

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

The cover peony is from Kyutaro Kashi, *Shakuyaku kafu* (*Album of peonies*), Kyôto: Choyoen, Meiji 31, 1898. The book is from the Chicago Botanical Garden Library. For more information on their special collections, see article beginning on page 10.

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 3,700 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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See ILA calendar for submission deadlines for the *ILA Reporter*. Copy should be submitted by e-mail to ila@ila.org. Copy may also be submitted on disk or faxed to (312) 644-1899. 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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Bringing the Outside In ... and the Inside Out will be the ILA Reporter lead articles for 2010.

As society experiences changes in technology, communication and community, and the economy, librarians are reexamining how, when, where, and to whom they offer services. From education to advocacy, marketing to materials, topics will cover a range of issues important to libraries today.

Libraries are the original green industry and the August lead article by Suzanne Arist explores three libraries encouraging Illinois libraries to become even more environmentally conscious; and the My Turn column by Kathryn Miller discusses the library's role in educating users in environmental literacy through sustainable practice.

This series of articles in the 2010 ILA Reporter aims to highlight efforts of the bricks-and-mortar libraries in our communities, businesses, and schools, to adapt to the ever-increasing virtual demands of our society and the evolving ways in which we are learning, communicating, and seeking information.

| Suzanne Arist, Wilmette Public Library District |

Going Green in Illinois

Diverse Libraries, Diverse Initiatives

Libraries are the original green industry, circulating and recirculating vast amounts of items in various media. Several factors — education, heightened sensitivity, public demand, and governmental incentives — are encouraging Illinois libraries to become even more environmentally conscious, as the following examples illustrate.

- The library of the Illinois Sustainable Technology Center (ISTC) at the University of Illinois at Urbana-Champaign is at the forefront of the green movement, providing research assistance and outreach.
- Byron Public Library District in Ogle County participated in a program established by the U.S. Green Building Council that provided direction and certification in building a green library.
- The Schaumburg Township District Library in a northwestern suburb of Chicago, built before the U.S. Green Building program was established, has been going green in many small but significant ways.

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“Libraries are the original green industry, circulating and re-circulating vast amounts of items in various media.”



ILLINOIS SUSTAINABLE TECHNOLOGY CENTER

The Illinois Sustainable Technology Center was founded in 1984 under another name and is housed within the university's Institute of Natural Resource Sustainability. Laura Barnes has directed the ISTC's library since 1995. Her primary clients are the fifty members of the ISTC's research and technical assistance staff. She also serves the university's 40,000 students, local elementary and high schools, and other outside organizations and businesses. Since its inception, an important part of ISTC's mission has been to collect, analyze, and disseminate information on environmental issues.

The ISTC library provides vast online resources, developed by Barnes. For students, there are links to sites with information on frequently asked questions such as "Where can I find information on pollution in the Great Lakes?" For scientists, Barnes has developed topical reference guides on a variety of subjects. She also contributes to the Great Lakes Regional Pollution Prevention Roundtable's virtual collections (<http://www.glrppr.org/sectors>) and has created databases of research articles on environmental issues, including e-waste and biofuels research.

Beyond the Web site, the library has an extensive print collection relating to pollution prevention, green businesses, industrial processes, green engineering, environmental chemistry, energy efficiency, biofuels, and other topics related to environmental sustainability. Holdings are available on interlibrary loan through OCLC WorldCat and are being added to the university's online catalog with help from a CARLI (Consortium of Academic and Research Libraries in Illinois) Collections Enhancements Award.

Barnes describes most of the library's work with ISTC staff as "traditional in-depth reference work." For outside organizations and businesses, the library primarily provides information on practices and appropriate technology and systems to improve sustainability.

In a program Barnes recently conducted for sixth graders at a Champaign middle school, she began with a quiz that looked at the students' own roles in sustainability. The questions were about consumer electronics and the environment, with Barnes asking students to "think about what happens to their old gadgets when they convince their parents to buy the latest and greatest technology." After the quiz, the class discussed solutions and ideas that could solve the problem.

BYRON PUBLIC LIBRARY DISTRICT

Byron Public Library District (BPLD), located one hundred miles west of Chicago, has "gone green" in another fashion. It recently received gold LEED certification for a new building. LEED rating stands for Leadership in Energy and Environmental Design and was established by the U.S. Green Building Council in 1998. The council is a nonprofit organization of building and industry leaders that has developed standards for environmentally sustainable design for all types of buildings. The rating system has several tiers, and gold is one of the highest.

Library Director Penny O'Rourke saw the library through its period of construction from 2008 to 2009, replacing an old library with a larger, newer one that serves 7,000 patrons with a staff of five full-time and eight part-time employees. Library trustees chose the architectural firm PSA/Dewberry/BCA (formerly Burnridge Cassell) and Shales McNutt as construction manager to design and build the new facility. PSA/Dewberry/BCA has designed LEED-certified libraries throughout the country.

To qualify for their LEED certification, the library needed to accumulate points in eight areas: sustainable site, water efficiency, energy and atmosphere, materials and resources, indoor environmental quality, location and linkages, awareness and education, and innovation in design. O'Rourke pointed out the following highlights from the process:

- Points for having a sustainable site were accrued for restoration of the surrounding habitat and other criteria.
- Points for water efficiency came from using appropriate landscaping and in reducing water usage by 30 percent.
- The building was designed to use a minimal amount of energy with an outdoor air delivery system supplying fresh air.
- The library has a reflective metal roof.
- Contractors were required to participate in the recycling of unused and scrap building materials. Renewable materials such as cork flooring were used. Also, the builders used environmentally friendly carpeting, paint, and sealants.

Looking to the future, BPL installed electrical wiring to accommodate the addition of solar panels and planted numerous trees to provide shade in future years.

"THEY ARE PART OF THE LEADERSHIP THE LIBRARY COMMUNITY WILL NEED TO KEEP PACE WITH THE DRIVE TO GO GREEN."

