

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 Chinatown branch of the Chicago Public Library System is one of the four new library buildings in Illinois featured in this issue as an example of outstanding and innovative architecture. The cover photo by photographer Jeff Lassahn showcases a circular skylight topping a swirling staircase in the two-story atrium, filling the entryway with natural light. *Chicago Tribune* architecture critic Blair Kamin praised the design: “The spaces that revolve around this entrancing area break from the tomblike libraries of old. And they appear to function well.”

The Illinois Library Association is the voice for Illinois libraries and the millions who depend on them. It provides leadership for the development, promotion, and improvement of library services in Illinois and for the library community in order to enhance learning and ensure access to information for all. It is the eighth oldest library association in the world and the third largest state association in the United States, with members in academic, public, school, government, and special libraries. Its 3,200 members are primarily librarians and library staff, but also trustees, publishers, and other supporters.

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

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See ILA calendar for submission deadlines for the *ILA Reporter*. Copy should be submitted by e-mail to ila@ila.org. You are encouraged to include digital or film photos (black/white or color) and graphics (on disk or camera-ready) with your articles, which will be included on a space-available basis.

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Illinois Library Association

33 W. Grand Ave., Ste. 401 | Chicago, IL 60654-6799
phone: 312-644-1896 | fax: 312-644-1899
e-mail: ila@ila.org | www.ila.org

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Library Buildings

2015

This year's annual round-up features four new or expanded libraries in communities ranging from southwest suburban Aurora, Chicago's Chinatown neighborhood, Matteson in Chicago's south suburbs, to downstate Effingham. All made great use of architectural design and planning in creating new spaces—and new services—for their users.

Related articles on pages 14 and 16 explore the ups and downs of an unexpected remodeling project and a new book on the interiors of some of Chicago's most notable architectural landmarks, including two library buildings.

Richard and Gina Santori Public Library of Aurora



Architect:	Cordogan Clark & Associates, Aurora
Type of project:	New construction of 97,000-square-foot building
Total cost:	\$28 million
Service population:	200,456
Library director:	Daisy Porter-Reynolds

What people are saying:

"The Santori Library enriches our lives by giving us a place to learn, to meet with others, and to take part in creative play. It's more than just a place to read; it's a place to grow."

What the media is saying:

"The transition from the old to the new is truly the story of a butterfly emerging from its cocoon." [*Aurora Beacon-News*, June 10, 2015]

The Richard and Gina Santori Public Library of Aurora started out as a twinkle in the eyes of the library board and executive director more than fifteen years ago. It was becoming obvious that the hundred-year-old Carnegie main library in downtown Aurora no longer met the needs of the community. A mix of public and private funding brought about the grand opening on June 14, 2015, of a state-of-the-art library that was more than double the size of the former main library building. It is now lauded as the city's center for technology, information, literacy, creativity, and community.

Photo Credit: Ron Langstaff



Chicago Public Library, Chinatown Branch



Architect:	Design/Build team of Skidmore Owings and Merrill (SOM), Chicago, and Wight & Company, Darien; Managed by Public Building Commission
Type of project:	New construction of 16,000-square-foot building
Total cost:	\$19.1 million
Service population:	Chicago's Chinatown neighborhood, open to all Chicago residents
Branch manager:	Si Chen

What people are saying:

"This new library continues to bring world-class design to Chicago's neighborhoods while creating a community-specific building. We are excited to be able to provide the Chinatown community with this state-of-the-art library that will better serve the needs of the modern Chinese immigrant as well as the longtime Chicago resident."

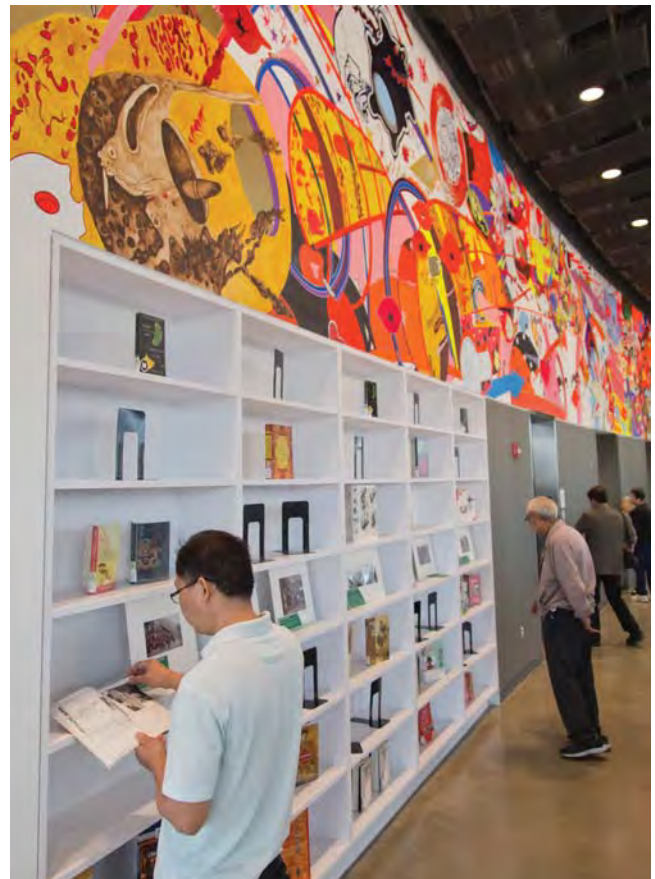
What the media is saying:

"This rounded triangle of steel and glass, its exterior lined with bronze-colored aluminum fins, is everything its banal, prototype predecessors are not: tailored to its physical surroundings and cultural context; a vessel for stirring spaces and abundant natural light; functional and efficient but also inspiring. Public buildings can be as innovative and memorable as private ones, this one reminds us. Patrons seem to love the building, from a first-floor children's area that encourages active learning to upstairs reading areas that offer prime views of the downtown skyline."
[Chicago Tribune, September 7, 2015]

