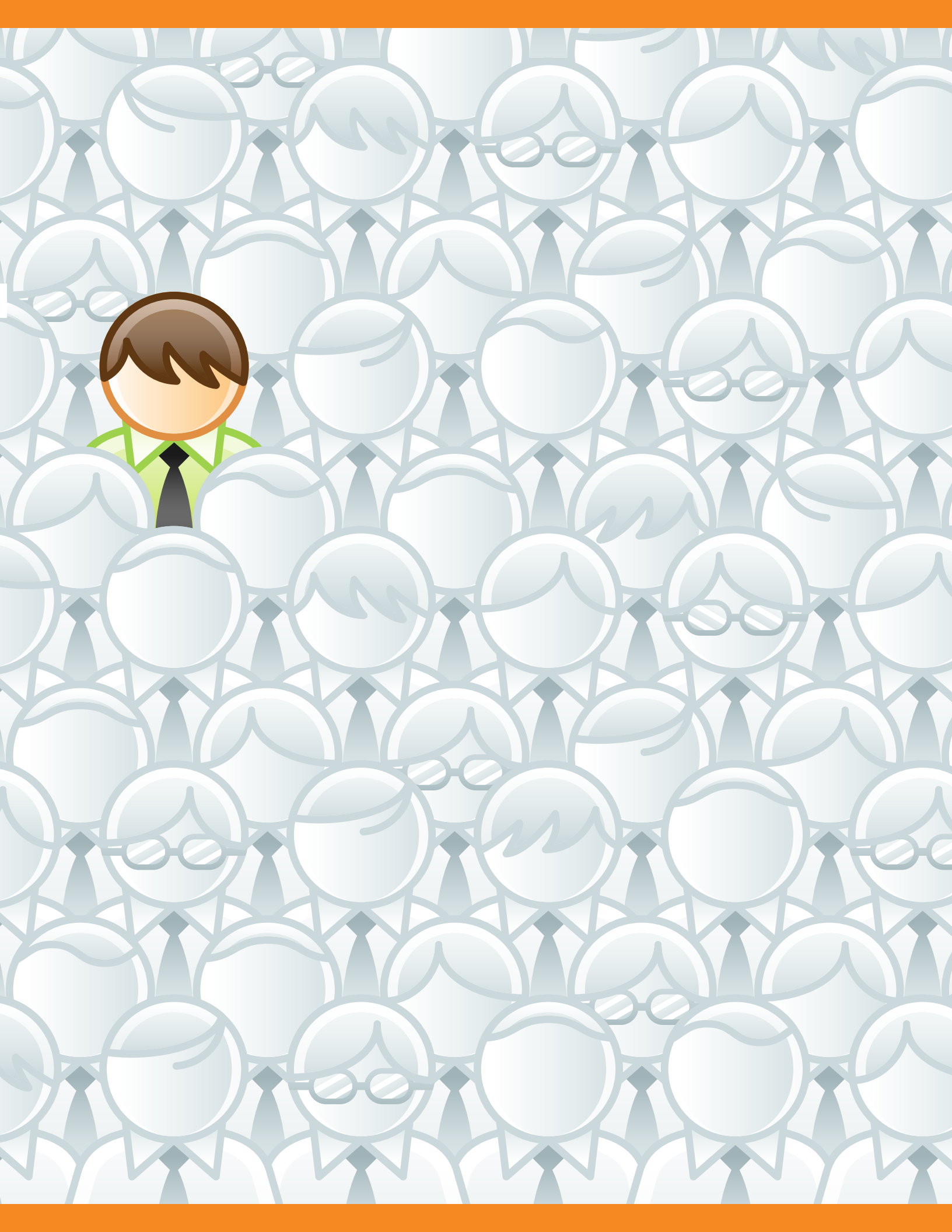
INTRODUCTION

The Centers for Disease Control and Prevention defines autism as “one of a group of disorders known as autism spectrum disorders (ASDs). ASDs are developmental disabilities that cause substantial impairments in social interaction and communication and the presence of unusual behaviors and interests.”^[1] Diagnoses have been growing at a rate of 10 to 17 percent per year, and in 2007, the prevalence of ASDs in eight-year-old children was 1 in 150 in the United States.^[2]

Community groups and educational institutions offer services for children with autism, but what happens to them as they grow older? As is true for their non-autistic peers, adults with autism will need self-sustaining employment throughout their lives.

Having a spectrum disorder means that people with autism have a range of capabilities. While it is true that some persons are best suited to repetitive tasks like rolling silverware and bagging groceries (traditional employment opportunities), people on the high-functioning end of the spectrum, such as those with Asperger syndrome, have capabilities that go beyond routine tasks. Adults with Asperger's are well suited for complex, multistep jobs involving great attention to detail, such as are found in libraries. In this article, we relate our experiences as the supervisors of two individuals with Asperger syndrome who began working in our library at Illinois Wesleyan University (IWU) in summer 2008. We also provide a list of resources for those who may consider employing people on the spectrum.

