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This study describes interviews of staff members at two library-nonprofit collaborative institutions. The comparative case study of Charlotte's ImaginOn and Greensboro's Hemphill Branch Library was conducted to determine if there were common problems, solutions, and recommendations related to unique library partnerships.

Five employees of each library were questioned on a variety of elements regarding the development and operation of either ImaginOn or Hemphill. Results show the large differences between the two entities, but also suggest potential recommendations for integrated partnerships between libraries and nonprofit organizations.

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UNIQUE LIBRARY PARTNERSHIPS: A COMPARATIVE CASE STUDY

by
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Introduction

Current library journals and local news sources often report library branch closures in response to budget constraints. Yet some library systems are able to find innovative ways to breathe new life into their branch designs. Partnering libraries and compatible institutions in the same facility is an idea that is sometimes explored by communities looking for inventive ways to provide resources. Some libraries choose to partner with other libraries, schools, or museums in one facility. An examination of collocated facilities provides libraries with ideas about recommended practices for how such partnerships between library and non-library organizations can be implemented.

Libraries considering partnering with other organizations may be interested in potential benefits. There are often cultural institutions in the community well placed to offer unique resources, and libraries should look to them for common interests and goals. As stated by the former director of the Institute for Museum and Library Services (IMLS), "Both [libraries and museums] are essential educational institutions...Both preserve our rich and diverse culture and history and pass it on from one generation to the next. In addition, they provide social settings for community activities...And they serve as social agencies that complement the structures of formal education" (Martin, 2007). A survey of partnerships in England and the United States

found that "more potential groups of users can be accessed through collaboration, and combined resources targeted to produce better services" (Gibson, et. al, 2007). The Library, Research, and Information Technology Center in Broward County, Florida was hailed in 2001 as the "first partnership in the United States between a public library and a private, not-for-profit university" and it "created a synergy that was indeed greater than the sum of all its parts" (Hunt and Tunon, 2002). In Australia, collocated partnerships allow small libraries to offer government services, tourist/heritage facilities, and to extend their services in spite of challenges facing rural communities (Monley, 2006). Dilevko and Gottlieb encourage libraries to maintain their core values and goals, and to pursue those collaborations that will help them best serve their communities (2004).

Although successful library partnerships have been documented, few communities and library administrators seriously consider collocating with compatible organizations and institutions. Crawther and Trott, for example, discuss partnerships between libraries (such as public and school libraries), and then note, "with some notable exceptions, most libraries have not extended this model of collaboration beyond working in partnership with other libraries. Libraries have been slow to pick up on the value and necessity of cross-sector partnering" (2004). Sherry Lynch states that while "many libraries have informal relationships with community arts organizations... Sharing facilities is one alternative that is less common" (1999).

The type of partnership covered by this research is sometimes known as collocated facilities because the two collaborating organizations share a building. For this comparative study, library and other staff connected to Charlotte's ImaginOn and

Greensboro's Hemphill Branch were interviewed and responses were compared to demonstrate common problems, solutions, and advice regarding unique library partnerships.

While partnerships between two types of libraries are fairly common and have been studied in the past, the partnerships in Charlotte and Greensboro represent unique situations since the partner is an arts organization in one case, and a theater in another. By interviewing staff at each location, the investigator hoped to answer the broad question: What are the best practices for designing and maintaining collocated partnerships between libraries and other organizations? Some of the responses echoed established practices in the more common partnerships noted above. However, the different funding sources, missions, and programming of these organizations led to some new answers for tackling common problems such as those related to staffing, funding, and planning.

For the purposes of this paper, the terms partnership and collaboration are used interchangeably. Collaborative efforts related to programs or projects are not included in the scope of this research. Instead, this research is interested in co-located partnerships, those collaborations that operate joint-use facilities and work together for nearly all operations (as opposed to two organizations that share a building but do not develop programming together). “Key players” refers to individuals and groups that were central to the development of the partnerships. The implications of this research are based on the assumption that ImaginOn and Hemphill can be considered successful partnerships. This assumption is based on the fact that all the partners involved in those

two institutions were able to design an integrated collaboration and maintain that effort for a number of years.

Background information on the two institutions may be helpful for those readers unfamiliar with the branches discussed in this paper. Greensboro, North Carolina is located in an area known as the Piedmont Triad, which it shares with Winston-Salem and High Point, and its population is over 236,000 according to 2006 census data. Greensboro Public Library serves the city and Guilford County, operating a large Central Library, six branches, and the Greensboro Historical Museum. Some of the branches feature specialized collections and services. For example, the Glenwood Branch Library strives to help immigrants and refugees develop English skills and cultural literacy, while the Kathleen Clay Edwards Family Branch (located in Price Park) features an extensive collection of nature, gardening, and environmental resources. The Hemphill Branch Library has a special focus on art, in its many forms. This focus can be seen from the exterior of the building, where there is a unique garden featuring a statue made of found objects called Propeller Whirligig, and inside, where mobiles hang from the ceiling, a mural ornaments a wall, and there are display cabinets in various locations. The Hemphill Branch Library is a combination of a public library and an art gallery, and it represents a partnership between the Greensboro Public Library and the Green Hill Center for North Carolina Art. It opened in 2004 and is located on West Vandalia Road. Green Hill is a non-profit, visual arts center presenting exhibitions and educational programs focusing primarily on contemporary North Carolina art. Part of the Greensboro Cultural Center facility, it also operates ArtQuest, a hands-on gallery for children and families. The Hemphill Branch Library building

includes a small art gallery and an ArtQuest studio, as well as many display areas for art.

According to 2006 census data, Charlotte, North Carolina's population is approximately 630,000. The Public Library of Charlotte and Mecklenburg County (PLCMC) operates 23 branches and a large Main Library. Just a few blocks from the Main Library is ImaginOn, a collaboration between the Public Library of Charlotte and Mecklenburg County (PLCMC) and the Children's Theatre of Charlotte (CTC). The Children's Theatre was founded in 1948 and for many years it operated out of buildings not originally designed to house theater productions. ImaginOn includes the 250-seat Wachovia Playhouse, the 570-seat McColl Family Theater, the children's Spangler Library, and The Loft (a young-adult library). There are additional performance spaces and technology areas (such as Studio i, a multi-media production studio).

A review of literature relevant to studying collocated partnerships is followed by the methodology of the research, a description of the results, and, lastly, a discussion of the implications of those results.

Literature Review

A few books and articles present a strong case for innovative collocated partnerships, which result in new institutional hybrids that can often be more useful and interesting for patrons than traditional library branches. The former director Institute for Museum and Library Services (IMLS) stated that one of the most exciting new possibilities for libraries is "collaborating with other cultural organizations, such as museums, archives, and learned societies, to build more dynamic frameworks for lifelong learning...We can best extend the learning process through innovative collaboration...another way to build public value" (Martin, 2007).

There is a need for proven solutions and best practices regarding library innovations of the type discussed in this paper. Library administrators considering collocated facilities will want to know what has worked and what has failed in the past. Recommendations currently exist for more established types of partnerships, such as the library-museum and the public-school library. An excellent survey of library-museum partnerships in the United States and England found benefits such as new facilities, improved access to collections, new programming, and improved public profiles for both partners. The authors also noted difficulties including management and organizational issues, planning problems, communication and coordination, and budgeting (Gibson, et al, 2007). Most of the article refers to project or program collaboration, although the authors do note that their survey covers collocated and continuous collaborations; five from England and four in the United States. The authors recommend "agreed aims and objectives...defining the roles of both organization in the

partnership...specifying clear lines of responsibility...ideas need to be closely monitored to avoid overreaching the capabilities of resources available."