Photo Credit: Brooke Collins, City of Chicago, page 8 and top page 9; Jeff Lassahn, bottom page 9



The Chicago Public Library Chinatown building was designed specifically for its location and cultural significance, and serves as a bridge between old and new Chinatown. At 16,370 square feet, the two-story branch serves as a cultural and information center for Chinatown and Chicago residents. Library features include an early literacy and learning space designed for children ages 0–5 and a digital learning lab for teens, which also connects teens with skilled mentors to inspire collaboration and career exploration. The collection includes materials in English and Chinese, as well as a Chinese Heritage Collection, and the library provides digital skills training and citizenship services. A record-breaking 6,500 community members participated in opening day activities, marking this branch as busiest in the system with an average of 19,000 visitors per month.



Effingham Public Library



Architect:	Johnson Roberts Associates, Boston/Chicago
Type of project:	Renovation and repurposing of 27,000-square-foot bank building
Total cost:	\$3.5 million
Service population:	12,000
Library director:	Amanda D. McKay

What people are saying:

"This is a huge day for Effingham. So many people in our community have worked hard for many years to bring this project to fruition. They have given so generously of their time and money to bring this building back to life as our new library and community gathering place, here at the heart of Effingham's downtown area."

What the media is saying:

"The Effingham Public Library completed its first three months at its new location with record circulation numbers. The number of new library cards issued increased, with nearly 200 people and families signing up for a library card in October and November. It confirms just how badly this community needed a larger library."
[Effingham Public Radio, December 31, 2015]



The library expanded from 13,000 to 27,000 square feet, following a nine-month remodeling of the former Fifth Third Bank building. The design makes use of open spaces and incorporates several features from the bank, including turning the cash vault into an art gallery. The library already had \$500,000 in a restricted building fund, originally raised to purchase land for a new building. The former building appraised at nearly \$700,000, and funds from the sale will be used to cover a portion of the renovations. Nearly \$1.5 million has been raised to date, with \$300,000 remaining.



Matteson Public Library



Architect: PSA-Dewberry, Elgin;
Gilbane Building Company, Chicago

Type of project: New construction and renovation

Total cost: \$3.46 million

Service population: 19,000

Library director: Kathy Berggren

What people are saying:

"I love the new look. This library now is epic!"

You never know what obstacles you'll find in a building and remodeling project. We had to haul in a load of dirt for the groundbreaking in March as the ground itself was covered in snow. When we eliminated the front arches, concrete steps, and walkways and dug the new basement, we discovered the foundation of the original building hadn't followed specifications and seven truckloads of river rock poured out; a couple of engineers were brought in and developed a plan to shore up the foundation of the original building and construction continued. Perhaps most shocking was when we tore out some cabinets and found half the floor underneath was missing—one could have stepped through this hole and gone directly to the basement; construction stalled while we found an answer. With all of the unforeseen obstacles, we still brought the project in 2.2% under budget with only one day required to close the library in the entire year of construction. Throughout the project our little green monster, Chester, kept the public apprised of our progress with his photo album showing the inside view of construction. A different approach to marketing, but a very successful one with the public.



Bad News Rick

Rick McCarthy has worn many hats in the library world—architect, trustee, even Illinois Library Association board member. A project recently undertaken by his Studio GC Library Design Team at the Morton Grove Public Library turned up asbestos, a concrete slab in an unlikely place, and a few other surprises, leading him to think he'd found a new role in library land: a bearer of bad news who somehow snatches victory from the jaws of defeat.

When Debra Stombres became director of the Morton Grove Public Library in March 2014, she could not have anticipated what was in store. Neither could the StudioGC Library Design Team, when the library board hired us to do a Facilities Plan to help them update their aging library, and a Visioning Plan to help them set service and design goals.