SCHAUMBURG TOWNSHIP DISTRICT LIBRARY

Other Illinois public libraries constructed before LEED standards were established in 1998 have smaller but no less significant green initiatives, as well as plans for future initiatives. The Schaumburg Township District Library (STDL), built in 1998, is one example of a larger library, with approximately three hundred staff members and serving more than 134,000 residents. Melissa Jones, youth services director, described the following ways the library has worked toward and been recognized for its efforts in environmental sustainability.

The School and Community Assistance for Recycling and Composting Education organization (SCARCE) honored the library with Earth Flag certification for its environmentally friendly improvements. In 2008 SCARCE was hired to do a green audit of the library, with a representative working with staff to find additional ways of going green. Many of these have been implemented, including:


- Recycling or donating discarded books
- Recycling DVDs and VHSs
- Disposing of batteries in an environmentally friendly fashion
- Purchasing office supplies made of recycled material
- Electronic ordering of supplies
- Using eco-friendly cleaning supplies
- Installation of LEED-rated carpet squares in the Youth Services department

The library participated in the Village of Schaumburg Energy Challenge Grant for an energy audit in 2009, and following the audit, made a number of additional changes:

- All incandescent lights have been replaced with fluorescent
- Air handling units have been upgraded
- Less air conditioning is used during the summer
- The power supply has been upgraded with low-energy transformers

Future green plans at STDL include:

- Replacing all computers and monitors with 5-star energy rating equipment and using recyclable components
- Continuing the library's green blog to keep the public aware of green education programming
- Continuing to provide programming to educate adults and children about going green
- Upgrading the heating system
- Partnering with the Earth Flag certification program to help local businesses and organizations go green

These three libraries and their staff members — Laura Barnes of the Illinois Sustainable Technology Center, Penny O'Rourke of the Byron Public Library, and Melissa Jones of the Schaumburg Township District Library — are exemplary in these initiatives to craft roles for libraries in promoting and protecting our environment. All three are helping preserve our planet in diverse ways, with initiatives ranging from upgrades in technology to environmental awareness in library construction and outreach to their patrons. They are part of the leadership the library community will need to keep pace with the drive to go green. As Barnes observed, "Although the Library of Congress subject headings do not yet use *Green Building* in the authority file, it now includes *Sustainable Buildings and Sustainable Architecture*." 



Go Green @ Your Illinois Library

This initiative of the Illinois Library Association's Marketing Committee, funded by the Illinois Department of Commerce and Economic Opportunity (DCEO) in partnership with the Field Museum, will help develop library leadership for true environmental sustainability.

Sustainability, we're told, starts when we share ideas. The "Go Green @ Your Illinois Library" project started exactly that way and will culminate with a workshop at the Field Museum on October 22.


At a recent North Suburban Library System public relations networking meeting, Elizabeth Stearns of the Waukegan Public Library (WPL) showed a DVD highlighting a project spearheaded by the Field Museum that brought many organizations together, including WPL, to discuss sustainability by integrating social and environmental concerns in unexpected ways.

Called the New Allies project, one creative connection resulted in a vacant city lot in Chicago being transformed into an organic farm that created needed jobs in an impoverished area — the produce goes to local markets and to nearby luxury hotels. Two of the many other highlighted connections involved a school turning some of its asphalt into a "Paradise Garden" for kids to study ecology and grow potatoes and a nature-inspired art show in a park district facility. The key to all the projects was bringing people together.

The ILA Marketing Committee is charged with lifting the visibility of Illinois libraries. Bringing people together to talk about the sustainable future of their community seemed like a spectacular fit for some of the very earliest recyclers, libraries. The committee wrote and submitted a grant request emphasizing the impact that holding discussions and providing environmental education in Illinois libraries could have. Earlier this year, staff from the Illinois Department of Commerce and Economic Opportunity (DCEO) indicated that ILA would be receiving the grant and ranked number one on their list.

The training workshop sponsored by the grant is scheduled for October 22 at the Field Museum. This extraordinary educational experience will also be repeated in a webinar later in the fall. The initial workshop is limited to sixty registrants to ensure an effective seminar setting and is intended for library staff members from across the state who will commit to be pilot advocates. This project involves libraries holding the conversations about sustainability in their communities, pursuing activities/goals that make sense to them and their respective communities, and communicating impacts, small and large, back to the group.

Visit www.gogreenila.info to sign up for information and apply.

To view some of the Field Museum's New Allies work, visit http://www.fieldmuseum.org/research_collections/ccuc/ccuc_sites/newallies/. 



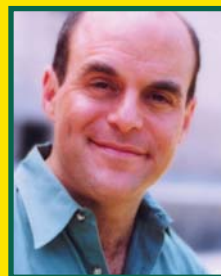
ILA 2010 ANNUAL CONFERENCE FEATURED SPEAKERS



*Nancy Kranich: Turning Outward:
Engaging Our Communities in
Tough Times*
Tuesday, September 28
2:00 – 3:00 P.M.



*Siva Vaidhyanathan: The Myth
of the “Digital Generation”*
Tuesday, September 28
3:30 – 5:00 P.M.



*Peter Sagal: Illinois Authors’
Cocktail Hour and Dinner*
Tuesday, September 28
5:00 – 8:00 P.M.



*David Catrow: Youth Services
Author Breakfast*
Wednesday, September 29
8:30 – 10:00 A.M.



A Conversation with Elizabeth Berg
Wednesday, September 29
2:00 – 3:30 P.M.



Al Gini: Let’s Talk Philosophy
Thursday, September 30
11:30 – 12:30 P.M.