[continued on page 18]



Having a spectrum disorder means that people with autism have a range of capabilities. While it is true that some persons are best suited to repetitive tasks like rolling silverware and bagging groceries (traditional employment opportunities), people on the high-functioning end of the spectrum, such as those with Asperger syndrome, have capabilities that go beyond routine tasks.

THE IDEA

In early 2008, a member of the Autism Society of McLean County and father of a recent college graduate with Asperger's asked IWU's University Librarian Karen Schmidt about available work in our library. We were planning a new initiative involving storing and providing access to scholarly work in a digital institutional repository, and Schmidt suggested that the graduate could help with the large quantity of scanning and data entry required to launch the repository.

Schmidt asked Linda Kunce, an IWU professor of psychology with expertise in autism to visit our library and answer questions we might have. Kunce had previously worked with the graduate and her family and was able to speak to her specific skills and needs and to the overall characteristics of people with ASDs.

Catherine Spitz, associate vice president for Human Resources, also attended this meeting and provided advice on hiring and funding the position. Ultimately, a mixture of funds from state and local governments along with the university's budget made a three-month trial position possible.

During the course of conversations within the library about hiring for the institutional repository, the circulation department's supervisor, Suzanne Wilson, saw an opportunity for another adult with Asperger's to be involved in summer projects of shelf reading and inventory work. As we, the circulation desk coordinator and the university archivist, would supervise these individuals, we met with and interviewed the perspective employees with their primary caregivers to discuss the range of job skills involved and accommodations needed. By May 2008, our new employees were actively assisting the library in meeting its goals.

The person working with the archivist on the repository asked to be called Rainbow for the purposes of this article. Rainbow received her B.S. degree from a land grant institution in December 2007. The new circulation assistant, whom we will call Bart, completed his final year in high school in December 2008.

CASE STUDY I

Rainbow's work was based in the university archives and initially involved scanning more than twenty linear feet of undergraduate honors theses dating from the late 1970s to the present. Rainbow's parents suggested starting her on a part-time schedule and gradually adding more hours until she was working thirty-two hours per week.

Rainbow's parents explained she is open with people about her Asperger's and willing to instruct others about her needs and feelings at a given moment, but beyond individual interactions she prefers to work alone. Additionally, repetitive computer and scanning work that tends to bore other undergraduate students who work elsewhere in the archives is enjoyable for Rainbow. Overall, we found a good match for Rainbow's skills and our needs.

Rainbow needs a clear understanding of the goals of a project and a quiet space to work in. She initially worked with a script outlining the steps needed to do the job but learns quickly with verbal instructions, too, if the steps aren't too varied and asks questions as needed. We were able to keep one-on-one training time to a minimum during the theses project. By the end of her

first week on the job it was apparent that Rainbow had a knack for listening to the parameters of a project and engaging in problem solving to find the best way of accomplishing a goal. This aptitude for taking the initiative became evident when, after being given a set of steps to accomplish a task, she tried a different sequence of steps that she thought would work and that turned out to be a more efficient way to accomplish the same thing.

We knew that loud noises, including loud voices and laughter, were sensitivities we would have to accommodate. Rainbow uses headphones and a personal music player to block out background noises, and we set up a workspace in a room that was used by others but was not in a high-traffic area. We also placed a sign on the door alerting people to her presence and to her need for silence.

We had agreed that if others disrupted her comfort zone she was welcome to leave the area, and there were days when people intruded on her space or were too loud in adjacent rooms. Rainbow became upset for a while but removed herself from the irritant, regained her composure, and returned to her work. Occasionally, she left work for the day in order to recover from a disruption.

Rainbow is fast but careful and finished the theses project before the end of her trial period. She was given other archival material to scan for the repository and took on the additional task of uploading what she scanned into the repository's interface; where abstracts were missing, Rainbow volunteered to summarize the articles as she uploaded them. We had an opportunity to extend her original work time by three months and she continued with a series of smaller scanning projects.

As the age of the material increased, the software's ability to "read" the text in order to make it searchable became less accurate. Rainbow became uncomfortable making the more editorial-type decisions needed at this stage. With this difficulty plus an increasing variety in the type of material selected for scanning, her supervisor needed to be on hand frequently. At this point, a job coach with experience in text-editing software could have helped provide the necessary advice, but the available funds for Rainbow's position were ending and further experimentation with work flows was not possible.

CASE STUDY II

Bart also has been diagnosed with Asperger's but, unlike Rainbow, he is outgoing, likes to be around people, and likes

a lot of different tasks. He has worked in libraries before and enjoys shelving and customer service. Able to work with a number of distractions around him, he does best when he has a variety of things to keep him busy throughout the day. The needs of the circulation department seemed to be a great match for Bart's experience and abilities.