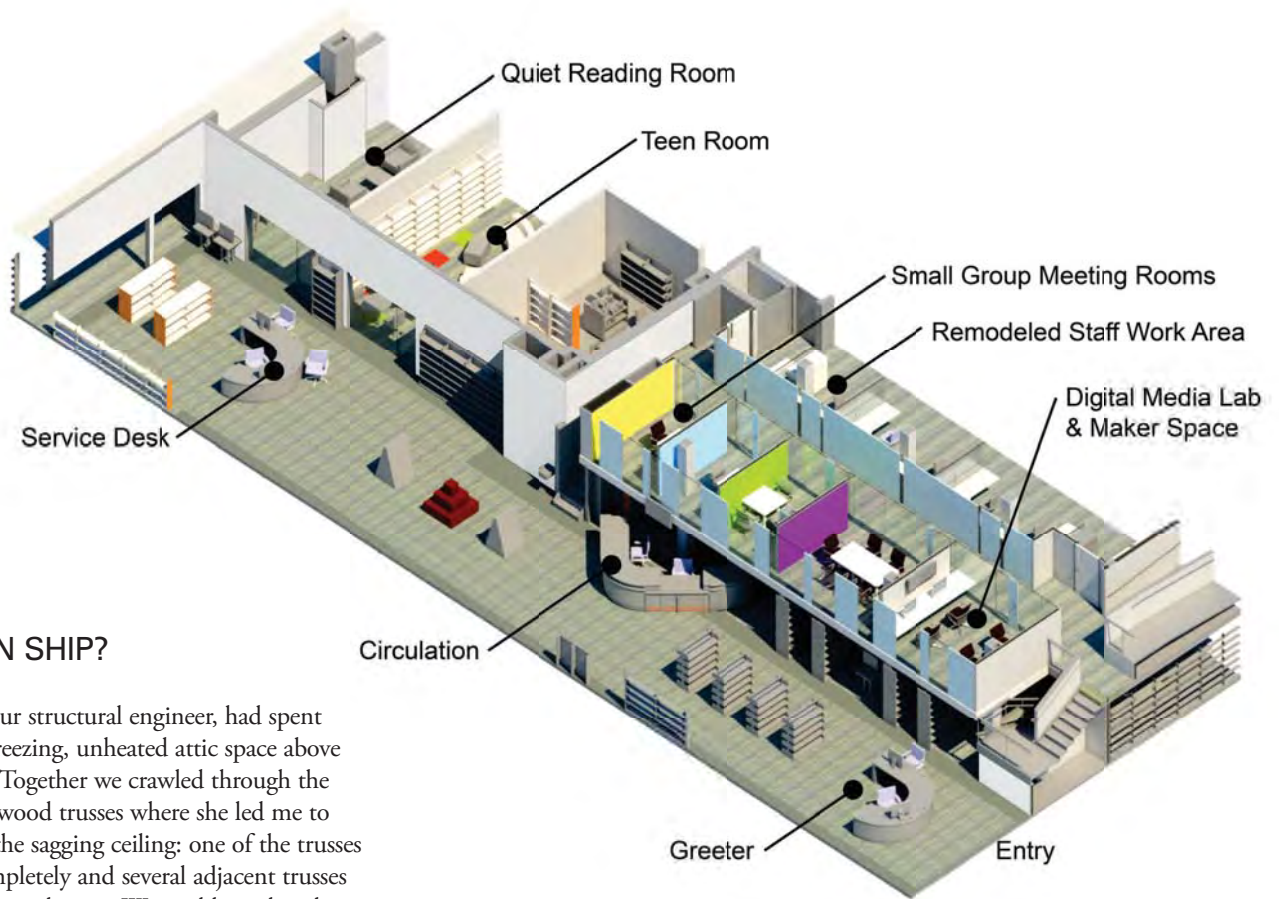
The first would provide a guide to maintaining an aging building and plan for future capital costs. The second was intended to help the library transform itself into a twenty-first century facility, answering questions such as: How can we provide spaces for small group meetings? Can we provide a teen center within our limited square footage? Is a makerspace even a possibility?

The library had changed little in the past decades. Outmoded and energy-intensive brass chandeliers in the great hall illuminated a space that featured materials and a color scheme more reminiscent of a 1960s health-care facility than a contemporary library. Much of the adult shelving, full to capacity with spine-out books, was located underneath a mezzanine space on the main level where one was forced to duck beneath exposed sprinkler piping and suspended lighting fixtures. As the new director, Stombres had her work cut out for her.

A MINOR PROBLEM

In addition to the brass chandeliers in the two-story great hall, there were surface-mounted linear fluorescent light fixtures. The straight lines of these fixtures made it evident that the ceiling above them had sagged over time, maybe as much as several inches. Worryingly, library staff reported the sag seemed to have recently increased. We knew that some of the trusses had been repaired a decade earlier, so we were surprised at this news. We added a quick investigation of the ceiling structure to our scope of work and asked our structural engineer to come out and take a look.

Meanwhile, the team set to work. We decided to set a futuristic tone from the outset and produced the Visioning Plan as an electronic book in Apple's iBook format. We were well along with the iBook when the engineer called me and asked me to meet her at the library.



ABANDON SHIP?

Anita Deitz, our structural engineer, had spent hours in the freezing, unheated attic space above the great hall. Together we crawled through the age-darkened wood trusses where she led me to the source of the sagging ceiling: one of the trusses had failed completely and several adjacent trusses were obviously in distress. We could see that the previous repairs were holding, but more trusses were beginning to fail; this was a serious problem.

“Is the building safe to occupy?” was our immediate concern. It was now early spring and the past winter had not been kind to northern Illinois. We came to the conclusion that the unprecedented amounts of snow had overloaded the roof. The snow was gone and for the moment all was safe, but this had to be addressed before the next winter set in.

I made the first of many calls to let Stombres know that her planning project had taken an unexpected turn. The Visioning Plan was set aside as we applied ourselves to what had become an emergency project.

BAD NEWS RICK

Before long I gave myself the nickname “Bad News Rick.” Over the next several weeks it was one thing after another, each announced in my almost daily phone calls. Stombres probably came to dread picking up my calls almost as much as I dreaded making them. StudioGC discovered that at some point in the past, a substantial concrete slab had been placed over the top of the wood roof trusses. Neither long-time library staff nor the StudioGC team could come up with any reasonable explanations

for why this would have been done, but it was overloading the structure and would have to go. Next, the sagging ceiling was known to contain asbestos—it would have to go as well. The 1960s floor tiles on the main floor and mezzanine also contained asbestos and were added to the demolition scope. The ceiling beneath the mezzanine—more asbestos. What once might have been a simple remodeling project had evolved into gutting and rebuilding a large portion of the library.

LEMONS INTO LEMONADE

Working together, the administrative team and the StudioGC Library Team developed a phasing plan that allowed the library to remain in operation during much of the work. StudioGC’s project team coordinated submittals and modified the design as unexpected conditions came up.

All in all, the project took roughly ten months to complete and the Morton Grove Public Library was ready for the grand reopening in May 2015—an event full of food, music, and good feeling. The remodeled library features a teen room, four small group study rooms, a digital makerspace, a comfortable quiet reading room, and a coffee bar. **IIA**

The Space Within: Inside Great Chicago Buildings

This gorgeous new book from Pomegranate Communications takes readers inside forty-five of Chicago's most striking pieces of architecture, ranging from private homes to public buildings, places of worship to memorials, and includes two of Chicago's former or current libraries. The former Chicago Public Library, now the Chicago Cultural Center, was designed in 1892 by the firm of Shepley, Rutan & Coolidge, the survivor firm of Henry Hobson Richardson, another famed Chicago architect. Nearly a century later, the firm of Holabird & Root restored and renovated the building for its current use, preserving the building's most glorious spaces, such as the Tiffany dome in Preston Bradley Hall.