IMLS National Leadership Grants are designed to encourage and fund library-museum partnerships, and the former IMLS director recently stated

differences among libraries and museums can be profound. The assets and personnel, academic preparation of professionals, even the very language to describe operations, can be dramatically different...Values and assumptions of mission and service can be different. These differences are challenging and they do not go away. It is imperative that they be recognized. Over time, they can evolve into sources of synergy rather than contention (Martin, 2007).

Bundy and Amey note the unique problems involved in evaluating more traditional joint-use libraries (usually school-public libraries) and state that administration is often unaware of problems until they reach the crisis level. Further, the authors claim that "standards for joint use libraries do not exist...Variation among joint use libraries in such fundamental areas as clientele, siting, size, staffing, administration, and funding make the application of a single set of evaluative criteria extremely unlikely" (2006). This emphasis on the need for improved assessment can also be found in "Evaluation Guidelines for Collaborative Library Partnerships" (Hall, 2006), in which the author recommends a combination of statistics, data gathering tools, public reaction to collaborative partnerships and programs, and attainment of the stated goals of the collaborating institutions.

A brief article by Judy Hoffman includes useful tips such as being realistic, the role of promotion, and the importance of inclusion, organization, and assessment (2007). When collaborating on projects and programs, "public libraries must also communicate their success to their funders and their constituents. The community must

know the importance of the library and its services...partnering with others requires time, energy, a commitment to the vision of success, and a clear sense of purpose" (Campbell, et al. 1998).

In Partnering in the Information Industry, Elias and Unruh list factors to consider before the partnership (business definition, objectives, timing), while evaluating potential partners (size and age of organizations, sources of pressure, personnel, people-to-people relationships), when choosing a partner, implementing the partnership (financing, structure, personnel), and while creating a partnership agreement (Elias and Unruh, 1996). While this advice is still valid, it will be helpful to show what has worked more recently than the mid-1990s in unique partnership institutions. As noted by Bundy and Amey, "joint use libraries are often innovative in development and individual in their response to a particular situation. Therefore, they also resist meaningful benchmarking against other libraries" (2006).

The rarity of collocated facilities has already been noted, and articles regarding Hemphill and ImaginOn further highlight their unique nature. In 2004, the local Greensboro newspaper stated that the Hemphill Branch Library was "the first arts magnet among seven Greensboro Public Library locations and could become a model for libraries nationwide." An IMLS spokeswoman is quoted in the article as saying that "although some museums have housed small libraries, the reverse – an art museum in a library – is uncommon" (DeCwikiel-Kane). Karen Favreau, former branch manager at Hemphill, noted that "housing a gallery and a studio in a public library is certainly an unusual concept - and a challenge to execute" (2007).

In discussing the ImaginOn building, the editor of School Library Journal noted that it is "radical for a number of reasons. For one thing, when the library and theater leaders agreed to create a joint-use facility, instead of just building a structure that would house both institutions side by side, they took a far riskier step- creating a daringly original space with its own identity, and, eventually, its own life" (Kenney, 2005). In 1999, the Charlotte Observer quoted the vice president of the Kennedy Center as saying he was "unaware of any [project] that has created that kind of marriage, not to that degree" (Smith).

Similar institutions do exist. Fargo Public Library is in the process of building the Dr. James Carlson Library, which will be a partnership with a senior center and parks department (New Libraries - City of Fargo and Schull, 2007). In Tennessee, the Frist Center for Visual Arts includes the Art Library and Resource Center (ALRC), which provides "opportunities for visitors, students and educators to engage in further study of art or to research current exhibition themes" and "access to the Nashville Public Library's resources through an extensive partnership" (Teacher Resources). In addition, in Broward County, Florida, the Fort Lauderdale Branch shares a building with an organization called ArtServe. This organization also operates a gift shop in the Main Library (Fort Lauderdale Branch and Main Library).

However, partnerships such as these are still uncommon and there is not a great deal written about such collaborations. This research provides some information on best practices that will be useful to libraries contemplating such a relationship.

Methodology

For this research, cross-case, case-oriented analysis, defined by Babbie as "an analysis that aims to understand ... several cases by looking closely at the details of each" (2007) was used. Purposive sampling was used to recruit appropriate research subjects and information was gathered via qualitative interviews between the principle investigator and individual research subjects. There were about 50 questions, attached as Appendix 1, that were designed by the investigator to cover a wide variety of topics and the interview instrument was approved by UNC-Chapel Hill's Institutional Review Board (IRB). Some were based on background information gathered prior to research, such as the fact that Hemphill's IMLS grant expires this year and that both collaborations are housed in buildings designed for their unique missions. Due to scheduling constraints, interviews were approximately one hour in length. Therefore, only a few subjects had time to respond to all the questions. This did not present a problem since subjects had different knowledge areas. For example, one subject does not work in the branch in question, but was integral to its initial development.

Five subjects from each library were interviewed. Some were identified through library websites and prior knowledge of the investigator, and these people suggested other appropriate subjects. Potential subjects were sent the initial and follow-up e-mail scripts, which had been approved by IRB, and are attached as Appendix 2. Subjects are not identified by name in this paper. When names appear in the results section, it does not indicate that that person participated in an interview. Rather, a respondent mentioned that name. The investigator assigned each subject a number for organizational purposes. Research subjects at ImaginOn included the Library Manager,

Teen Services Manager, Program and Education Coordinators, and the Literary Manager. In Greensboro, interviewees included the Assistant Director, Education Specialist, and Children's Librarians. Charlotte interviews took place at various locations inside ImaginOn on September 18th and October 5th, 2007. Interviews in Greensboro occurred on September 25th, October 2nd, and October 3rd, 2007, inside the Hemphill and Central Branch libraries.

Data was collected through note-taking by the investigator. In some cases, the research subjects provided additional data such as organizational charts. This method of data-gathering was ideal since this is situation "in which insight is desired; the quantity of information to be obtained is so large that it would inhibit the response rate if a questionnaire was used...the questions... require spontaneous answers" (Baker and Lancaster, 1991).

In this case of qualitative research, a very small purposive sample was sufficient. Only individuals with first-hand knowledge of one of the institutions were able to provide informed answers to the interview questions. Data was analyzed by comparing the transcripts to see if similar responses appear in the interviews. The interviewer attempted to objectively ascertain if similar problems, solutions, and situations exist at the two facilities and make recommendations based on similarities and differences.

Results

Background and History

The first section of the interview covered the background and history of the collaboration. Subjects from ImaginOn all reported a version of the same story on why the branch was developed. There were variations, possibly based on whether the subject was involved with development or if they heard about it after being employed at ImaginOn. According to everyone interviewed, ImaginOn was created because Bob Cannon, former director Public Library of Charlotte and Mecklenburg County (PLCMC) wanted to build a freestanding teen and children's library with space for children's programming. Bruce LaRowe, head of the Children's Theatre of Charlotte (CTC), saw an article in the Charlotte Business Journal about the Mr. Cannon's ideas, and recognized complementary needs and missions. The CTC had been operating for 58 seasons in buildings not meant to be theaters. One person noted that the two organizations did not just need space, but a space that would allow for certain programming. For example, a theater was essential for CTC, and the library wanted to be able to further develop Novello (the city's literary festival) and a stand-alone children's library with more technology. Eventually Mr. Cannon and Mr. LaRowe decided to take an integrated approach, rather than just sharing a building. Other important factors were Charlotte's support for non-profit innovation and community support, as evidenced by the fact that after the directors of PLCMC and CTC first floated the idea as a library project, it passed in 1999 as a library bond issue.