Bart's mother provided the circulation coordinator with a binder describing some of the characteristics of autism that impact Bart, as well as some of his interests and suggestions for how to interact with him. Bart does not pick up on body language cues or voice tones, and he does best when communication is direct. He also has some autism-typical behaviors, like arm flapping and grunting, that emerge when he's nervous or uncomfortable. Simple redirection always works to resolve the issues and calm Bart down.

Bart is a productive worker and prefers to tackle at least a couple of different tasks each shift. He enjoys knowing what the day will hold for him from the minute he arrives and thrives when given a clear-cut schedule; however, he does need prompting throughout the day to move on to the next thing on the list. While he enjoys variety, he has a tendency to become distracted between tasks. Creating a time line for how he will spend his day has worked well for us. His shelving and shifting are accurate and he completes tasks in the same amount of time as other student workers.

When he first began in the library he had a job coach, but after a successful summer we determined that he could manage well without one. Bart enjoys working at the circulation desk helping patrons, but that turned out to be an unexpected challenge. Because of the amount of detailed and nuanced information circulation students are expected to know, this wasn't the best fit. His customer service skills are exceptional, but Bart does not work often enough to accumulate the knowledge required to do that job as well as we would need. This is the same reason we don't hire part-time students, and it is possible Bart could be trained further if he worked longer hours.

When attempting something new or very complex, Bart is self-reliant enough that he would benefit from having job support aids such as checklists and instructions on hand. This is both a good and a bad thing. It clarifies procedures before a task is started, but it also means that a twenty-minute job requires more preparation by his supervisor than it would for many employees. It is often not worth the set-up time to have Bart do something complex that is short-term. Providing him with support tools for long-term projects or keeping him on the routine jobs he does well with works better.

[continued on page 20]

One of the greatest things about bringing Bart aboard has been seeing how the twenty-two student employees in the department interact with him. Since he is working without a job coach and his supervisor is not always available, the student workers in the department have stepped in and often take responsibility for getting Bart started on his projects and keeping him on track. While at first many were tentative about talking with him or letting him know what assignments there were, they have all become comfortable with him, discussing his interests, getting him refocused when he is distracted, and offering help when they see him in need.

CONCLUSION

Libraries have been identified as a good place for people with autism to work,^[3] and yet library literature does not offer examples from which to learn. We offer our experiences as an entry into this conversation and as a voice of encouragement for employing people on the autistic spectrum in libraries.

While both our employees are identified as adults with Asperger's, they have different abilities, personalities, and

ways of interacting with the world. Key components for success are finding the right kind of supervisor, the right autistic personality and skill set for the job, and a willingness to communicate with the support person or primary caregiver in the employee's life. The supervisor should possess patience and a sense of humor, and appreciate what people with autism can bring to the table — both with their skills and the life experiences they can share with other employees. Some community support groups or government agencies will provide job coaches to help an employee navigate variations in daily assignments^[4]; local social services and advocacy groups can help identify such persons.

We've come to think of this experience as a way of broadening patron and staff understanding of spectrum disorders and as outreach to some community members who may not otherwise find positions that leverage their skill sets. Our experiences involve working with Asperger syndrome employees in archives and circulation settings, but we also think other places in the library, such as in technical services processing periodicals and marking books or electronic resource preparation, are potentials for employing people with ASDs. Undoubtedly, there are as many possibilities as there are personalities.

Now that we are aware of the strengths the people in this population have to offer, we won't overlook their talents when suitable work is available. Above all, we found that during this experience we did what we always do as workers and as supervisors, but rarely articulate. We all try to choose employees for jobs that match their skill levels and interests, and we all hope for managers who will appreciate our skills and accommodate our learning styles in ways that bring out the best in us. Why should we think differently of prospective employees' potential because some have a diagnosis for their personality traits and others don't? ■



Branching Out. Elgin's new Gail Borden Public Library District Rakow Branch Library combines cutting edge architectural design with sustainability and efficiency. Floating librarians, express check, digital reference and automated sorting allow this branch to emphasize customer interaction over material handling. Designed with the sustainable elements of cool daylighting, ground source heat exchange and on-site stormwater management, the project has been registered with the U.S. Green Building Council, and anticipates LEED® Silver certification.