Illinois Library Association 2010 Annual Conference

Libraries Out Loud

September 28–30, 2010 Navy Pier, Chicago, Illinois

For more information
visit www.ila.org

Botanical Treasures: A Garden of Bibliographic Delights

If you're wishing you were in your garden instead of at work on these late summer days, imagine what it would be like to work in the Lenhardt Library of the Chicago Botanic Garden, just north of Chicago. Opened to the public in 1972, the Chicago Botanic Garden is a 385-acre living plant museum, featuring twenty-four distinct display gardens surrounded by lakes, as well as a prairie and woodlands. In addition to the gardens themselves, the library is a rich source of information on all the things that make the gardens grow.

With more than 100,000 volumes, the gardening library at the Chicago Botanic Garden is a treasure trove of current and historic books and journals. When the library was renovated in 2006, the addition of a rare book room and exhibition space significantly increased the library's presence. Focusing on developing a collection of national prominence, the library continues to strengthen its service to researchers and the visiting public.

If you haven't had a chance to visit the garden and the library recently, add it to your end-of-summer chores — it will be far more fun than weeding!



MAJOR ACQUISITION IN 2002

The library's addition of a collection of rare books and journals from the Massachusetts Horticultural Society of Boston brought to Illinois a truly magnificent collection of approximately 2,000 rare books and 2,000 historic periodical titles. Offering a comprehensive perspective on five centuries of research in botany, botanical art, horticulture, agriculture, gardening and landscape design, these volumes present an outstanding opportunity for scholars to chart the evolution of the modern science of botany, uncovering intricate relationships between science and art, botany and medicine, and humans and nature.

These works also document flora in the United States at the time of European settlement, tracing the progression of our agrarian society and offering insights into nineteenth-century customs and values, in which science, art, and nature intersect. The collection reflects a relationship between people and the plant kingdom that has been documented since the earliest days of print, when botanists were not simply plant describers, but explorers.

The oldest book in the collection, *Historia Plantarum*, by Theophrastus (d. 287 bce) published in 1483, details the first known classifications of plants in the Western world. The description of plants and the author's method of using a social network of colleagues for collection became a model for Medieval and Renaissance botanists centuries later.

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Johann Hermann Knoop
Pomologia, dat is, beschryvingen en afbeeldingen van de beste soorten van appels en peeren
 Te Leeuwarden: By Abraham Ferwerda, boekverkooper, 1758

FOOD FOR THOUGHT

As printing presses and literacy spread across Europe, books by Rembert Dodoens (1517–85) and Carolus Clusius (1526–1609) helped to demystify plants with their methodical examination of characteristics and uses as food and medicine. The library's collection contains multiple volumes by these authors and offers a rare glimpse at ideas that were popular long before authors such as Michael Pollan starting thinking, writing, and popularizing the connections between what grows in our gardens and how we eat and live.

The collection also highlights several works on plant exploration. Sought after for commercial potential and medicinal qualities, plants ranked second only to gold as the motivation for exploring new worlds. Works by Linnaeus, who created the system of nomenclature in the eighteenth century, launched a wave of plant expeditions. Agricultural technology volumes trace in detail the evolution of agriculture in the United States, and exquisite volumes of botanical art are preserved with their plates intact.

All too often, botanically significant scientific books with beautiful illustrations are sold at public auction and dismantled for sale as botanical art. Loss of the primary sources in this discipline is evident, making it even more critical for the library profession to safeguard these treasures in their original and complete formats.

SPREADING THE WORD

Upon receiving the volumes from Boston, the entire collection required cataloging to make the items accessible to library staff, scholars, and visitors. Thanks to grants from the National Endowment for the Humanities (NEH) and the Library Services & Technology Act (LSTA), the monographs are fully cataloged and half of the historic periodicals are cataloged. Through a Save America's Treasures grant, conservation of an Americana portion is complete. The NEH also recently funded a conservation survey of the collection.

The library has plans to apply for future conservation grants in order to be able to further share these treasures with the public through public exhibitions, research appointments, online exhibits, and digitization. A small and growing selection of digitized rare books is accessible at www.rarebookroom.org. Other digitized monographs will soon be incorporated into the Illinois Digital Archives with other former Digital Past participants.

The library presents four exhibitions each year to bring these tremendous resources to public audiences. Exhibitions have highlighted the Lenhardt Library's Treasures, Flora of South America, Carolus Linnaeus, Charles Darwin, Maps, Language of Flowers, Temple of Flora, Mushrooms, Children's Books, Daffodils, Pomology, Kew Gardens, Orchids, and Japanese rare texts.

Emily Dickinson's Gardens: The Poetry of Flowers opens on August 20, 2010. Dickinson was significantly influenced by her horticultural knowledge, as seen in her usage of plants and flowers in her poetry. Drawing on a traveling exhibit created by the New York Botanical Garden's Mertz Library, the library will display illustrated books, manuscripts, and tell Dickinson's botanical story. In conjunction with this exhibit, a free talk will be offered to the public on Sunday, October 3, 2010, at 2:00 P.M.

The library also offers story time for toddlers, field trips for high school students to experience working with rare books, and opportunities for adults and scholars to take classes and conduct research. Scientists from the Chicago Botanic Garden do research and teach at Northwestern University, helping the library reach the diverse visitors and communities it serves.

Open to the public seven days a week, the library also welcomes group tours of the library and rare book collection. Consider it as a site for a staff institute day, public library trustee field trip, or other library event. As a lending library, members can borrow materials for four weeks; nonmembers can borrow books through their public libraries via Illinois's interlibrary loan system. For additional information, see www.chicagobotanic.org/library. **ILA**



Henriette Antoinette Vincent
Études de fleurs et de fruits
 Paris: Chez Bance aîné, Md. d'Etampes, 1820



Julius Vincenz Krombholz
Naturgetreue abbildungen und beschreibungen der essbaren, schädlichen und verdächtigen
 Prague: In commission in der J.G. Calve'schen buchhandlung, 1831-46

The Artist in Me

I have worn all kinds of hats. Big ones, little ones, motorcycle helmets, chef hats, train conductor hats, baseball caps, red hats, blue hats, fireman helmets, surgeon's caps, green and yellow striped hats, a Davy Crockett hat with a long bushy striped tail going down my back. Maybe even a pot or pan if I'm in the mood. I have worn hats with feathers and strange contraptions and hats I find in the attic. Sometimes I wear more than one hat at a time and people will stare at me like I have two heads. Every day I get to wear the hats of the characters I create because I am a children's book illustrator.