At the Hemphill Branch Library, there was more variety in the answers to background questions. In a way, this library replaced two previous branches

(Southwest and Benchmark), and most staff was aware of this history. The Southwest branch was in a strip shopping center and it was leased, not owned. Greensboro Public Library made a decision in their Strategic Plan that they wanted to own their building, so this was put on a bond that passed in 2000, and this gave them the money to build Hemphill. The Benchmark Branch closed in 2002, and Hemphill was built to serve the community formerly served by those two branches. These branches, according to one library staff member, closed several years ago as the city ran out of money; the branches were in leased buildings that GPL was planning to close eventually, so when the city asked GPL to make cuts, the branches were closed earlier than originally planned.

Demographic analysis showed a high number of families with young, preschool age children and an ethnically diverse population, with most families in the low to mid-income working class. Sandy Neerman, the library director, challenged staff to see what they could do differently, as she was looking for a creative idea, and is fond of the specialty idea. Originally, the branch was going to be an open classroom of four centers with four different non-profits as partners. However, the director decided one partnership would be the better way to go. ArtQuest, with its focus on children, had a good reputation, and the Green Hill director liked the idea. As the building was completed, the partners applied for an IMLS grant, and received one after the second attempt. A few people mentioned overarching reasons for Hemphill's development, stating that it was developed as a combination of what the library wanted to put in this part of the community, and that it was a match for the community and a potential partnership. One eloquent responder noted that it was developed as a marriage between art and literacy, an absorption of literary and of art.

Key Players

All subjects named multiple key players, and many were aware of the key players' goals or had ideas about what they probably were. Key players were praised for leadership, creativity, and persistence. Some responders noted two to four top administrators as the key players, while others included the main participants in the planning process. At Hemphill, one respondent stated that the library leadership team, Mary Young (ArtQuest and Education Director at Green Hill), the Library Board Chair, and William Hemphill (a library advocate and benefactor) were the key players. Interestingly, only one staff member explained that Mr. Hemphill played a key role as a donor, but was very hands-off as far as development of the branch. He was also significant in that he was convinced to allow the library to name the branch after him, and as a well-known and respected community member and patron of the arts, this naming helped in fund-raising efforts. Many librarians noted the importance of Sandy Neerman (GPL Director), Jenny Moore (Green Hill director at the time, a position now held by Bill Bates), and Steve Sumerford and Mary Young (who wrote the grant together). Karen Favreau, Jaymie Meyer from ArtQuest, Marya Ryals, and Brigitte Blanton were all noted as more people who also had important input. Multiple responders noted that Sandy Neerman is always looking for that next new thing (in addition to providing excellent traditional services), and she has a unique vision when building a new library. She wants each library to have a focus, so here she decided on early literacy, children, and art.

For Green Hill, the partnership was a big risk. However, one of the goals of the organization is outreach and finding an audience that would otherwise have no

knowledge of their resources due to socioeconomic reasons. The investigator was told that Mary Young realized that Green Hill/ArtQuest had been working with the library for years and they should take it a step further, especially due to the novel concept of Hemphill and the fact that it fit with the “ArtQuest Way,” which refers to art as a process, the significance of exploring with materials, and the importance of nurturing creativity as a vital part of early childhood. Key players wanted to connect with an underserved community that might not be able to get downtown, and the emphasis on early childhood was added as more was learned about neighborhood demographics. Both organizations had a focus on preschool children and emergent literacy. One librarian thought GLAC (Greensboro Library Arts Commission) had a role.

At ImaginOn, all but one subject included the core team in their understanding of who the key players were. There were five people from each organization, and they met once a month for two years. After that, more people were added to the team. The core team had program-oriented people from both organizations, and their goals were determining core values, mission statement, and generating ideas and ideals. The members of the core team focused on how the partnership was going to work, and came up with the mission statement of bringing stories to life. Further key players mentioned were Bob Cannon and Bruce LaRowe, who acted with the motive of developing a common mission statement without giving up a sense of self. Other respondents included Melanie Huggins (former Director of Youth and Outreach Services) and Rich Rosenthal (PLCMC Chief of Operations) in their understanding of key players.

Other Partnerships

Interviewees were next asked if the local library system was engaged in other partnerships and if they could describe them. In Greensboro, answers ranged from "I think so" to the respondent who noted that in this system most things are done as partnerships, such as literary festivals, the ESL programs at Glenwood, and a future JobLinks partnership at the McGirt-Horton branch. Other subjects noted the Kathleen Clay Branch's junior master gardener program. Charlotte had similar response variety; one subject described partnerships with Sugar Creek, Freedom Regional, and a future library-park joint-use facility, with numerous program partnerships. In general, responses to these questions indicated that there were other partnerships, but not to the extent as the one at the facility in question.

Daily Operations

The next section of questions referred to daily operations. Responses illustrated that for these facilities, there really is no such thing as a typical day. Answers indicated the variety of programming and activities taking place on a given day. When asked how the interviewees themselves spend their time, a picture started to emerge about how the partnership is executed on an individual level. The investigator learned about shared staff at ImaginOn and how people work across organizational boundaries. At Hemphill, the library seems to function in a fairly traditional manner, but with unique special programming.

In Charlotte, one subject spends most of their time nurturing the partnership, problem solving, structuring jobs, and scheduling. This person helps both organizational cultures understand each other. Two subjects were part of the shared

staff, so they work 50% for the theater and 50% for the library. These staff have a wide variety of tasks, and it was noted by some interviewees that when ImaginOn first opened, their jobs consisted of anything that fell through the cracks. In general these staff now work on partnership activities, such as exhibits, an extensive collaboration with First Ward, working with home school students, visitors' services, and Novello (the city's literary festival).

In Greensboro, everyone seems to perform traditional library duties, with the addition of special programming unique to this collaborative branch. The exception is the ArtQuest liaison, who works on programming such as Family Place, rotates art projects, works on the monthly art them, and does the evaluations for the IMLS grant.

Next were questions on whether the public recognizes the partnership, and whether that matters. A few people at both institutions stated that those patrons who visited the branch often had a pretty good understanding. As to whether it matters, employees of Hemphill tended to state that it did, for funding and support reasons. Additionally, one person noted that it would direct more people to ArtQuest/Green Hill if patrons were aware of the collaboration.

At ImaginOn, all but one respondent thought knowledge of the partnership was important for various reasons. These reasons included the management of visitor expectations, identity of each organization (CTC has a long history, and they do not want to be thought of as the theater inside ImaginOn. Similarly, PLCMC wants its own significance recognized.) so the public understands why some programming is free (from the library) but theater programs cost money.

One staff member stated that she did not care what visitors called it, as long as they found a good experience. The same person pointed out that ImaginOn is in the process of designing a survey that addresses these issues; because it does not matter what ImaginOn says it is, but how it is perceived, and that some visitors expect more visual representations and drop-in activities (like a traditional children's museum).