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- [1] Centers for Disease Control. *Autism Spectrum Disorders Overview* [online]. 9 February 2007 [cited 15 December 2008]. Available at <http://www.cdc.gov/ncbddd/autism/overview.htm>.
 - [2] Hecita, Fredalynn Mortera. *Autism Statistics* [online]. 22 April 2004 [cited 30 September 2008]. Available at <http://www.autisticsociety.org/News/article/sid=609.html>; and Centers for Disease Control, *Autism and Developmental Disabilities Monitoring (ADDMM) Network* [online]. 9 February 2007 [cited 15 December 2008]. Available at <http://www.cdc.gov/ncbddd/autism/addm.htm>.
 - [3] Types of jobs available in libraries, places that need people with library-related skills, education requirements, and range of salaries are outlined on pp.127–29 of Temple Grandin and Kate Duffy's *Developing Talents* (2004).
 - [4] For a thorough discussion of the variety and history of employment supports, see Paul Wehman, et al., *Real Work for Real Pay* (2007).

RESOURCES

Autism Society of America Career Center. *Career Center* [online]. Bethesda, Md.: Autism Society of America. Available at <http://tinyurl.com/mzx9to> (cited Dec. 22, 2008).

Employers wishing to recruit from a pool of applicants with autism may post descriptions on this site. From the society's home page at <http://www.autism-society.org/>, one can find out more about ASDs and chapters affiliated with the group.

Dick, Marcia A., and Dorothy E. Jones. "Hiring Students with Disabilities in the Academic Library." *Illinois Libraries* 81, no. 2 (1999): 83–87. The authors detail their experience of hiring and working with a blind student but also speak broadly to the commonsense idea that college students will graduate, enter the workplace, and become supervisors themselves one day. Providing varied experiences for the students as co-workers and patrons of persons with different levels of ability in an academic library will give them insights that will benefit all later.

Grandin, Temple, and Kate Duffy. *Developing Talents: Careers for Individuals with Asperger Syndrome and High-functioning Autism*. Shawnee Mission, Kans.: Autism Asperger Publishing, 2004. "This book is designed to take readers — those on the autism spectrum and their family members, teachers, counselors, and other adults who make a difference in young lives — through the career planning process. . . discovering and growing talents and interests that might lead to satisfying work as well as a career planning and job search process. These are ideas that have helped me succeed" (pp. xi-xii). With these introductory words, author and scientist Temple Grandin introduces one of her many published works on the topic of autism. Dr. Grandin is autistic and speaks eloquently on her experiences and beliefs relating to autistic individuals in our society. A complete list of her works and details about her life are available at <http://www.templegrandin.com>.

Hagner, David, and Bernard F. Cooney. "'I Do That for Everybody': Supervising Employees with Autism." *Focus on Autism and Other Developmental Disabilities* 20, no. 2 (2005): 91–97. This is one of two resources recommended by the psychology professor initiating our employment experiment. The work details the skills needed and qualifications brought by fourteen autistic employees in a wide range of jobs. Supervisors, employees, co-workers, and job coaches provided feedback on their experiences; these observations and the recommendations of the authors proved invaluable as we familiarized ourselves with the needs and possibilities entailed in our upcoming interactions with our employees.

Johnstone, Jodi. "Employment of Disabled Persons in the Academic Library Environment." *Australian Library Journal* [online] 54, no. 2 (2005): 156–63, <http://www.alia.org.au/publishing/alj/54.2/full.text/johnstone.html> (cited Sept. 2008]. In this article, Johnstone speaks only of employing disabled people in general in academic libraries, but the Australian disabilities' rights act she cites does cover intellectual disabilities. Her paper includes case studies and numerous citations on disability and employment in the United States, including the benefits of exposing staff and student workers to broader segments of their communities. The latter resonates with the reactions we observed with our student workers.

Kitchen, Suzanne Gosden. *Employees with Asperger Syndrome* [online]. Morgantown, W.V.: Job Accommodation Network, 2007. Available at <http://www.jan.wvu.edu/media/Asperger.pdf> (cited Dec. 27, 2008). This short booklet was the second of two resources recommended by the psychology professor initiating our employment experiment. Kitchen refers to recent revisions in the Americans with Disabilities Act and provides an easily understood synopsis of Asperger's syndrome with accommodations that may be needed based on individual characteristics. She also offers a list of government and private organizations that may be consulted for further information.

Kregel, John. "Why It Pays to Hire Workers with Developmental Disabilities." *Focus on Autism and Other Developmental Disabilities* 14, no. 3 (1999): 130-2. This article provides four real-world experiences of employers' interactions and outcomes with developmentally disabled employees. Kregel gives an overview of earlier studies of employer experiences and reports that employers in individual areas may rate performance by people with developmental disabilities lower than their non-diagnosed peers but at the same time reports overall employer satisfaction with developmentally disadvantaged employees. In summary: "Hiring workers with disabilities is not a charitable act, it's just good business sense" (p. 132).

Lattimore, L. Perry, Marsha B. Parsons, and Dennis H. Reid. "Enhancing Job-Site Training of Supported Workers with Autism: A Reemphasis on Simulation." *Journal of Applied Behavior Analysis* 39, no. 1 (2006): 91-102. Employers interested in different training approaches may find the results of this research helpful. Autistic employees receiving off-site training as well as on-the-job training are shown to perform at a higher level than those who receive on-the-job training only.