The other featured library is Helmut Jahn's Mansueto Library on the University of Chicago campus (featured in the *ILA Reporter*, February 2012). Most of the library's structure is below ground, with a robotic system of book retrieval, enabling the library to keep many of its holdings on campus, as opposed to using offsite storage. The above-ground glass dome encloses a light-filled reading room and circulation services, a stunning addition to a campus that has moved beyond its Gothic beginnings to being a showplace for modern architectural thinking, including the more recently completed Logan Center for the Performing Arts.

An excellent addition to library collections for anyone interested in Chicago architecture, the book's more than 360 full-color photographs provide a guided tour to these library landmarks and many others, featuring a who's who of noted architects. Concise historical essays by author Patrick F. Cannon face stunning photographs by James Caulfield. The 320-page large-format book was published in January 2016, and is available at a list price of \$65.00. ISBN 978-0-7649-7205-8.

ILA

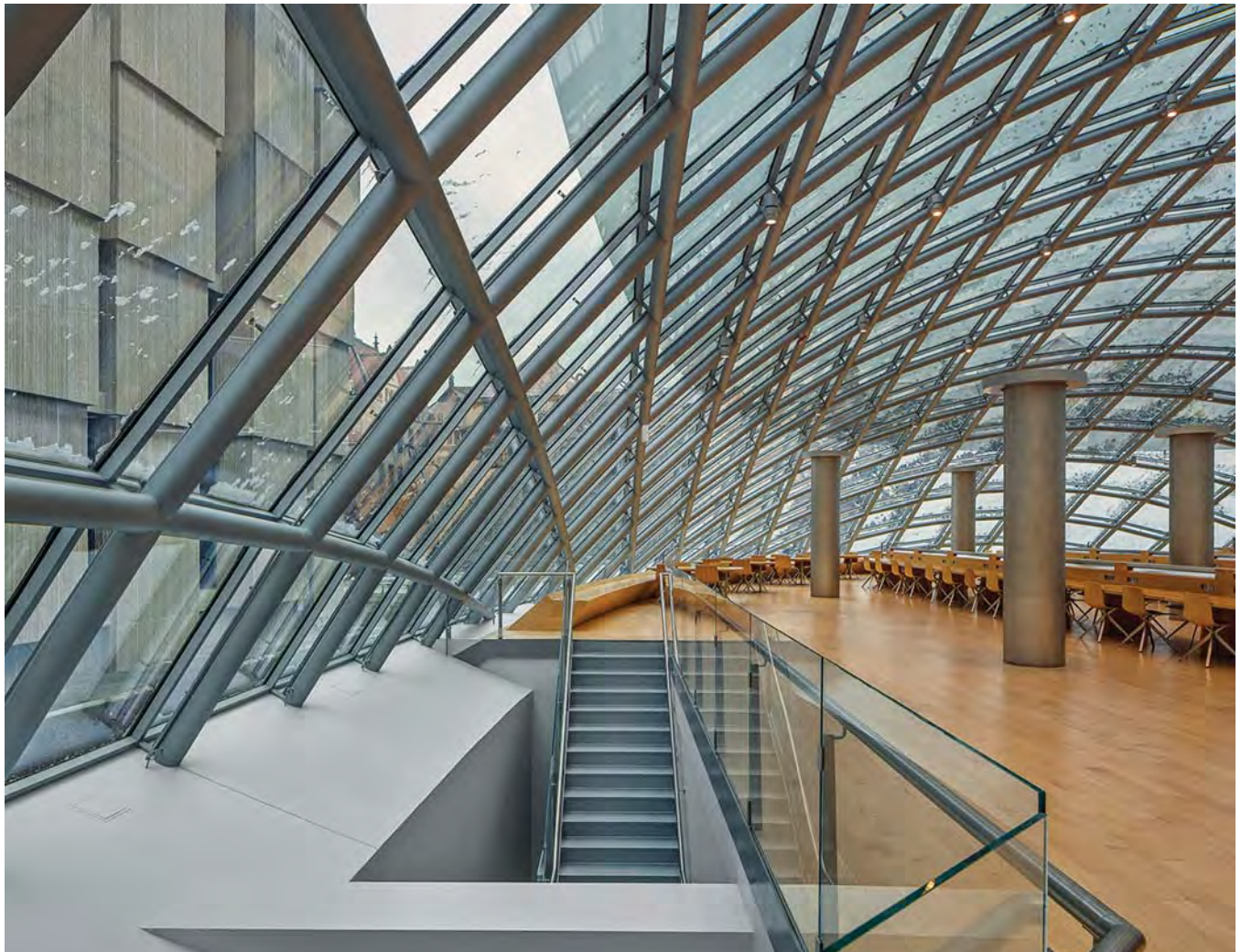


Photographs © James Caulfield,
courtesy of Pomegranate Communications.
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Main Washington Street staircase of the former Chicago Public Library, now the Chicago Cultural Center.

Reading room of the Joe and Rika Mansueto Library on the University of Chicago campus.