Hello, my name is David Catrow.

As a young child I always loved to draw. My first masterpiece, or so my mother's story goes, was a drawing of a train. At the age of four my medium was a red marker from my art box sketched on my bedding sheets. Instead of napping, I was imagining the train traveling across the landscape of rolling hills and deep valleys of my white blanket. My mother wasn't incredibly thrilled, but she couldn't have hung it on the fridge, anyway.

Once my family moved from Virginia to Michigan, it was time to enter kindergarten. It wasn't long before I was introduced to a whole new concept — the Editor. One day, maybe it was a Tuesday, our teacher instructed the class to draw a bird, a fairly simple task and one I was excited to take on. After displaying an example of how this bird should look the students got to work. One big circle for the body, one small circle for the head, a triangular beak, two sticky legs, and a squiggly line to represent the wings. I started on my elaborate bird creation, wings outspread, flowing feathers and crest, open beak, and sleek body. As the teacher roamed the room, I could hear her big teacher shoes clapping on the old wooden floors: "Nice job, Joey" and "Wonderful, Claire," she commented. And then she came to me. "This is not the bird I showed you. Please begin again David," she said, handing me a clean piece of manila paper.

"All the drawings are to be the same!" I refused, I had to draw it my own way and I felt that if I didn't, I'd lose something of myself; my soul possibly, and I'd never get it back. The "editor" made me put my head down on the table and she sent me home with a note pinned to my shirt.

My fate was sealed that day and I never looked back. I am an artist. For better or worse, I am convinced that had I obliged my teacher's request there is no way I would have ended up where I am today. My artistic passion survived and flourished against all odds and I understand that all too often many kids aren't so lucky.

As I grew, I always had a pencil and paper with me, and while I tried many different paths, I was always led back to my art. I began my career. After lots of hard work and persistence I became an editorial cartoonist, syndicated in more than 1,000 newspapers. I also began illustrating my books.

Since leaving cartooning in 2008, I now spend my life doing what I truly love — illustrating stories that I hope can be enjoyed by all ages.

Art, like many other disciplines, is an inside job. In the process of expressing my vision of my gooey interior stuff, I can become a little set in my ways. That is not to say my pictures are contrived or dishonest; it's that there are no checks and balances. I don't have a little Dave checking the product as it goes out the door or manning the (800) number when the consumer calls with a comment or a question. What you see is what you get, and when you wonder "Why," you are pretty much left to your own devices to come up with an answer.

That's precisely what's so good about questions: they force me to answer to living, breathing human beings. It's always educational; I learn a lot when I hear my own responses.

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“All the drawings are to be the same!” I refused, I had to draw it my own way and I felt that if I didn’t, I’d lose something of myself; my soul possibly, and I’d never get it back.



Where do you get your characters?

It's the most commonly asked question when I'm out in the real world. It's a decent question and I'd ask it myself if I was organized enough to remember to ask it. The answer is, I'm not sure. It's not like I really plan anything I do. Sure, my socks match and I never rewear the shirt with the lasagna stain down the front, but that's about it. The process of drawing is more akin to walking down the street and saying, "Gee, I really have a taste for a chili dog," so I stop at Der Veenerschnitzel. And this is the best part: even if I forgot my wallet, I still get the dog because I'm in my brain and everything's free.

What was your first library experience?

I vividly remember lots of whispered "shushing" and tippy-toeing by sweated women looking over half glasses. You have to remember, this was the mid-sixties and Dewey and dust ruled. I mostly went for the *National Geographic*s but I picked up the latest Seuss or Sid Hoff on occasion, too. The library of my day was not at all like it is now; libraries today are action-packed with puffy creatures from literature wandering amid the stacks and mysterious technologies. They remind me of one of my favorite Star Trek episodes when Kirk and Spock beamed down to the surface of a planet that was about to be pulverized by an asteroid. The sole remaining inhabitant, "the librarian," greeted them. Overseer of the library, which contained not books, but discs, which opened wormholes to any time or any place you desired. Sounds just like the libraries we have today, doesn't it?

When you were ten, what was your favorite book, and why?

I don't know if it was my favorite book but I remember it vividly because it was the first book I read cover to cover that didn't have pictures. It was *The Story of Lou Gehrig*. A teacher who knew I liked baseball recommended the book. More than the particulars of the story, I remember how great I felt finishing it; all of a sudden all those other books were accessible as well.

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

I was well beyond the phase when I wanted to be a garbage man (I thought) because you didn't have to go to school and you could wear cool coveralls and look through people's trash without getting in trouble. I don't really know beyond that, I didn't have high aspirations to do really much of anything other than beat Duane Rasmussen in the fifty yard or avoid a haircut.

What was your training?

My art training was a blue Bic pen on dry-cleaner cardboard my dad's shirts came wrapped around. An art career was not on my radar, ever. Art was (and still is) something I love, something that moves me to this day and gives me a reason to exist; I guess I grew up thinking your job is supposed to be work, so I was a pre-med major. Medicine, I thought, is an "art," too — you practice it but you never get it perfect; that's why there's malpractice insurance.

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©2010 David Catrow

“Art was (and still is) something I love, something that moves me to this day and gives me a reason to exist.”

What other jobs have you had? Do your past work experiences impact your art?

After college I worked as a medical illustrator, which was really good training ground for me because I got used to deadlines and having people tell me my work stunk.

What led you to children's books?

I wish I could say it was all planned out but I've never planned anything in my entire life. I'm like that little Zen water trickle meandering down the hill, around the pebbles and sticks searching for my perfect route to the ocean. There were many surprises along the way and doing books was one of them.