Office of Disability Employment Policy. *Employers* [online]. Washington, D.C.: U.S. Dept. of Labor. Available at <http://www.dol.gov/odep/categories/employer> (cited Sept. 30, 2008). Legal aspects to consider when employing people with disabilities, recruitment strategies, accommodations that may be necessary during employment, and workplace emergency preparedness are addressed in this Web site.

Shapiro, Joseph P. No Pity: *People with Disabilities Forging a New Civil Rights Movement*. New York: Three Rivers Press, 1994. Issues surrounding numerous disabilities are included in Shapiro's work. In the section on ASDs, Shapiro pointedly observes businesses aren't hiring from the autistic population simply for the greater societal good; they are getting employees who work diligently throughout all the hours they are on the job (pp.144–51).

U.S. Equal Employment Opportunity Commission. *Questions and Answers about Persons with Intellectual Disabilities in the Workplace and the Americans with Disabilities Act* [online]. Washington, D.C.: U.S. Equal Employment Opportunity Commission, 2004. Available at http://www.eeoc.gov/facts/intellectual_disabilities.html (cited Dec. 22, 2008). This resource can help employers think through issues they should consider such as "when a condition qualifies as a disability under the ADA; under what circumstances an employer may ask an applicant or employee or a third party (such as a family member of an applicant or employee) questions about an intellectual disability; what types of reasonable accommodations may be needed by applicants and employees with intellectual disabilities; how to address safety concerns and conduct issues in the workplace; and how an employer can prevent harassment of employees with intellectual disabilities."

Welman, Paul, Katherine J. Inge, W. Grant Revell, Jr., and Valerie A. Brooke. *Real Work for Real Pay: Inclusive Employment for People with Disabilities*. Baltimore: Paul H. Brookes Publishing, 2007. The history of employment practices is provided in essays detailing strategies and offering questions for determining the kinds of employment-related scenarios people with disabilities may encounter. Autism is not treated separately but several sections on intellectual disabilities and supported work environments are relevant to this community and to potential employers of its members.

Dear Elsie,

What should the main entry be for *Pride and Prejudice and Zombies*? Jane Austen's name is first on the title page, and it reads like her book — except for the zombie attacks and all that Shaolin and dojo business. But it doesn't seem right to make her heading the main entry, and I see most libraries put it under Seth Grahame-Smith. Does AACR2 allow that, though?

Stricken in Sesser

Dear Stricken,

The blurb on the paperback edition of *P&P&Z* calls it “an expanded edition of the beloved Jane Austen novel featuring all-new scenes of bone-crunching zombie mayhem.” That and the title page, plus the fact that much of the text — up to 80 percent, by one reviewer's estimate — is the same as the original book, all suggest treatment as a kind of edition of *P&P* (or *Pride and Prejudice Without Zombies*, as Elsie was thinking of it for a while). In fact, the Library of Congress itself seems to have taken that approach: both editions of *P&P&Z* in its online catalog are entered under Austen. (We should note that both records are minimal level.)

But as you say, most Illinois libraries have entered it under Grahame-Smith. To Elsie this seems right. But what — if anything — in AACR2 or the Library of Congress Rule Interpretations supports this choice of main entry?

The answer, Elsie believes, lies in AACR2, rule 21.9A (Works That Are Modifications of Other Works, General Rule): “Enter a work that is a modification of another under the heading appropriate to the new work *if the modification has substantially changed the nature and content of the original* or if the medium of expression has been changed. ... In some cases the wording of the chief source of information is taken into account; *in other cases the nature of the work itself is the basis for the decision on entry.* (Emphasis added.)

That seems to summarize the situation with *P&P&Z* pretty well. We need not rely on the presentation of the authors' names on the chief source, but can go by the nature of the work; and that nature has certainly been substantially changed by the addition of zombies, the Bennet sisters' training in the deadly arts, and Elizabeth's zest for blood combat.

(Nor is Elizabeth the only sister seen in a different light. The Mary who leaps onto the dinner table prepared to stab Mr. Collins in the neck with her fork is a more interesting and, in a way, more sympathetic character than the original. What reader, after all, has not at least once wanted to stab Mr. Collins in the neck? But we digress.)

So on balance it is a premise not only reasonable, but grounded in cataloging theory and the rules of AACR2, that while *P&P&Z* uses much of the material of *P&PWZ*, it shapes it into what must be considered bibliographically a new work. Getting into the spirit of the thing, one might even draw an analogy to a zombie, which shambles about with a once-living person's body but is assuredly not that person — but Elsie would never be so tasteless.