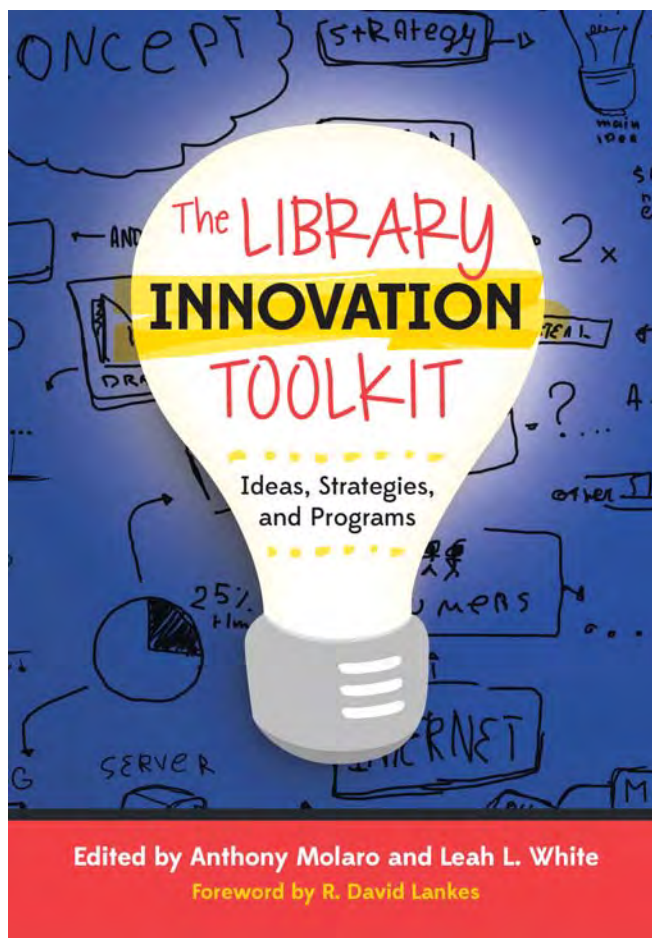
Practical Innovations

What we do today in this life, in this time
It's our charge, to all rise
And seize the moment, collectively own it
Victory is waiting for us, all it's open
We have arrived, we have arrived, we are here. *—From "Arrival" by Latyrx*

Innovation can be an intimidating word. It sounds like a buzzword, often misused to describe something big or expensive. The myth is that because something has a huge budget and requires a lot of staff, it is automatically characterized as innovative.

Most truly innovative ideas start small, with a shift in thinking that makes you start figuring out how to say yes instead of no. Like the intensive, hands-on program that empowers your community because each and every person who attends leaves inspired and with something they created with their own hands and minds. Or the staff training program that people actually participated in and then left feeling like they know more and want to share that knowledge. These are all practical innovations.

Practical innovations are true reflections of the communities we serve and their needs. They are the bread and butter of what makes a library relevant within its community, whether that is a school, a village, or a large urban area. They are vital to an organization and don't have to be pie-in-the-sky ideas. Being innovative takes hard work, the ability to think outside the box, and time. While editing *The Library Innovation Toolkit*, I had the pleasure of reading about many libraries and their innovations. I found that truly innovative organizations all have similar traits, regardless of the type of library they are or the community they serve, and these are ideas that can be implemented easily. And even more importantly, practically.



MAKE IT FUN

In *The Library Innovation Toolkit*, the chapter about the Ela Area Public Library District is called “Innovation Wizardry.” It’s a whimsical look at building innovative cultures and is one of the reasons I applied for my job at this library over two years ago! This chapter is a good example of how making things fun can drive innovation and creativity among staff.

When launching a new idea, we aim to make it fun for staff to learn about the process because word-of-mouth marketing is some of the best marketing a library can hope for. If all staff members can speak with the community about services in a passionate way, the excitement spreads like wildfire! A good example is the training for staff on the equipment in our new makerspace, particularly the Silhouette Vinyl Cutter, arguably the most popular attraction.

Before opening the space, we had “Meet the Silhouette” gatherings where staff created their own stickers. We also hold periodic classes for staff only, recently one on making wooden ornaments decorated with vinyl. These trainings and classes are taught by staff members and open to *all* staff at the library, from librarians to the maintenance staff. It is considered paid work time for anyone who attends. We want all staff members to be able to speak about the service, so if someone is checking out a book on paper crafting, one of our circulation clerks can speak enthusiastically about our Silhouette Vinyl Cutter and how well it works for card stock too. These activities generate enthusiasm for the technology among the staff and when the staff is excited, the community gets excited.

MAKE IT SAFE

Taking risks is scary for a lot of people, so if a library staff member is constantly fearing repercussions for those risks, innovation simply will not happen. People need the flexibility to tweak ideas and projects as they go along. Most importantly, they need to know failing is okay. Failing isn’t fun and no one wants it to happen, but failure in a safe, supported environment will lead to new and better ideas.

In the chapter “Zen and the Art of Innovation,” authors Sarah Hashemi Scott and Heather McNamee explore building this safe environment through open communication methods based on Zen Buddhism. According to Scott and McNamee, being transparent in decision making, listening to colleagues, and sharing stories about innovations are all little changes that have

a big impact on the culture of an organization. These small actions facilitate a feeling that if someone has an idea that doesn’t work, it’s okay. No one is perfect—not even librarians who seem intimidating because they’re constantly innovating! With open communication, there’s an understanding that different people have different strengths. Empowering staff to work within their passions while also encouraging them to read and work outside of their comfort zone is crucial to fostering this safe environment, primed for both successes and failures but also innovation.

CROSSING DEPARTMENTAL LINES

It is so easy to stay in our siloes, sometimes without even realizing it. Library staff are busy, getting busier, and often under pressure. In this routine of day-to-day duties, we forget to zoom out, look at the big picture, and think about how to accomplish creative ideas that reflect our communities. Thinking across departmental lines helps keep staff nimble and ready to act and create. Another chapter, called “Innovation Boot Camp,” explains how the University of Guelph Library overcame those siloes. The library was struggling with morale issues during a difficult period, and two librarians decided to mix things up. They created the Innovation Boot Camp to help unite different departments and spur idea creation. A selected group of staff members from across the entire library and from all levels of staffing got together once a week for a few hours to focus on innovation.