Are there different sorts of imagination?

Certainly, but it's very difficult to prove unless we could all somehow climb into each other's skulls and slog around for a while. One's imagination (I'd imagine) might be like their sock drawer — some are spacious and ordered while others are crammed corner to corner with mismatched tubes and argyles with an errant jockey brief trying to find its way back home.

Do you have a particular set of emotions that you are trying to elicit with your work?

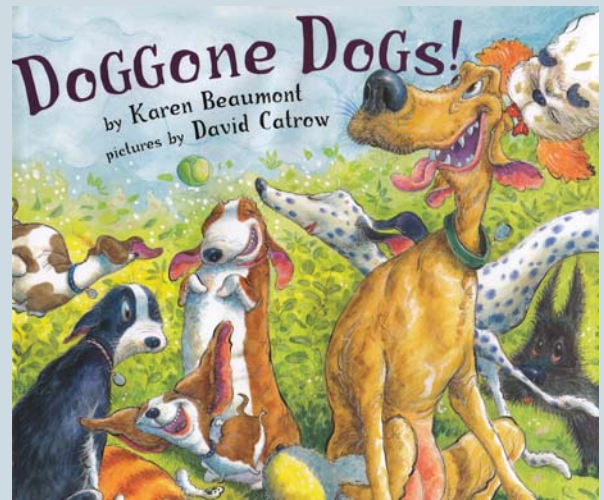
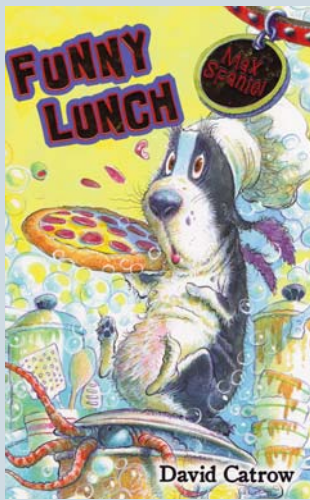
"Whatever works" is my motto — but I think more than anything humor is what I do best. If you can make someone laugh then that event suddenly becomes significant and the reader will remember.

Generally, what do you want kids to take away from your art?

More than anything I want the kid to remember my books, especially when he's a grown-up, like how I remember *Lou Gehrig* or *Harry the Dirty Dog*. I would be honored if some guy in 2040 looks down the street and sees a dog that reminds him of a David Catrow dog in one of those old books of his. You know, the ones he'll hand down to his kid and, by then, might be shoved under his bed with his dirty socks and old microwave foosball table. That'd be cool.



©2010 David Catrow



In addition to his many books, David Catrow recently spent more than a year creating the visual development for the 20th Century Fox animated feature *Horton Hears a Who*. He is currently writing and illustrating a new easy-reader series called *Max Spaniel*. He lives in Ohio with his amazing wife Deborah, who accepts him and his many hats, and their dogs, the Fuzzy Brothers, Beetle, Blu, and Tubbs.

David Catrow, 2011 iREAD artist for A Midsummer Knight's Read, will be the featured speaker at the 2010 Youth Services Author Breakfast on Wednesday, September 29, 2010, at Chicago's Navy Pier.

This article contains selections from entries on David Catrow's Web site and blog at www.catrow.com. 



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Public Library Summer Reading Programs Close the Reading Gap

The Graduate School of Library and Information Science at Dominican University received a National Leadership Grant from the Institute of Museum and Library Services (IMLS) for a three-year research study to answer the question: do public library summer reading programs impact student achievement?

Conducted between 2006 and 2009, the study had its roots in programming that began in the late 1800s. For over a century, public librarians have designed summer reading programs to create and sustain a love of reading in children and to prevent the loss of reading skills over the summer. Recently, however, federal and private funding agencies, along with departments of education, have challenged the effectiveness of public library summer reading programs, especially considering the large amount of resources, both financial and human, that is invested in developing and marketing summer reading programs. The concern is exacerbated, as well, by the dismal reading scores of students on standardized tests in low-performing schools. This then begged the question as to whether public library summer reading programs, in fact, reach the stated goals and impact student achievement.

Dominican University, as the lead agency, contracted with the Johns Hopkins University Center for Summer Learning to conduct the research and also partnered with the Colorado State Library and the Texas State Library and Archives Commission to help identify possible sites. The study was piloted at three public libraries. The full study was conducted at eleven sites across the United States and was overseen by an Advisory Committee that helped shape and guide the research parameters.

“The 21st century has changed how, when, and where we all learn.”

— “Museums, Libraries, and 21st Century Skills,” IMLS, July 2009

The Dominican study, as it has come to be known, involved the collection of data through pretesting and post testing of students at the end of third grade and at the beginning of their fourth-grade year. Interviews and surveys of public librarians were conducted, as well as surveys of students, their parents, their teachers, and school librarians.

The results of this Dominican study include the following:

- Students who participated in the public library summer reading program scored higher on reading achievement tests at the beginning of the next school year than those students who did not participate and they gained in other ways as well.
- While students who reported that they did not participate in the public library summer reading program also improved reading scores, they did not reach the reading level of the students who did participate.