Special Programming

A section on Special Programming followed and, similar to the daily operations section, this area demonstrated the variety of activities. The questions were designed to parse out what programming was coming from one organization or the other, and which were joint offerings. At Hemphill, book clubs and outreach for pre-school and school age children, knitting classes, and chess lessons are run by the library. ArtQuest programs include Intro to materials, Teen Art Studio, Storytime, Library Pals, Family Studio and Family Place, Studio Plus, and Art Discovery. Joint programs at Hemphill include Family Night, Family Place, Storytime, Teen Art Studio, and Family Studio.

Library programs at ImaginOn include Native Tongues (a teen poetry group) and Altered Book Workshops (a recycled art program where used books are turned into art). CTC programs include drama courses and theater productions. Joint programming at ImaginOn included Realm of Possibility, the creation of a national public service announcement for the Collaborative Summer Library Program (not an official program, this was done by four Charlotte teens using Studio i and other library resources), Harry Potter party (although one respondent noted that while it was part of the shared mission and capitalized on strengths of both, in some ways it was basically a library program,

with props and costumes from the theater), first anniversary of ImaginOn party, ensemble kids performing at library events and branches, exhibits, Christmas Bus, First Ward Elementary collaboration, Shakespeare Stealer, and the annual Teen Party.

Interviewees were then asked if the public is aware of the range of program offerings. Two ImaginOn respondents stated that the public either does not understand the variety of programming or that they are just starting to. One subject at ImaginOn stated that the public was aware of the range of offerings, but that they do not know who does what. In Greensboro, the general consensus was that most people, especially repeat visitors, had a pretty good understanding of what was available. One interviewee pointed out that the staff has done a good job of trying to get the word out.

When asked if programs benefit other branches of the library system, three out of five staff members noted indirect benefits such as being able to send patrons interested in art to the branch and acting as a catalyst that presents ideas, with other branches seeing the Hemphill initiatives and thinking that if they can do it, we can too. A direct benefit to other branches exists in the form of a Hemphill librarian who goes to the Central Library for an art and literacy program.

At ImaginOn, there seem to be more direct benefits to the branches. The investigator learned that this type of benefit was considered highly important during the planning stages. For example, the Education Coordinator makes kits that circulate to other branches, such as the fairy tale kits based off a Once Upon a Time exhibit. A future exhibit called Contraptions A-Z features contraptions shaped like letters. While some are very large and must remain at ImaginOn, others are more portable and will travel to those branches that are able to accommodate them. The performance company

brings programs and education to other branches. An additional direct benefit to other branches is the actual physical facility, since speakers go there and there is space for large board meetings.

Budget and Funding

The next section was on Budget and Funding. As was expected, there was a wide variety of responses. When asked how the branch is funded, Greensboro subjects pointed out that the library is taxpayer funded, sometimes calling this city funding or stating that the library budget is the primary source of funding. All subjects were familiar with the IMLS grant, and two people noted that there are also donations and funding from the original capital campaign. There was some confusion about what funding comes from Green Hill. Green Hill might pay the salary of the liaison, or that could come from the grant. Green Hill definitely pays the salaries of three Green Hill staff that also do some work at Hemphill. This may be how Green Hill matches the IMLS grant, something both organizations are obligated to do. Leah Tweel, with Mary Young's supervision, oversees how the IMLS grant money is allocated and also orders art supplies. According to one librarian, Ms. Tweel's salary and artist visits are two of the things paid for by the grant. The funding of an upcoming cultural festival was given as an example; the performers and food would be from the grant while the library would cover marketing, using library publishing resources. One staff member pointed out that up to this point pretty much anything that was related to the partnership was paid for by the grant. One exception was when the former branch manager would have some extra funds and offer to pay for something.

At ImaginOn, all subjects noted that the one source of funding is the county, for the library's money. Many people went into detail about how ImaginOn raised money, including the original \$28 million bond, with \$5 million for land. As prices went up, there was a budget shortfall, so PLCMC and CTC borrowed money from the county. Next, there was a program endowment of \$12 million and a private \$4 million endowment as special desired features turned out to cost more than originally planned. These endowments are paid out divided over multiple years, and the partners received funding jointly in prearranged proportions. The library wanted to immediately pay off its debt to the county, so by the time ImaginOn opened they could not purchase even small additional items, while the theater still had some money.

Respondents also discussed the division of the budget; the allocations of who pays for what was decided ahead of time in a lease and operating budget. ImaginOn has a \$1 million capital fund, and this is unique among library branches. ImaginOn administrators cannot touch this money for programming or collection, but as the building starts to wear down or they want to add something like a soundproof booth for music recording, they do already have that money. The children's theater pays for 50% of operating costs (significantly, the theater gets 50% of its funding through ticket sales, and the rest comes from a patrons' campaign, Arts Council grants, and wherever else they can find money), and shared initiatives (shared programming) are paid for equally by both organizations.

Continuing in the budgetary topic area, the interviewees at both libraries were asked what funding challenges they have faced in the past. At Hemphill Branch Library, almost everyone stated that up until the present, funding challenges have not

been an issue, due to the IMLS grant. One person did point out that the branch operated for nearly a year before the grant was approved, and that this was challenging.

Hemphill Branch Library definitely has a future funding challenge: the 3-year grant runs out this year and there is uncertainty about where funding will come from to continue the partnership. It was emphasized that the library administration is fully invested in the collaboration, and that Greensboro Public Library permanently designed the building to partner with an arts organization. The respondent who noted the former branch manager would sometimes offer available funds to cover something stated that using the grant was the easy way, and that otherwise there is a lot of paperwork and bureaucracy. Therefore, in the future they are going to have to be very careful in order to ensure fairness. When asked if they will apply for another grant, two subjects stated that it is not possible to apply for the same program twice. One respondent pointed out that Steve Sumerford and Green Hill are in the process of looking for alternate funding.

One interviewee, when asked what solutions they think would work, gave two options: one being that both institutions not make the partnership at Hemphill something extra that they do, but rather make it part of their operating budgets, thereby institutionalizing it. That way, when shortages occur, Hemphill does not look like a special program off to the side that would be easy to cut. The second solution would be an endowed fund, with the annual interest (approximately \$10-\$15,000 per year) spent on the partnership.

In Charlotte, ImaginOn experienced budget challenges during the building phase. When asked what funding challenges have existed so far, one respondent stated that they could always use more money; that shared staff does amazing things with what

is a shoestring budget, for the types of resources they provide, and they are so filled with ideas that they could do so much more with more funding. A few interviewees pointed out that one unexpected issue is ImaginOn's existence only as a building, not an entity. Therefore, if someone wants to make a donation, they must make it to either the library or the theater. ImaginOn does not operate on an IMLS grant like Hemphill, although they did receive an award in 2006. Additionally, they received a \$1 million Department of Commerce grant for the operation of Studio I in the Teen Loft. A few librarians discussed the future. One person pointed out that they are still collecting donated money from a few years ago and wondered what was going to happen after it is gone, five years from now, especially with a unique building like theirs. Another discussed the library's move toward revenue generation and grant writing. ImaginOn has not applied yet, but this respondent was very excited about moving in that direction, although a grant would have to go to either the library or the theater. This person pointed out that grants require extensive advanced planning for programs and activities, and she thought this would be good for the partnership. This echoes a comment from Hemphill, where it was noted that the two organizations wrote the grant together, and it forced the development of a 3-year plan with a budget and fostered a sense of ownership on both sides.

Staffing and Personnel

The next interview questions covered Staffing and Personnel. All ten respondents stressed the importance of a strong, balanced staff and the necessity of

good communication. Organizational charts are provided in Appendix 3, specifically see figs. 7 and 8.