The authors, Robin Bergart and M. J. D’Elia, created curriculum for the group and set about the task of becoming more innovative through deliberate practice and collaborative brainstorming. While some of the activities they planned were more productive than others, they ultimately decided that creating time and space to study innovation with their peers was the point. It gave staff members the opportunity to collaborate with co-workers that they would typically go days without ever seeing, let alone speak to. Cross-departmental initiatives like this also dispel the myth that in order to be an innovator, a person must be a “rock star librarian.” The fact is that anyone can be an innovator, but doing so in a vacuum is extremely difficult.

Innovation is within everyone’s reach. All it takes is time, a dedication to hard work, and thinking about what the community served truly needs and wants. Overcome the idea that innovation is for them and not for you. Because we are all innovators in our own ways, we just have to take the time to realize it and then do something about it. **ILA**

Not One, But Many, Futures

In December, ATLAS (Area Training for Librarians and Staff) held its annual staff in-service day, and it gave me the opportunity to hear Miguel Figueroa from the ALA's Center for the Future of Libraries. Launched in 2014, the center works to:

- Identify emerging trends relevant to libraries and the communities they serve,
- Promote futuring and innovation techniques to help librarians and library professionals shape their future,
- Build connections with experts and innovative thinkers to help libraries address emerging issues

Figueroa's presentation shared a perspective that the future is not one but many and informed us that there are "three things that drive trends: basic needs, drivers of change, and innovations."

The center's website organizes trends into seven categories: Society, Technology, Education, Environment, Politics (and Government), Economics, and Demographics (STEEPED). And within those seven categories, the center currently identifies twenty-three trends, explaining how the trend is developing, why it matters to libraries, and providing notes/resources. Figueroa focused on several of these trends in his talk, and I was fascinated by two in particular: emerging adulthood and the sharing economy, especially because of the way that they are intertwined.

Within the emerging adult demographic, many twenty-somethings are delaying the traditional steps into adulthood: completing school, leaving home, becoming financially independent, marrying, and having a child. Both publishing trends and further study into this development stage are opportunities for libraries. Figueroa reminded us that traditionally parents of young children return to the public library as a resource for the child and are frequently re-introduced to the resources available to them.

If emerging adults are either delaying or not choosing parenthood as an option, how can libraries keep their interest? If libraries fail to do this, what is the impact on support for public libraries? Other trends can actually help libraries figure this out, such as "fandom," which the site identifies as a community of people who are passionate about something.

The sharing economy, according to the center's website, is a broad term used for activities conducted by non-profits, community-based organizations, or governments for the benefit of communities or by for-profit business creating services rooted in a concept of sharing, such as Airbnb, Lyft, or Uber. One of Figueroa's slides read: "Libraries: Sharing before sharing was cool." He pointed out how many public libraries have (and still are) making unique collections available to the communities they serve, which ties in nicely with the sharing economy. But simply having something to share is not enough to be cool. Figueroa provided plenty of examples of how the sharing economy is more than sharing resources—it's about the experience. For public libraries, Figueroa put it very simply, "Sharing + Technology = Experience." (see article on page 21.)

That experience is what people are looking for, whether they are emerging adults in the sharing economy or some of our more historically traditional patrons. Paying attention to these trends can create opportunities for public libraries to provide that experience. After listening to Figueroa, I made a commitment to spend the first fifteen minutes of each day either visiting the center's website to learn more about trends or to read his blog. I want to create the space (with thanks to one of this year's conference speakers, Beck Tench) to contemplate how my library can create several futures for the entire community. Go take a look for yourself at www.ala.org/transforminglibraries/future.



Sharing + Technology = Experience

Excerpted from remarks made at the Better Together: Libraries in the Sharing Economy preconference on October 21, 2015, as part of the Libraries Illinois conference in Peoria

Libraries were sharing before sharing was cool. But in this age of change, we might need to rethink our sharing in order to stay cool. I recently listened to a panel of innovators discussing the current state of the sharing economy and the needs it meets. One of them said, “That’s why we had libraries.” Had. Past tense.

We’ll get back to that. But first, what is the sharing economy? The People Who Share, an advocacy group that advances the idea of sharing and works to expand the sharing economy, defines it this way:

The Sharing Economy is a socio-economic ecosystem built around the sharing of human and physical resources. It includes the shared creation, production, distribution, trade and consumption of goods and services by different people and organizations.

I like this definition because it acknowledges both the social and the economic aspects of the sharing economy. It acknowledges that we share things, but we also share our own human resources. And it considers a range of things that can be shared—creation, production, distribution, trade, consumption.

What’s driving the sharing economy? Technology and social media, which most of us probably already knew. Technology helps form networks of people and organizations that can engage in direct exchange. Particularly important are mobile phones, the data that they produce and transmit, and social media platforms that facilitate engagement.

A lot of this really picked up during the financial downturn in 2007–2008. And it also coincides with a trend toward sustainability, resilience, and even small living. PricewaterhouseCoopers estimated the five largest sectors of the sharing economy to be worth \$15 billion with potential growth to \$335 billion by 2025.

There are a lot of models under this sharing economy umbrella. What was originally a term for encouraging interaction and sharing among neighbors, has morphed into a broad system of community-driven and corporate-driven sharing. Goods and services are traded (more often sold) on the basis of access rather than ownership, renting things temporarily rather than selling them permanently. Think Uber or Airbnb.

The collaborative economy emphasizes decentralized networks and marketplaces that bypass traditional middlemen. I don’t need a manufacturer to bring something to market. I don’t need a bank loan to fund an idea. The people who need can find the people who have and negotiate relationships between themselves. Think of Etsy, but also something like Kickstarter. And then we have the peer economy, which emphasizes direct transactions between individuals, without a third party, a company, or a business as a mediator. Some would say Uber and Airbnb follow this model. Others might point to Craigslist, Yerdle, or Open Source Software.