- Students who participated in the public library summer reading program had better reading skills at the end of third grade and scored higher on the standards test than the students who did not participate.
- Students who participated in the public library summer reading program included more females, more Caucasians, and were at a higher socioeconomic level than the group of students who did not participate.
- Families of students who participated in the public library summer reading program had more books in their homes than those families of students not participating.
- Students enrolled in the public library summer reading program reported that they like to read books, like to go to the library, and picked their own books to read.
- Parents of children enrolled in the public library summer reading program reported that their children spent more time reading over the summer and read more books, were well prepared for school in the fall, and read more confidently.
- Parents of children enrolled in the public library summer reading program reported that they would enroll their children in a summer reading program at the library again, made more visits to the public library with their children, and read more books to/with their children over the summer.
- Teachers observed that students who participated in the public library summer reading program returned to school ready to learn, improved their reading achievement and skills, increased their enjoyment of reading, were more motivated to read, were more confident in participating in classroom reading activities, read beyond what was required in their free time, and perceived reading to be important.
- School librarians observed that students who participated in the public library summer reading program returned to school ready to learn, improved their reading achievement and skills, increased their enjoyment of reading, were more motivated to read, were more confident in their reading abilities, read beyond what was required in their free time, and perceived reading to be important.
- Public librarians observed/perceived that students who participated in the public library summer reading program returned to school ready to learn, improved their reading achievement and skills, increased their enjoyment of reading, were more motivated to read, were more confident in their reading abilities, read beyond what was required in their free time, perceived reading to be important, were enthusiastic about reading and self-selecting books, and increased their fluency and comprehension.





It is time to close the achievement gap in reading for our nation's children. Based on this study's findings, we recommend:

1. Recognizing that public libraries play a significant role in helping to close the achievement gap in school performance.
2. Promoting the powerful role that public libraries play in the education community in helping children maintain and gain reading skills.
3. Engaging families in public library programs to promote early childhood literacy.
4. Investing more money in summer reading programs — especially in public libraries that serve children and families in economically depressed areas.
5. Marketing to parents of school-age children so they understand the importance of their children participating in summer reading programs and other out-of-school library activities.
6. Ensuring that librarians in public libraries work with teachers and school librarians to identify non-readers and under-performing students and to reach out to those students in order to engage them in library activities.
7. Reaching out to boys to get them involved in reading.
8. Expanding the definition of reading beyond books to include magazines, graphic novels, etc.
9. Providing more books and reading material at the public library for children in economically depressed neighborhoods since their more advantaged peers may have better access to reading materials in their homes and in their local public libraries.
10. Helping children in lower-income areas build home libraries by partnering with nonprofit organizations such as First Book and Reading Is Fundamental.
11. Having librarians assume a role in influencing a child's love of reading and lifelong learning.
12. Encouraging and supporting studies that continue research in this area and that offer effective means for closing the reading achievement gap.

A complete report is available online at www.dom.edu/gslis. 

Illinois Library Laws & Rules in Effect January 2010

This updated edition of *Illinois Library Laws and Rules* is an essential reference tool for librarians, library trustees, lawmakers, and others in need of the body of law affecting Illinois libraries. Included in this edition are laws and regulations that affect local libraries, library systems, the Illinois State Library, the Illinois Records Act, and the Illinois Open Meetings Act. In addition, this edition contains two articles on the legislative process: "Creating or Changing Illinois State Law," by ILA Executive Director Robert P. Doyle, and "Case Studies in Advocacy: Passing and Defeating Bills on Behalf of Illinois Libraries," by ILA Legislative Consultant Kiplund Kolkmeier.

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In Effect January 2010

ILA Welcomes New Members

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Library Advocacy Day in Washington, D.C.

Registration Numbers for Library Advocacy Day

2010	81
2009	53
2008	52
2007	76
2006	68
2005	62
2004	58
2003	49
2002	68
2001	81
2000	76
1999	90
1998	78
1997	73
1996	62
1995	58
1994	60
1993	59
1992	46
1991	50
1990	50

Attendance by the ten most populous states:
 California 44; Texas 30; New York 59; Florida 34;
 Illinois 81; Pennsylvania 44; Ohio 39; Michigan 19;
 New Jersey 22; and Georgia 20.



Photography by Wayne Kankovsky

The Illinois delegation requested our elected officials to support the following issues:

Fund Library Programs:

- Fund the “Library Services and Technology Act” (LSTA) at \$300 million in FY2011.
- Fund “Improving Literacy Through School Libraries” at \$100 million.

Elementary and Secondary Education Act ESEA Reauthorization:

- Include requirement that all schools have a fully funded school library with a full-time, state-certified school librarian.

Access for All:

- Support a free and open Internet for all by voting in favor of Net Neutrality.
- Co-sponsor the “Access to Twenty-first Century Communications and Video Accessibility Act” of 2009 (H.R. 3101 and S. 3004).



Is That Music I Hear? and if It is, What Does It Mean?

I'm speechless... and those of you who know me realize how unusual that is. As I try to describe what is happening, my mind follows the path of least resistance and enters into the safe aural world. My training as a musician allows sound, song titles, and references to clever orchestration flow freely.

Take Gioacchino Rossini's *William Tell* for example. To save you some searching, this 1829 opera includes the music that we all chanted as children, not because we knew the story of William, but because a few seconds of the work became the theme for our pal in television and cinema, the Lone Ranger. [Oh yeah, you've got it going in your head already.]

Ta da tum, ta da tum, ta da tum tum tum; (repeat three times)
(then scream) *Ta da TUM, ta da da TUM TUM TUM!*

What you may not know, and if you do, you will not regret recalling to mind and ear, is that the overture to this opera is absolutely inspiring. It works on many levels, has several moods, and displays beautifully the talents of the English horn and flute soloists. Although this music predicts what is to come in the opera, of course, I feel it also stands alone as a testament to the value of programmatic music used out of context.

So what has led me to this point of wondering whether I am thinking and hearing, using both my mind (what's left of it, anyway) and my inner ear? The answer is Illinois Library Systems, of course. As in opera, there too are many themes, roles, and characters in the story of our systems. Some we know well (touch your dimple), others we think we know well (twist your moustache), some are famous (think aura), others infamous (comment withheld!).

[By the way, for those of you wanting to listen as you read, you must choose the long version that includes all *my* characters. Just listening to the main theme is never enough. I enjoy the performance with Riccardo Muti and the La Scala Orchestra on DVD. In the orchestral opening, the cello musings represent the needs of libraries in Illinois, which build into a storm with pulsating percussion. During the calm middle section, the English horn plays the part of the maternal Illinois State Library, while the flute represents the systems as they develop and become more energetic and ornate as time passes. The timpanist alerts us to trouble in river city (oops, wrong century and genre) as funds become scarce and the storm brews. The famous trumpet and horn call suggest various library projects, battles, and successes over the years with brassy strength. I could name them, but you get the idea.]