As ever,
Bibliographically yours,
Elsie

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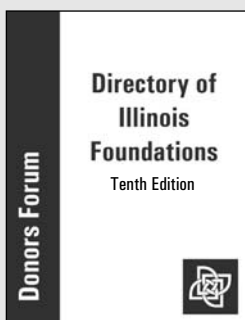
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Some Newer Spaces for Great Library Service: Achievements of Library Leaders and Staff

The Art and Architecture in Illinois Libraries project expects to go public this month with its database illustrating information on more than a thousand libraries in Illinois. Public, academic, and research libraries are featured, including those members of the regional library systems in Illinois in addition to a few other town or volunteer libraries.

Funded by two LSTA grants using federal funds administered by the Illinois State Library and by Eastern Illinois University's Booth Library, the focus of the project documents the look of Illinois libraries one hundred years after Carnegie. Artists, architects, works of art, and architectural details of these libraries are all included. Readers of the *ILA Reporter* will have noticed many cover images drawn from the database as it was developed during the past many months. When the database goes live, anyone with an Internet connection may make a virtual visit to libraries throughout the state.

The site, www.library.eiu.edu/artarch, provides access to libraries by name, city, county, and library system. Names of artists and architects are accessed via pull-down windows, and there is

keyword search capability across all fields. Currently there are 30,218 images, 5,539 artists, and 351 architects listed. The list continues to grow as each library is processed. Biographical information on the individuals is being compiled and attached to their records. Historical information about each library is being made available when possible.

In addition to new images taken or submitted for this project, Booth Library is also making available online 1,050 postcard images of Illinois libraries and academic buildings which complement the holdings of the Art and Architecture database. These postcards are attached to the library record, and provide glimpses into the past of those libraries which had postcards made. As you can imagine, some libraries have several, some have none. (For the latter, if the Booth Library collection does not have your favorite shot, please help us find one to acquire so the online product can be as complete as possible.) These postcard images have been cataloged into the EIU Online Catalog and I-Share thanks to a digitizing grant from the Consortia of Academic and Research Libraries in Illinois (CARLI).

[continued on page 24]

[continued from page 23]

While traveling for the Art and Architecture in Illinois Libraries initiative over the past three years, it has been a pleasure to catch libraries in their work mode, doing what they do best: serving the public, planning for programmatic needs, and taking care of business. As all travelers, we have many stories to tell, but our current efforts are concentrated on getting the database open to the public before we take on another phase of this initiative. Our thanks go out to all those librarians who opened their doors to our cameras, who answered our surveys, who called us with additional information, who followed up on details which were unavailable upon first glance, etc. The red carpet was unnecessary, but appreciated when it happened. We were especially thankful for the understanding of our schedule or lack of schedule, depending upon the time of day we got to your library. As for the Art and Architecture research team, I could never fully repay their kindness and generosity demonstrated throughout this project. We have enjoyed so much of it, and yet other parts of it were just hard work.

There are so many examples of what you should find in great Illinois libraries. A few of them from my notebook of the past several weeks are included here merely to illustrate the diversity of what library service means across the state.



Loyola University Chicago, Klarchek Information Commons, Lake Shore

If you have not been to the Loyola University of Chicago's Klarchek Information Commons, then by all means you must make time to go sit by Lake Michigan, soak up the views, and feel the breeze. Come to think of it, you can do all that from inside the IC. From their description, they want to accomplish the "three Cs: collaboration, connectivity, and community." They have done it in such a breathtaking manner, blending art with architecture, creature comfort with natural landscape, and placing all the new in close proximity to that which was traditional. What a package! Top it off with registration as a LEED building (Leadership in Energy and Environmental Design of the U.S. Green Building Council) and you have quite a treat. Dean Robert Seal and Leslie Haas, director of the IC, were gracious hosts amid this splendor.



Eisenhower Public Library District, Harwood Heights



Judson University Browne Library, Aurora



Chicago Public Library, West Pullman Branch

Speaking of LEED, don't stop with Loyola, go on to the Eisenhower Public Library in Harwood Heights, the Judson University Library in Aurora, and several of the newer branches of the Chicago Public Library, including West Pullman and Beverly. Each of these newer structures provides stunning patron and collection spaces while being gentle on the environment and hopefully easy on the utility pocketbook. I was struck by the creativity used in the design of these buildings in their approach to natural light, air control, and window treatments.

On a completely different plane, congratulations to the Fairmont City Branch of the Mississippi Valley Public Library District in Collinsville! They just celebrated their first year

anniversary as a freestanding library. One Saturday morning in early summer, I came upon their birthday party and was impressed at what had taken place there in such short time.

My first clue that something special was going on here was the sight of so many bicycles lined up in front of the building, a former home to the American Legion Post. Entering the building, I saw both children and adults all over the place. The computer lab was packed with pre-teens, the children's play area was strewn with games and toys, and several boys were sharing stories about flying dinosaurs in both English and Spanish. Teenagers were shelving materials, parents were preparing food in the community room, giggling girls were hanging red balloons everywhere, and throughout the library everyone was friendly and welcoming to me, a stranger carrying a camera.