And then there’s collaborative consumption. This is closer to that original vision—renting, lending, swapping, sharing, bartering, gifting—made easier by technology. This might be where we start to see programs like ZipCar or bike shares, or freecycle.

[continued on page 22]

PAST—AND FUTURE—TENSE

That's why we *had* libraries? As I continued to listen to these sharing economy innovators, it became clear that they think what they are doing is fundamentally different from traditional sharing. They do see libraries as an older, past-tense form of sharing. Their reasoning makes some sense. Sharing is just part of their equation. They view their work as sharing plus technology to create an experience. That experience could be a social experience. It could be a convenience experience. It could be a savings experience. But they emphasize the experience of it.

An article in *The New York Times*, "These Public Libraries Are for Snowshoes and Ukeles," was a great promo for the work that we are doing and for the changing nature of our collections and of our sharing. "Libraries, arguably the original sharing economy, have long circulated art prints, music and movies, and more recently have added tools. But services like the Library of Things in Sacramento and the "Stuff-brary" in Mesa, outside Phoenix, are part of a broad cultural shift in which libraries increasingly view themselves as hands-on creative hubs, places where people can learn new crafts and experiment with technology like 3-D printers."

Will sharing more things make us a more real part of the sharing economy? The story, for me, was still too much about the things. The article did talk a bit about experience. A woman who was able to connect with her grandkids because of the WiFi-lending spot from the New York Public Library. A woman who rediscovered sewing. But it was still primarily about things. And the experiences were personal, in nature.

Another recent news story dealt with sharing books, "Chicago's Newest Library Is on a Train." If you find a book on a train, you can read it as long as you ride. Not a great lending period, but points for browsing and serendipity. The instructions for "Books on the L" are simple: "If you find a book, tweet about it, post on Facebook and share on Instagram. Just make sure to use the hashtag #BooksOnTheL." You are getting a personal experience—the serendipity of finding and enjoying a book—but you are also creating a public experience by sharing that on a larger platform. The key innovation might be the hashtag—it's not just about sharing, it's about sharing plus technology to create experience.

Let's also consider BookoftheMonthClub.com. It's a subscription service, but I think it's pulling together some of these ideas.

- A platform with recommended books.
- A very nice, personalized delivery (that gets tweeted and instagramed quite frequently).
- And then a nice platform to build shared experience.

SHARING AND PRIVACY

I know that part of this tension with the new sharing economy is a conflict between our professional values and some of the drivers of the new sharing economy. We believe in intellectual freedom and privacy. And that can be in conflict with some of the data-driven algorithms that drive a lot of sharing and even with the social media sharing that creates some of the experience.

In order for us to really enhance the sharing, we need people to share the fact that they are sharing. We need them to let us use at least some of that info to make their experience better, to reuse it to drive recommendations and suggestions and to better understand the network of sharing. We also need for them to share info with others so that they can connect with other community members around what they are sharing/borrowing.

And while we stand firm with our principles, it's important to note that our users may have slightly different ideas. In a 2014 Pew study on public perceptions of privacy and security, things that people consider very sensitive include social security numbers, health information, phone conversations, and e-mail messages. Low on the list are the media you like and basic purchasing habits. This is not to say that we should not respect people's privacy or intellectual freedom. But it might be an encouragement to offer some users the opportunity to easily share information that would advance their experience or change their relationship to their community.

We all know that libraries were sharing before sharing was cool. But the way that sharing is cool, now, has changed. It's different from just a sharing of things. It's a sharing of things and services, through technology, to create an experience. ■



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Isela Catania joined the **STUDIOGC** team in the beginning of November 2015! She is thrilled to be working once again with award winning leaders in the library design industry and eager to share her expertise and vision with clients. Her extensive experience in developing projects that meet and exceed the Interior Design and Furnishing goals of libraries makes her a great addition to our team.

Please contact Isela directly at **312.253.3419** or send her an email at **i.catania@studiogc.com** to set up a meeting to discuss your interior and furnishing needs.

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Library Team

It Takes a City: Chicago Collections Brings Collaboration to the Next Level

There are few cities that support their libraries, archives, and museums the way Chicago does. Chicago playwright David Mamet famously referred to the Chicago Public Library as his “alma mater,” and Chicagoans have enjoyed several celebrations of our cultural heritage in recent months, including Chicago Museum Week, Chicago Open Archives, and the Chicago Humanities Festival. In the midst of these events, a new partnership has arisen from the work of more than twenty libraries, archives, museums, historical societies, and other cultural heritage organizations around Chicago aimed at preserving and sharing the history and culture of the region.

Chicago Collections (www.chicagocollections.org) represents a new level of collaboration by Chicago’s cultural heritage community; members include University of Chicago, Chicago Public Library, University of Illinois at Chicago, Newberry Library, DePaul University, Theatre Historical Society of America, Art Institute of Chicago, Chicago Zoological Society, and several other significant collections. The project is supported through a combination of dues from member organizations, individuals, and foundation support, notably from the Andrew W. Mellon Foundation.



Following several years dedicated to strategic planning and resource development, Chicago Collections launched its public programs in August with an exhibit at Chicago Public Library's Harold Washington Library Center, "Raw Material: Uncovering Chicago's Historical Collections." A few highlights of the exhibit (as cited in "Chicago Collections brings city-related archives under one digital roof," *Chicago Tribune*, November 4, 2015) included a 1937 map of Brookfield Zoo, a drawing of the Picasso sculpture by Pulitzer Prize-winning editorial cartoonist John Fischetti, and notes from Second City workshops. The article describes the items as "quirky, technical, surprising, and profound," and makes it clear that this is a collection for every interest, not just archivists and scholars.