At the top of ImaginOn are the CTC Board on the theater side, and Charles Brown (director), and Patrice Ebert (interim public services director) at the top of the library. Next at CTC is Bruce LaRowe, while Lois Kilkka is the library manager. These two work very closely together, and shared staff reports to them. Security and Maintenance are also shared, but, additionally, they report to Library Security and Maintenance. Theater production and education are only under Mr. LaRowe, while each library manager at ImaginOn reports to Ms. Kilkka. An ImaginOn organizational chart verified this information.

When asked about the pros and cons of this structure, two people pointed out the significance of the trust and communication between Mr. LaRowe and Ms. Kilkka, without which the structure might not work. All interviewees stated that the structure worked well for them. A few noted that in the original plan, there was an intermediary position, called the Partnership and Facility Manager, and that shared staff reported to this person. When that employee left, the position was not filled, and things work better now that shared staff report equally to the library manager and the theater director. People who described this history emphasized that the problems were not the fault of the employee, but of the nature and structure of the position. Another problem in the past was related to schedules; the library hours are different from those needed for theater performances. So in order to have security and maintenance staff available when needed, staggered schedules had to be designed. This person stated that ImaginOn is very fortunate to have so many good strong people as part of the shared

staff, who really need to think about the partnership constantly. There is a major need for a communication. One interviewee thought that at first ImaginOn staff tried to overdo it as they felt a need to prove themselves. This related to some negative press that was appearing in the local media at the time, about the funding problems and the name ImaginOn. Now that they have gotten more realistic about what resources are actually available, the partnership is really starting to come together.

At the Hemphill Branch in Greensboro, their normal organizational structure is temporarily different due to some open positions. Karen Favreau retired as branch manager in August 2007, so most staff currently report directly to Brigitte Blanton, head of personnel. One librarian has taken an unofficial leadership role inside Hemphill for the time being. At full staff, the library has about 14 people, but in addition to Karen Favreau, the desk manager recently retired. A part-time employee took that job, so there is also a part-time opening. Leah Tweel is the ArtQuest Liaison, and she reports to Mary Young (Assistant Executive Director of Green Hill) who in return reports to the Executive Director, Bill Baites. Leah Tweel is accountable to Steve Sumerford (Assistant Director of GPL and head of programming) on the library side.

When asked about the benefits and problems with the current organizational structure, one librarian noted that it works because it is traditional; it is what this person has always known. One person stated that the partnership structure worked well and that there was a good balance of responsibilities, and a harmony as what was once new has become commonplace. Excellent planning was cited as one thing that works well; the schedule and programming is set ahead of time and there is a good system for communicating it to everyone who works in the building. All staff is familiar with what

programs are going to be on a certain day. As for problems with the current structure, it was noted that sometimes the librarians get behind with their projects and day-to-day work. When the library opened, staff had to adjust to planning together. It was noted that while everything has worked very well so far, having the right person in the position of Green Hill liaison is crucial. One suggestion to increase the sense of dual ownership was to have a library person on the Green Hill hiring team for that position and a Green Hill person on the hiring team for Hemphill Branch Manager. However, at Greensboro Public Library, one of their policies when a librarian is hired is that that staff member is hired into the library system and can be moved where most needed. At Hemphill, however, there is a need for a specific person for their unique branch, someone with an interest in art.

When answering a later question about Goals and Mission, one person noted that there are differences in staff responsibility as the library staff have very clear-cut responsibilities with some room for flexibility. At Green Hill, all staff members are expected to assist in accomplishing every task. The subject was not saying this was a negative thing, just a difference.

Architecture

Architecture was the next topic. As mentioned earlier, both partnerships are located in unique buildings that were designed for the mission of the collaboration. In the Hemphill Branch Library, many staff listed the openness and lighting as their favorite things about the building. It was also described as colorful, welcoming, non-institutional, and, regarding the art studio and children's area, very child-friendly. Two

people cited the outside of the building as special, with the garden that includes an artistic sculpture especially since the library is located in a neighborhood without other art. Criticisms included a desire for more space (including more shelf space), a wish for telephones in more convenient locations, and that the studio is somewhat hidden without good signage. One person noted that there is only one way to access the garden (through the studio) and it is difficult to get the door unlocked. When the branch first opened, the roof leaked in the children's room but that has been fixed. Additionally, changing light bulbs is difficult due to the high ceilings, so maintenance waits until a few have burnt out before they bring in the equipment to change them. Lastly, one person wished that the gallery space was bigger and that the garden was more developed, possibly with a master gardener program. For images of the Hemphill Branch Library, see Appendix 3, figs. 1-3.

Similarly, at *ImaginOn* the feelings about the building were overwhelmingly positive, with a few relatively minor problems. Again, openness was cited as a positive, and a few interviewees pointed out that the building is "green" (*ImaginOn* was given a LEED silver rating by the U.S. Green Building Council). Intangibles like the energy of the building, that it is playful, the "wow" factor, and that it gives people ideas were all noted. There are no 90-degree angles in the building, and one staff member stated that it is moving and alive. This person also liked the fact that the two organizations are interconnected in the building, the theater is not on one side, with the library on the other.

The fact that the Teen Loft is developmentally appropriate for young adults, who use and enjoy the space, was also cited as a positive aspect of the building.

Suggested improvements included more signage for things like the Teen Loft and a way to get directly from the lobby to the Teen Loft. Restrooms were an often-mentioned issue; the second floor restrooms are in the Teen Loft, which has a 12-18 age restriction and the staff has a long walk to get to a bathroom. Another problem has already been remedied: originally the classrooms had a gap between the glass and the floor, but this was a problem in a classroom used for art activities because sound and objects would fall into the room below, which happens to be a Quiet Room. In response, those gaps were filled. Large columns and the placement of electrical outlets were two other issues. One person stated that, with the interconnectivity and open spaces, it is like living together, and everyone is constantly aware of each other. Theater activities (such as rehearsals and performances) tend to be closed-door happenings, but they sometimes let visitors peek at what is going on. A few people noted that the Story Lab is not used to its full potential yet.

Interviewees were next asked about the process of building design and who had input. In Charlotte, there was an architect from New York named Malcom Holzman from Holzman Moss, and later a local architect from Gantt Huberman Architects came in. Melanie Huggins, Bruce LaRowe, Alan Poindexter (theater artistic director), Jeff Weeks (theater technical director), Kathy Craven, librarians, a teen advisory group (for the Teen Loft), the core team were all cited. Mr. Holzman really loved the project and he wanted the building to have a story, and to stand out among taller buildings as Charlotte continues to grow. ImaginOn's building is quite eye-catching, and the names of both partners are on the glass entry doors. There are high ceilings, unique and appropriate furnishings. The children's Spangler Library is located on the first floor, as

is the box office. The Teen Loft is at the top of a long twisting ramp. See Appendix 3, figs. 4-6 for photographs of ImaginOn.

Patrick Deaton, who is a member of the Green Hill Board of Directors and who also designed the Central Branch of Greensboro Public Library, designed Hemphill Branch. Mr. Deaton is with the architecture firm J. Hyatt Hammond, and he met with an advisory committee staff from the Southwest branch and people with subject expertise, (in this case, the subject was art) for suggestions. Sandy Neerman had input, and staff members also did things like going to schools and having kids draw pictures of what they would like a library to look like and other types of focus groups.