The director, Shannon Woolworth, had prepared a timeline for the library's history. It was not a long one, of course, but included the recent library achievements and the fact that Cahokia and those fascinating mounds had been just down the street for more than a thousand years. There was such pride of accomplishment and joy of success demonstrated by all present. What a touching community effort!

A few miles away, during National Library Week, I had accidentally run upon a board meeting for the new Maryville Community Library. What an excited group of folks that was. I, as usual, was taking pictures of the library outside in the parking lot, when someone came out of the library and greeted me, asking who, what, why, etc. They wanted to know if they were going to be even more famous by being featured in the paper, or just why a photographer was stalking their library. Their smile let me know that I was on friendly turf, and I soon found out that they, too, had accomplished so much in a short period of time.

Maryville had passed a referendum one year, acquired a building almost immediately, had stocked it beautifully, and was already experiencing so much patron interest that they are wondering about expansion opportunities. Their energy was contagious; a patron dropped in with a beautiful gift of edibles and a huge thank-you for the library staff who had done so much for the NLW celebration. As I later thought, that was another example of great service and intense energies building a library's success.

Two last congrats... one north, one south. When I first visited, the Princeton Public Library (formerly Matson Public Library) and the Olmsted Public Library, both were up to the gills in collections and services, far outstripping the capabilities of their facilities. Recent visits brought to light wonderful new facilities for both of them. The former, moving from an historic downtown location to one now more residential, overtook a commercial space and transformed it into a showplace for their library, with a garden, drive-up, and immense curb appeal.

Olmsted moved just a couple of doors down the block, but succeeded in being rid of a decaying building which was then razed. Their director, Katherine Robertson, now enjoys the brightly lit, tastefully decorated space which is so inviting for the residents of this small community on the Ohio River. New computers, local artisan works, and a gentle manner no doubt make an impression on all who pass here.

Congratulations to all these libraries (and hundreds more gone unmentioned here), their staff, and their regional library system consultants who have helped make it happen @ their libraries for thousands more Illinois patrons. These are not easy jobs, but they produce worthy achievements. 🏠



Mississippi Valley Library District, Fairmont City Center



Maryville Community Library



Princeton Public Library



Olmsted Public Library

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Cookies, Courage, and Collaboration

As a grade-schooler, I belonged to the Girl Scouts. One of the most important activities of the troop, as most people know, was the annual cookie sale. To do my part, I had to work up the nerve to approach people I didn't know in my neighborhood, asking them if they would help me and my troop by purchasing cookies. Being quite shy, this was no easy feat. I can vividly recall the feeling of butterflies in my stomach as I would approach the door. I also remember the sense of relief upon making a sale. During the two years I participated in Girl Scouts, I sold the most cookies in my troop, winning first prize for my efforts. I didn't know at the time why I did so well, nor did I think much about it.

As an adult, I know that sales skills had nothing to do with my success. People bought the cookies because of the quality of the product and the reputation of the organization. All I had to do was face my fear of asking strangers to help, and the cookies sold themselves. By taking that risk, I was not only helping myself, but the organization and the consumers as well.

Although I've made great strides in conquering my shyness since then, my fear of approaching complete strangers to ask for help hasn't gone away. I found myself in this position again when I decided to apply for the ALA and Nextbook grant, *Let's Talk About It: Jewish Literature*. An adult programming survey of the library's patrons revealed that they were most interested in book discussions and multicultural programming. The *Let's Talk About It* program met both of these needs. My problem lay in one of the grant's requirements: partner with a qualified scholar who could provide context and lead discussions for five books.

At the suggestion of my supervisor, we decided to ask Dr. Alvin Goldfarb, President of Western Illinois University, to participate as the scholar. I had never met Dr. Goldfarb, but I knew him by reputation, and that his background would be a good match for the book discussion series. Yet I felt intimidated at the thought of approaching a university president to lead a public library book discussion. The prospect of asking Dr. Goldfarb to be a partner brought back the nervous butterflies. I kept thinking of all the reasons why he would not want to participate in this grant: he would be too busy, Moline was too far away, he would have far more important things to do than to lead a community book discussion. But in the end, I needed to work up the courage to ask him. With his considerable experience as an educator, public speaker, and his background in Jewish history and culture, Dr. Goldfarb was the best fit for this project.

I then forced myself to think of reasons why he might say yes: the university already had a presence in the community and was working toward the goal of building a new campus in our town, his experience speaking on related subjects, the reputation of the *Let's Talk About It: Jewish Literature* series. Changing my focus to the positive helped me get the courage to approach Dr. Goldfarb with the request. To my relief, I quickly received confirmation from Dr. Goldfarb that he would gladly lead the book discussion series.