The fall also saw the first in a public lecture series promoting greater awareness of the collections and expertise available to students of the Chicago experience at our member institutions. Dominic A. Pacyga, professor of history at Columbia College Chicago, gave the inaugural lecture, "Engaging Chicago: Telling the City's History," on October 6, 2015, and signed copies of his new book, *Slaughterhouse: Chicago's Union Stockyard and the World It Made* (University of Chicago Press, 2015).

In addition to these public programs, Chicago Collections has launched a Cooperative Reference Service to serve the global audience of students, scholars, and Chicago enthusiasts and to direct research questions on areas of shared concern to experts at participating institutions. Working actively with teachers and students participating in the Chicago Metro History Education Center (www.chicagohistoryfair.org), the project brings greater awareness of primary and secondary sources that will help K-12 students and teachers to conduct their own research into the history of the city.

Underpinning each of these programs is a digital initiative, *Explore Chicago Collections* (www.explore.chicagocollections.org), a gateway to discovery and use of primary source materials available in member collections. With thousands of unique visitors from every state and more than twenty countries around the world in its first month of operation, the site has been called "one-stop shopping for researchers" by the *Chicago Tribune* and a "game-changing collaboration" between libraries, archives, and museums, by *Chicagoist*.

Chicago Mayor Harold Washington (1922–1987) famously promoted a vision for the city where "Chicago works together," and Chicago Collections represents a new level of collaboration among the libraries, archives, and museums of our city, great and small, and a new model for collaboration across a metropolitan area in support of teaching, learning, scholarship, and community engagement with library collections and expertise. Our first year has been an extraordinary one and we invite you to watch us grow.

For more information on Chicago Collections, contact Executive Director Jaclyn Grahl (jgrahl@chicagocollections.org). Follow Chicago Collections on Facebook (<https://www.facebook.com/ChiCollections>) and Twitter (@ChiCollections) or with the hashtag #TogetherChicago. **ILA**

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ILA Welcomes New Members

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

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- Full-Day Management Series Workshop (*pre-registration required – check the box below*)

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8:45 – 9:00 AM	Welcome
9:15 – 10:15 AM	Breakout Session 1
10:30 – 11:30 AM	Breakout Session 2
11:45 AM – 1:00 PM	Luncheon and Awards
1:00 – 1:15 PM	Exhibitor No Conflict Time
1:15 – 2:15 PM	Breakout Session 3
2:30 – 3:30 PM	Breakout Session 4

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Cancellations must be received in writing before April 24 and will receive a 50% refund. No refunds will be given for cancellations received after April 22. All cancellations are subject to a \$15 processing fee.

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If special accommodations are needed, please contact the ILA office at ila@ila.org or (312) 644-1896.

Parking is available in the parking garage across the street from the convention center. Parking is \$15.00 per car and payment is made by cash or credit card at pay stations in the garage. Pre-pay before entering the conference to avoid lines at the end of day.

Attendance at Reaching Forward programs constitutes consent to be photographed for Reaching Forward publicity purposes. If you do not wish to be photographed, please notify conference staff.

Questions? Contact the Illinois Library Association at ila@ila.org or (312) 644-1896.

ANNOUNCEMENTS

ILA Candidates for 2016

The ILA Nominating Committee has announced the candidates for election in the spring of 2016.

PRESIDENT-ELECT CANDIDATES

(three-year term beginning July 1, 2016 – June 30, 2019)

Melissa Gardner, Palatine Public Library District

Bev Obert, Atwood-Hammond Public Library

Board of Directors (three-year term beginning July 1, 2016 – June 30, 2019). A candidate from each pairing will be elected in accordance with the ILA bylaws as amended at the 1998 ILA Annual Conference; a total of four directors will be elected to serve three-year terms on the ILA Executive Board.

DIRECTOR-AT-LARGE:

Tim Jarzemsky, Bloomingdale Public Library

Jason Kuhl, Arlington Heights Memorial Library

DIRECTOR-AT-LARGE:

Nanette Donohue, Champaign Public Library

Alissa T. Henkel, Decatur Public Library

DIRECTOR-AT-LARGE:

Rohini Bokka, Naperville Public Library

Leander Spearman, Belleville Public Library

DIRECTOR-AT-LARGE:

Bill Coffee, La Grange Public Library

Valerie Green, Barclay Public Library

Any ILA member wishing to be added to the ballot by petition may call the ILA office for information. Nominations by petition for an elective office shall be proposed in writing by at least one hundred (100) personal members of the association and delivered to the executive office by March 1, 2016.

Candidates for director nominated by petition shall be added to the slate and placed in the paired candidate group that most clearly matches the affiliations of the petitioner as determined by the nominating committee. Petition candidates for vice president/president-elect will be added to the presidential slate as requested. The polls will open electronically April 1, 2016. In addition, paper ballots will be sent to persons requesting one. The return deadline is thirty (30) days after the ballot is postmarked. The electronic polls will close April 30.

Serving on the nominating committee are Su Bochenski, Amy Ihnen, Karen Kleckner Keefe, Rachel Miller, Brooke Sievers, Aaron Skog, and Jeannie Dilger, chair.



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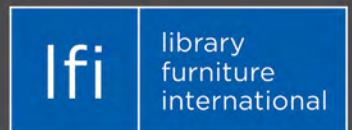
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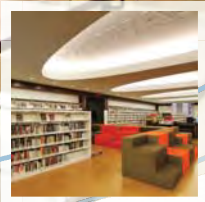
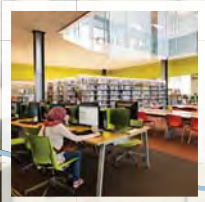
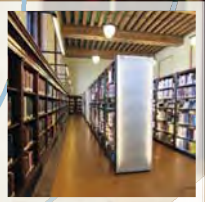
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