When asked how much space is allocated to each organization at Hemphill, staff members stated that the studio, gallery, certain display spaces, and Leah Tweel's space are Green Hill domain, and that the rest is library space, although there is a give and take without much tension.

It is a little more complicated at ImaginOn, where there is a complex list about whose priority each space is, down to the closets. Theaters are theater priority, of course, but there are times that the library wants to use them. This brings up scheduling issues; by design the theater plans almost a year in advance, while the library does not. The boardroom is another area that both organizations like to use.

Goals and Mission

The next section focused on Goals and Mission. When asked what the goals and mission of ImaginOn are, almost everyone stated it was bringing stories to life, which is an abbreviated version of their mission statement. One person stated that the goal was

to get people excited about stories and reading in every form, and another stated that ImaginOn would like to be a preferred destination for families and children. When asked specifically about the goals of the PLCMC, information and accessibility, the library mission statement: expanding minds, empowering individuals, and enriching the community; to be a flagship for children and teen programs; literacy; and Project 2010. This last goal refers to PLCMC's quest to be America's best public library by 2010. Goals of the Children's Theater of Charlotte include reaching a diverse audience, more partnerships with PLCMC (partnership goals are actually part of their written five-year plan), and the mission statement of enriching lives of young people age 3-18 of all cultures through theater and educational experiences of the highest quality. Shared goals include a diverse audience and, according to one respondent, of ImaginOn becoming a regional source for theater and library professional development; education, community access and involvement, opening people's minds to new ways of seeing, customer service, communication, and literacy.

When asked about differing goals and how these are resolved, more than one interviewee pointed out that the library is here to serve everyone, while the theater has a narrow focus on the arts and young people age 3-18. Additionally, the library has funding from the county, while the theater programs have a fee. Notably, the theater is not obligated to abide by the Library Bill of Rights and there are different organizational structures. Two methods of resolution were offered; communication and the fact that ImaginOn is a third entity, with a third unique mission.

Regarding the goals and mission of the Hemphill Branch Library, the key word was community. The library is community-based, bringing information and resources

that the community needs (such as books, databases, and the Arts), and not telling the public what they want but providing what they ask for. Hemphill Branch Library provides enrichment in multiple areas of life and strives to reflect the diversity of their community. Other subjects cited the mission statement and serving the community through art and literacy, especially early literacy. The goals of the public library included meeting the needs of the community, supporting literacy of all types, and providing enrichment in all areas of life. When asked about the goals and mission of Green Hill, respondents noted the “ArtQuest Way,” which, as noted earlier, refers to art as a process, the significance of exploring with materials, and the importance of nurturing creativity as a vital part of early childhood. Green Hill champions North Carolina arts and artists; it also wants to further develop an audience for art. One person noted Green Hill’s emphasis on enriching peoples’ lives with art.

Shared goals at the Hemphill Branch Library tended to focus on outreach. This was articulated as reaching out to those who are unaware, reaching audiences, and providing experiences and information for community growth. Another shared goal was reflecting diversity. Differing goals and how they are resolved included the fact that the library promotes literacy and technology more than ArtQuest and that Green Hill seeks to educate in a different way than the library. Since staff from the library and the arts organization are both located in the branch, these differences resolve themselves without difficulty. The ArtQuest Way is not in opposition to the library way of doing things, rather, the different way of viewing art/craft creation where ArtQuest focuses on the process rather than the finished product has been worked through and now there is a nice meld.

Collection

When time allowed, some subjects were asked questions related to the collection at the branch. At both libraries, the collection has some ties to the collaboration.

At Hemphill, the collection is stronger in the arts area with an emphasis on parent/teacher art resources and an early literacy children's focus. The staff of Green Hill does have some input into collection development. They helped with the original parent-teacher resource area. Now, Ms. Tweel can put in a request for materials that would help support a specific program.

The collection at ImaginOn is unique in that it has separated children's and Teen/YA collections and lacks an adult collection (although adult books of interest to young adults are in that collection). It has a small reference collection with more teen magazines, graphic novel, and A/V materials than the average library. Additionally, it features a script library. The CTC helped develop the core collections (especially scripts and the parent-teacher resources that relate to learning through dramatic play) and are currently assisting in the collection of more monologue books.

Evaluation

Some interviewees were asked questions about evaluation at their institutions. Assessment takes place at multiple points in both libraries.

In Charlotte, parents and caregivers are surveyed about the impact of preschool literacy programs. Students involved in the First Ward program go through pre- and post-testing, and a touch screen questionnaire for the public is in the works. There are traditional annual reports, and staff performance is assessed verbally every six months,

and on paper annually. Big teen program events feature anonymous surveys for staff and participants. Informal evaluation takes place through meaningful dialogue with teens, according to one respondent. When the theater developed their five-year plan, an outside consultant evaluated the collaboration. One employee thought that evaluation takes place periodically and in a relatively fragmented manner and they would like to see more focus groups and constructive response to negative criticism.

In Greensboro, outcome-based evaluation is required for the IMLS grant, including asking parents how a program has resulted in change. The collaboration was evaluated during the first year via anonymous employee surveys with informal statements about how staff thought things were going. Staff performance is evaluated in traditional ways with manager assessment based on individual work plans. There are special program evaluations including PLA's six reading readiness indicators. In that case, librarians keep track of when a certain indicator was included or addressed in a program. Anecdotal accounts and photographs are collected. Additionally, attendance tells them how they did at marketing, how much demand there was, and what adjustments should be made according to one respondent.

Discussion

The results point to many recommendations for libraries engaged in or considering unique library partnerships. This section will discuss collection development, budget disparities, evaluation and assessment, funding, planning and growth, organizational structure, and architecture.

Both ImaginOn and Hemphill feature collections strong in their specialized focus area. Greensboro Public Library has centralized ordering, and PLCMC is currently moving towards a floating or shared collection where a centralized collection development department makes selection decisions and the books are checked out from a branch and then remain at the branch to which they are returned. A floating collection has unique implications for ImaginOn because, as one respondent noted, it tends to be a destination library. For example, a family may heavily use their neighborhood library, and then once every few months make a trip to ImaginOn. The books they check out there will almost always be returned at their local public library, and this if this is the normal usage pattern ImaginOn's collection may be depleted. At Hemphill and other branches, communication with the selecting department is crucial to ensure a collection strong in the desired areas. ImaginOn must vigilantly track their collection to see how floating works. Also related to collection, both non-library partners had some input into collection, and this seems like an essential way of utilizing the unique strengths of collaboration and of fostering a sense of joint ownership.

For the organizational structure, it appears that library/non-profit partnerships should consider a shared staff system like that of ImaginOn. This type of system is efficient for many reasons. The shared staff must, by definition, be loyal and

accountable to both partners (although their paycheck is technically from the library).

While separate organizations always have their own benchmarks and goals to meet, the shared staff works to see what the collaboration can create together. Unfortunately, a shared staff element may not be possible at a small branch like Hemphill. Leah Tweel's position as a liaison between Green Hill Center for NC Art and the public library works because, although she is a Green Hill employee, she spends nearly all her time at Hemphill. As noted in the results section, her role is indicative of the importance of getting the right people for the job. This is necessary for any unique library partnership, because staff must understand the mission of the collaboration. A library employee at either of the institutions studied here who did not have an enthusiasm for theater or art would not be able to help the branch reach its unique goals. Of utmost importance to any type of partnership or collaboration is communication at every staff level.