To their credit, the regional library systems have worked hard and produced much over their forty-some years. Adjusting to the times, they have adapted to the needs of their members. As in musical composition, it takes thousands of notes to tell the story of our library systems. I can list but a few that immediately come to mind: providing needed advice to thousands of libraries around the state for decades, promoting cooperation among sister libraries through hosted meetings and other linkages, assisting with collection development in both print and electronic formats, training library staff members on numerous changes in technology, interpreting grant requirements and editing proposals so they might be more competitive statewide, speaking with school administrators who never understood libraries, building online catalogs in libraries where none existed, and even temporarily taking over the reins of particular local libraries in rare emergency situations.

“As in musical composition, it takes thousands of notes to tell the story of our library systems.”

Organizations and governments (and musical compositions) experience periods of *Sturm und Drang*. The storm builds; the drama plays out. Some episodes are more interesting than others, but often there is a happy ending. Even the most nerve-racking scenes can lead to a beautiful summit view, a sigh of relief or a kiss. Why, even the arrow from William Tell’s bow hits the apple upon the head of his son, Jemmy.

Most operas are divided into several acts, and it takes a long time to get from the overture to the finale. *William Tell* only lasts five hours, which is no time at all for Wagner fans! In library system years, we are nowhere near the end of the composition. I do feel that we have reached the end of the overture. There is still the action to play out. But why?

- There is still a need. Most of the audience wants more!
- There are too many plot lines left unresolved. Who else can and will do this important work for more than four thousand libraries?

But, my best clue, using the operatic *cliché*, is that the fat lady has not yet sung. Our systems are not yet united in the best way, the wig is still wrong and fine-tuning has yet to occur. Yes, we have edited the systems many times over, but they are still in progress. The most radical changes have occurred this spring, now committees are working furiously, boards of trustees are conferring, but alas, we are *sans chef d’orchestre*. Restructuring without a designated head will take longer, but may be just as worthy over time.

As to the future, let’s hold the curtain until adjustments have been made. Take time to get it right. Give all the divas a chance to perform at their peak. And, let’s get back to making libraries better instead of fretting that they may not be there at all. We need confidence and spunk to take on some of our Springfield wannabes! Don’t just fall for anyone tooting a woeful horn; let’s seek leaders and conductors of only the most refined abilities.

Codetta: It’s not all in the delivery, and you know it. Ta da! 

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Dear Elsie,

Now that RDA has finally been released, how will it affect the information we put into our records? Will we have to go back and change older records in our catalogs?

Apprehensive in Alton

Dear Apprehensive,

To answer your second question first, you almost certainly won't have to redo pre-RDA records in your catalog. For the most part, any effect that RDA may have on access points can be handled in most catalogs through global changes driven by authority records.

One issue that will have to be addressed involves general material designations (GMDs). These are replaced in RDA by three new fields: 336, 337, and 338, for content type, media type, and carrier type, respectively. For example, a bibliographic record for a music CD has the GMD [sound recording] in AACR2 (245 †h in MARC format). Some libraries add, as a local practice, a more specific term for display and searching, such as [sound recording (CD)]. An equivalent RDA record would have these fields instead:

336 __ †a performed music †2 marccontent
336 __ †a audio †2 marcmedia
336 __ †a audio disc †2 marccarrier

Catalogers have options for what terminology to use for extent (300 †a), either "audio disc" (the term from the RDA carrier type list) or a term such as "CD" or "compact disc."

The Library of Congress, in its RDA sample documents (of which more later) says, "The vocabulary terms [for Content, Media, and Carrier] may be replaced for display in an OPAC by other terms of a local agency's choosing or by icons." Part of the planning process for libraries and vendors will be to work out how the new content, media, and carrier type data and the older GMD information will be turned into consistent and useful display and search data in the OPAC.

Parts of the bibliographic description will look different in RDA. For instance, RDA eliminates most abbreviations and does away with the traditional Latin bibliographic expressions such as [S.l.], [s.n.], ca., and [et al.]. RDA also places no limit on the number of persons, families, or corporate bodies that can be recorded in a statement of responsibility and directs catalogers generally not to omit such information as titles of nobility, degrees, and dates of founding given with names in the source. So under RDA you might see a statement of responsibility such as

... / †c Dr. Henry Armitage, Librarian, Miskatonic University, Dr. William H. Mudge, Professor of Metaphysics and Director of the Institute for Paranormal Studies, Miskatonic University, Reverend J.M. Harris, King's Chapel, Arkham, Massachusetts, and the late Curtis Whateley, Dunwich, Massachusetts.

RDA does include an optional provision allowing a statement of responsibility to be abridged if that does not result in a loss of essential information; if that option were applied here, the statement of responsibility would look like this:

... / †c Henry Armitage [and three others].

(Note that [et al.] is not used.)

Since most abbreviations will not be used, RDA will significantly affect edition statements:

In source: First Vintage Books edition

AACR2: 250 __ †a 1st Vintage Books ed.

RDA: 250 __ †a First Vintage Books edition.

RDA also treats copyright date as a separate element from publication date and does not allow the former to be substituted when the latter is not present:

AACR2: 260 __ †a Cambridge, Mass. : †b Candlewick Press, †c c2006.

RDA: 260 __ †a Cambridge, Massachusetts : †b Candlewick Press, †c [2006] ©2006.

Given that staffing constraints are commonly even more severe than when AACR2 was adopted, it seems likely that bibliographic descriptions constructed according to RDA will coexist with AACR2-based descriptions, much as pre-ISBD descriptions can be found in WorldCat and many library catalogs to this day.