Wanting to strengthen the grant application, I decided to ask the Jewish Federation of the Quad Cities to be a partner for the grant. Although having a community partner was optional, I believed having another organization on board would not only improve my chances at getting the grant, but provide support in marketing the event to the community. I didn't know anyone at the organization and again had no idea what kind of response I would receive. But with increased confidence from having secured a scholar, I dove right in once again, giving it the old Girl Scout effort. I was pleased to get their buy-in right away. They served as a great resource throughout the application process, providing guidance and ideas to enhance the series through complimentary programs.

The partnership was a great success. We were awarded the grant and hosted the book discussion series throughout the summer of 2008. The inclusion of Dr. Goldfarb as the project scholar attracted many patrons that would not have otherwise participated in the discussion. Dr. Goldfarb had another opportunity to have a presence in the community and discuss several books he always wanted to read. Our partnership with the Jewish Federation helped bring supplemental programming featuring Jewish culture, as well as allowed us to benefit from their promotional efforts. The Jewish Federation was in turn promoted through the library and the public learned about their organization's role in the community.

I am still amazed that I was able to get such great partners for the program, but the formula for success is the same as my Girl Scouts experience. I had the quality of the grant and the reputation of the library to present. All I needed was the courage to propose a partnership. **ILA**





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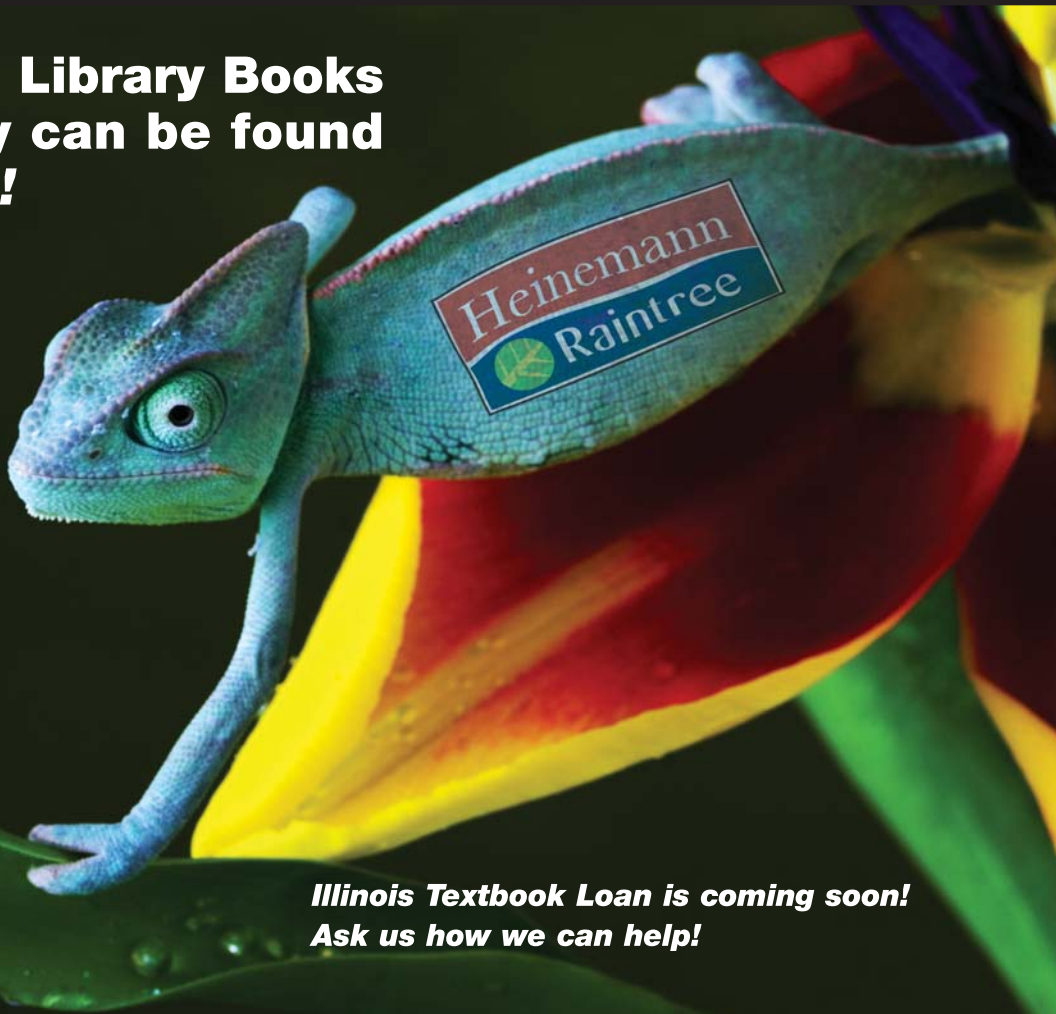
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