ImaginOn has built administrative communication into the organizational structure, with the relationship between the theater director and library manager, and this is an ideal plan.

Funding and budgeting are a major challenge for partnerships. Libraries considering collaborations should consider grants as a source of funding, at least for start-up. They should have a plan for continued funding after the grant expires. Grant writing requires that organizations layout their project plan for years into the future, which is a useful exercise. When applying for grants, write the application with as many people from both sides of the collaboration as is feasible. This helps with the goal of joint ownership and staff buy-in to the idea of the partnership. One funding issue that neither ImaginOn or Hemphill was able to foresee was difficulties with

donations. Since the partnerships are not legal entities, donations must go to either the non-profit or the library. Another funding issue to consider is the differences between where the two organizations get their money, and the implications of this for programming. A non-profit organization needs to charge for programs since they do not receive county funding. Lastly, both partners should officially put the collaboration into their budgets, so it does not appear to be a special project that can be eliminated when funding is running low.

The initial planning process is integral to the future success of the partnership. Leadership figures that are visionary, creative, and committed are necessary. Similar to grant writing, many players with varied strengths should be involved in the planning and decision-making. This will increase loyalty and buy-in, and avoid later delays. For example, one respondent from ImaginOn noted that many members of the core team were from the programming side of things, and that they did not consider building realities and safety the way an operations or architecture person might. Key leaders may move on (for example, Melanie Huggins is now director of St. Paul Public Library, Bob Cannon is director of the Broward County Public Library, and both Jenny Moore and Karen Favreau have moved on from their positions in Greensboro) and you need enough people to sustain and believe in the project. This also relates to the importance of a story, because it seems important that people are quickly able to relate and understand institutional history. After the initial period needed for staff to adjust expectations to realities and become comfortable with near constant communication, partners should begin designing growth opportunities. Special programming that originates jointly rather than one partner assisting in the other's projects is one way this

can happen. Additionally, the partnership should try to reach out to other branches (like ImaginOn's kits) and audiences (some respondents at Hemphill expressed an interest in developing arts programming for adults), and grant writing. Another example of this continued growth is ImaginOn's move toward unified visitor services (so anyone who walks through the door is able to find a good experience). Additionally, a few ImaginOn interviewees are hoping to create an improved joint internship program.

Regarding architectural recommendations, unique partnerships should exist in a building designed for that collaboration. ImaginOn's "wow" factor helps generate excitement in the community, and its theater and Teen Loft are integral to its mission. Hemphill's gallery, studio and children's area support its melding of art and literacy goals, and the garden with its eye-catching sculpture bring something unique to the neighborhood. A respondent from the Greensboro Public Library noted that it is always good to know what you are going to be doing before you design the building. The opposite situation existed at another branch, where library administrators did not know what type of programming they would have as the facility was built, and later a few changes had to be made.

Evaluation and assessment are important because they help justify the collaboration's existence to staff members, the public, both organizations, and funding agencies. Besides proving the benefits of the institutions, it helps find areas for improvement. Programs, staff performance, and the partnership itself should be evaluated, hopefully in a uniform, non-fragmented manner.

Conclusion

In conclusion, libraries looking for innovative ways of providing resources should consider partnering with other types of non-profit organizations in their community. ImaginOn and Hemphill are two successful examples. Recommendations on design, improvement, and maintenance of successful partnerships can be drawn from research on these unique collaborations.

Further research on this topic could look at similar partnerships such as those mentioned in Florida, Tennessee, and North Dakota. These collaborations may not come as close to establishing new partnership entities as Hemphill and ImaginOn but may still have valuable lessons to share. Users and additional staff from Charlotte and Greensboro could provide further insight into the value of the collaborative institutions there. Further, continued observation of ImaginOn and Hemphill could demonstrate what methods are effective for maintaining and growing collaborations in unique joint-use facilities.

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Appendix 1: Interview Questions

Background and History

1. What is the background/history of this institution?
 - a. Why was it developed?
2. Was there a library here before? Nearby?
3. Who were the key players in the development of this institution?
4. What do you think their motives were?
5. Is the local public library system engaged in other partnerships?
6. If yes, can you describe those partnerships?

Day-to-Day Operations

1. Describe a typical day at this institution.
2. How do you spend your time on a typical day? Where? Doing what activities?
3. Are you affiliated more with either the library or the art/theater institution?
4. Does the public recognize that this is a partnership institution?
 - a. Do you think it matters whether or not they know the organizational structure?

Special Programming

1. What special programs are offered by this institution?
2. Which come from the art/theater area, and which generate from the library?
3. Which programs are truly partnership offerings?
4. Do you think the public understands the range of offerings here?
5. Do other branches benefit from special programming generated by this branch?

Budget and Funding

1. How is this branch funded?
2. What funding challenges have faced this branch in the past?
3. What present and future funding challenges exist, in your opinion?
4. What is your understanding of how the budget is divided and managed?
5. Who pays for specific things (publicity for special programming, materials, books)?
 - a. How are these allocations decided?
 - b. Are there any budget shortages?
 - c. If yes, what suggestions do you have for solving them? Are there solutions that have worked in the past?
6. Does the partnership receive funding from an Institute of Museum and Library Services (IMLS) grant?
 - a. If yes, when was that grant received?
 - b. When does it expire?
 - c. Will the branch apply for another grant, or look for other funding sources?

Staffing and Personnel

1. Describe the personnel and organizational structure of this branch
 - a. Who works here?
 - b. Who reports to who?
 - c. What works well about this structure?
 - d. Anything that doesn't work well?

Architecture and Facilities

1. What do you like best about this building?
2. Anything you dislike?
3. What is your understanding of how this building was designed? Who had input?
4. How much space allocated to each organization, or all shared spaces?

Goals and Mission

1. What are the goals and mission of this branch?
2. What do you think the goals and mission of the public library are?
3. The art/theater organization?
4. What goals do they share, and where do they diverge?
5. How are differing missions resolved, or isn't this an issue.

Collection

1. Describe the collection at this branch, to the best of your knowledge
2. Is it different from that at other branches?
3. Does the art/theater org have input into collection development?

Miscellaneous

1. How is performance (success of programs/branch design/etc) evaluated at this branch?
 - a. Statistics? Surveys?
 - b. Who is responsible for such (if any) evaluation?
 - c. How is the success of programs assessed?
2. Is this branch focused on a specific segment of the population (for example, children)?

Appendix 2: E-mail Scripts

Recruitment Script

Dear Mr./Mrs. ____:

You are receiving this email because as a (job title/position) you have first-hand knowledge of (Greensboro's Hemphill Branch or Charlotte's ImaginOn). I am conducting a comparative study of two public libraries, in an attempt to identify best practices for unique library partnerships, and your assistance would be very helpful. Please let me know if you would be willing to participate in a one hour face-to-face interview with me regarding the operation of (Hemphill/ImaginOn), to be scheduled at your convenience. This research will be published in a master's paper at UNC-Chapel Hill's School of Information and Library Science. If you have questions regarding this research, please feel free to contact me via email, or by phone at (202)297-3518. Alternatively, you may contact my faculty advisor, Dr. Barbara Moran, at moran@ils.unc.edu.

Thank you for your time and consideration,

Kate Murphy

Gaining Permission E-mail Script

Dear Mr./Mrs. ____:

Thank you for agreeing to participate in my study of Hemphill and ImaginOn. If you know of other appropriate subjects, please get their permission to give me their contact information. If they agree, please let me know their names and e-mail addresses. I will then send them the same e-mail you received regarding my research.