Like AACR2, RDA provides for a number of options. The Library of Congress announced earlier in the planning process that it did not intend to issue LC Rule Interpretations as it has done for AACR2; however, during the RDA test, LC has prepared Library of Congress Policy Statements (LCPSs) for participants. These are posted (as zipped PDF files) at http://www.loc.gov/catdir/cpso/RDAtest/rda_lcps.html.

LC has posted samples of titles cataloged with AACR2 and RDA at <http://www.loc.gov/catdir/cpso/RDAtest/rdaexamples.html>. As of this writing, posted documents include Books, Language of expression, Legal works, Publication, distribution, and/or manufacture statement,

Replacement of GMD and carrier description, and Statement of responsibility (more may be available by the time you read this).

You should also check the RDA Toolkit Teaching and Training page (<http://www.rdatoolkit.org/training>) for an archive of webinars and a calendar of training opportunities. And a complimentary open access period, during which you can try out the RDA Toolkit (<http://www.rdatoolkit.org/openaccess>), extends through August 31.

This is only the beginning, of course; RDA has other features we may explore later.

Questions for Elsie, on this or anything else? E-mail them to ila@ila.org (mention "Elsie" in the subject line) or send to Elsie, c/o Illinois Library Association, 33 W. Grand Ave., Ste. 301, Chicago, IL 60654.

Bibliographically yours,
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All employer job openings are listed on the ILA Web site (www.ila.org/jobline) for 30 days and the cost is \$100.



Environmental Literacy: an

Opportunity for Illinois Libraries

A new role for libraries is to educate users in environmental literacy. Environmental literacy is a part of information literacy — it is the ability to recognize that one's choices impact the environment; to identify the most sustainable solution for the situation; and to be able to act in the most environmentally friendly way on that solution. Illinois libraries have the opportunity to educate their community in environmental literacy by implementing green practices at their own library.

Libraries throughout the United States have taught their communities about going green by implementing sustainable choices within the library's architecture and grounds. One unique green living example is the green roof. A green roof is a vegetative section that replaces traditional roofing materials. The Milwaukee Public Library's green roof is 30,000 square feet of layered materials consisting of a watertight membrane, a protective layer, insulation, a filter layer, soil, and finally vegetation. This green roof is aesthetically pleasing and also helps improve air quality and reduce storm water roof runoff. The Ferndale Public Library in Michigan also has a green roof. More information on green roofs, their environmental value, and a community's benefit to a green roof can be found through Southern Illinois University's Green Roof Environmental Evaluation Network (G.R.E.E.N.) at <http://www.green-siue.com/>.

Another example of educating by example is found at the Bozeman Public Library in Montana, where the library has a photo-voltaic panel system — solar panels that produce electricity — on the library's roof. The library is generating part of its own power and is teaching its community through their real-time power generation report, which shows the power being generated right now, the historical power generated, and the greenhouse gases avoided. More information on the library's green initiatives can be found at <http://www.bozemanlibrary.org/green/>.

Promoting environmental literacy at a library does not have to include an investment in a building structure; being green by example also includes connecting users with information on green volunteer opportunities. Through your library Web site, posters, and announcements at appropriate events, your library can identify local, national, and international volunteer opportunities that will connect your users with environmental learning and understanding. For local environmentally based volunteer opportunities, visit VolunteerMatch (<http://www.volunteermatch.org/>), which allows the user to enter a zip code and keywords to find nearby green projects or organizations in need of volunteers. A second Web site that matches people with green volunteer opportunities is the Nature Conservancy (<http://www.nature.org/volunteer/>). This organization works to protect ecologically important lands and waters and the Web site connects volunteers with local opportunities where they can make a difference in their own backyard. The Great Green List, which promotes itself with the slogan, "If it's green it's here," is a third Web site that offers volunteer opportunities at <http://www.greatgreenlist.com/Volunteer-Opportunities-75.html>.

Your library programs are another avenue to introduce library users to sustainable choice. By using materials that your library or community would otherwise throw away or recycle, your library can help the community understand how materials that are garbage for one project are valuable assets to a different project. An example of a fun project that can be created from weeded library materials is a sun-catcher, in which CDs that have been weeded from your collection are used to create sun-catchers. For this project, ribbon and glue can be used to create a hanging loop on the back of the CD; this hanging loop will allow the CD to be hung on a hook or a nail. The CD can then be decorated with clippings from old magazines, original artwork, or even words cut out from books weeded and discharged from the library's collection. With the CD sun-catcher, using materials that glitter or sparkle will create the best way to catch and reflect sun. CD sun-catchers will create an eye-catching display in the library.

If materials weeded from your library's collection are in good condition, reselling the material is a green option. Friends of the Library book sales are an excellent revenue generator and sustainable solution for the library. With the Internet, a typical friends book sale can be taken to a different level — offering and selling books to people throughout the United States and world. An example of this is the Volunteers at Multnomah Public Library in Oregon's use of Alibris to sell the library's weeded materials online. Multnomah's book store is named "Titlewave" and is able to serve a wider range of customers than would be possible if the book sales were limited to on-site purchases. A broader customer base will also result in potentially higher prices for the weeded books. Alibris, founded in 1998, allows libraries to directly sell their weeded materials to Alibris's worldwide customer base. A library willing to spend the time and make the commitment to sell their own weeded books

is able to recognize greater profits for those books removed from the collection. Of course, the people time involved in "advertising" a book in Alibris, the monitoring of the book sales, and the shipping and tracking of sold books is significant. Multnomah's Titlewave can be searched at <http://www.multcolib.org/titlewave/>.

By implementing green building practices, holding programs that utilize sustainable materials, and using green methods to dispose of library materials no longer needed, the library educates its community in making choices that are good for the environment. Leading by being environmentally conscious contributes to local environmental literacy. Libraries lead their community in many ways. Leading sustainable living by example is one way the library can expand its community role and commitment to lifelong learning. **LA**





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