Thank you,

Kate Murphy

Appendix 3: Figures



Fig. 1. Hemphill Branch Library-Exterior. Image courtesy of Hemphill Branch Library.



Fig. 2. Hemphill Branch Library - Interior: Children's Area.
J. Hyatt Hammond Associates. 7 November 2007 <<http://www.jhyatthammond.com>>.



Fig. 3. Hemphill Branch Library – Interior.
J. Hyatt Hammond Associates. 7 November 2007 < <http://www.jhyatthammond.com> >.



Fig. 4. Exterior of ImaginOn. ImaginOn: The Joe and Joan Martin Center. Holzman Moss Architecture. 12 November 2007 <http://www.holzmanmoss.com/imaginon.html>



Fig. 5. Interior of ImaginOn. Photograph from ImaginOn slideshow available at <http://www.slideshare.net/lkilkka/imaginon-at-bofa-conference-stockholm-5907>.

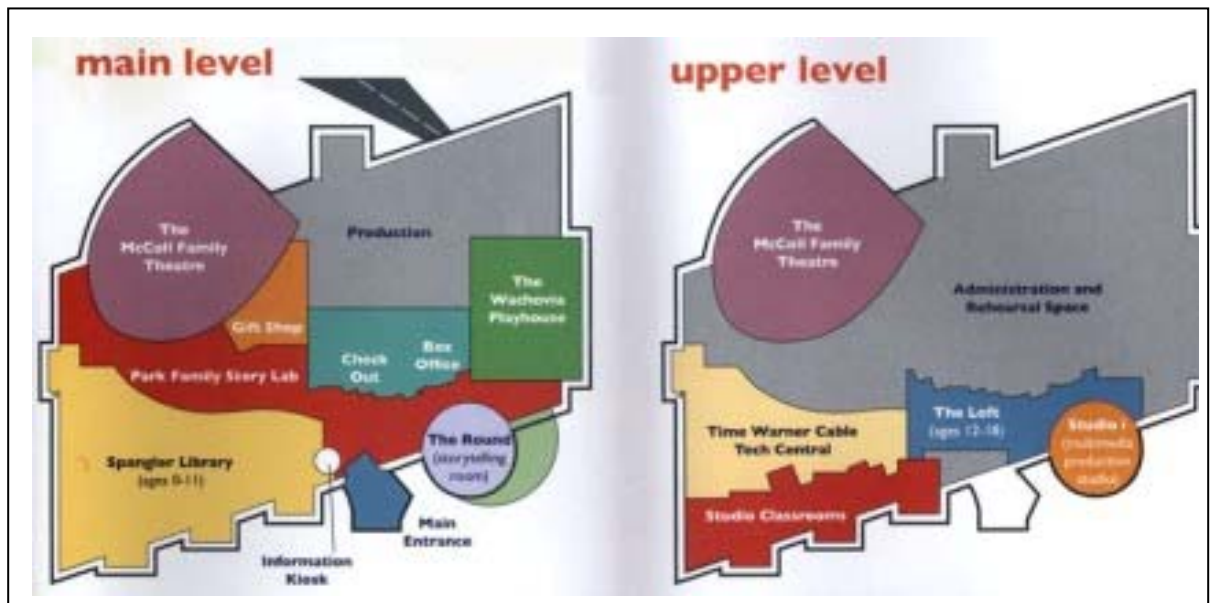


Fig. 6. Map of ImaginOn interior.
Planning Your Visit. Charlotte: PLCMC and Children's Theatre of Charlotte.

ImaginOn June 2006

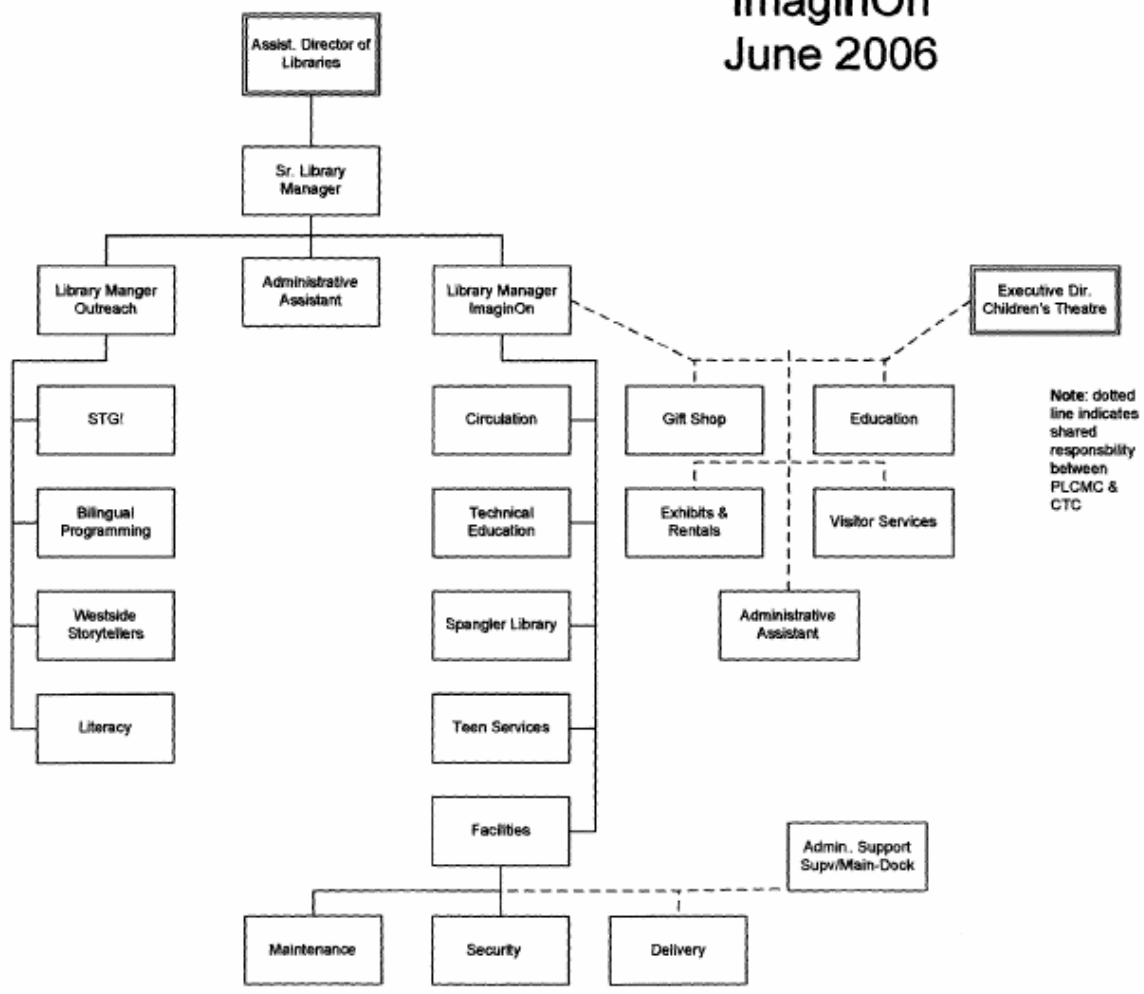


Fig. 7. ImaginOn Organizational Chart, courtesy of ImaginOn.

Organizational Chart : Hemphill Branch Library

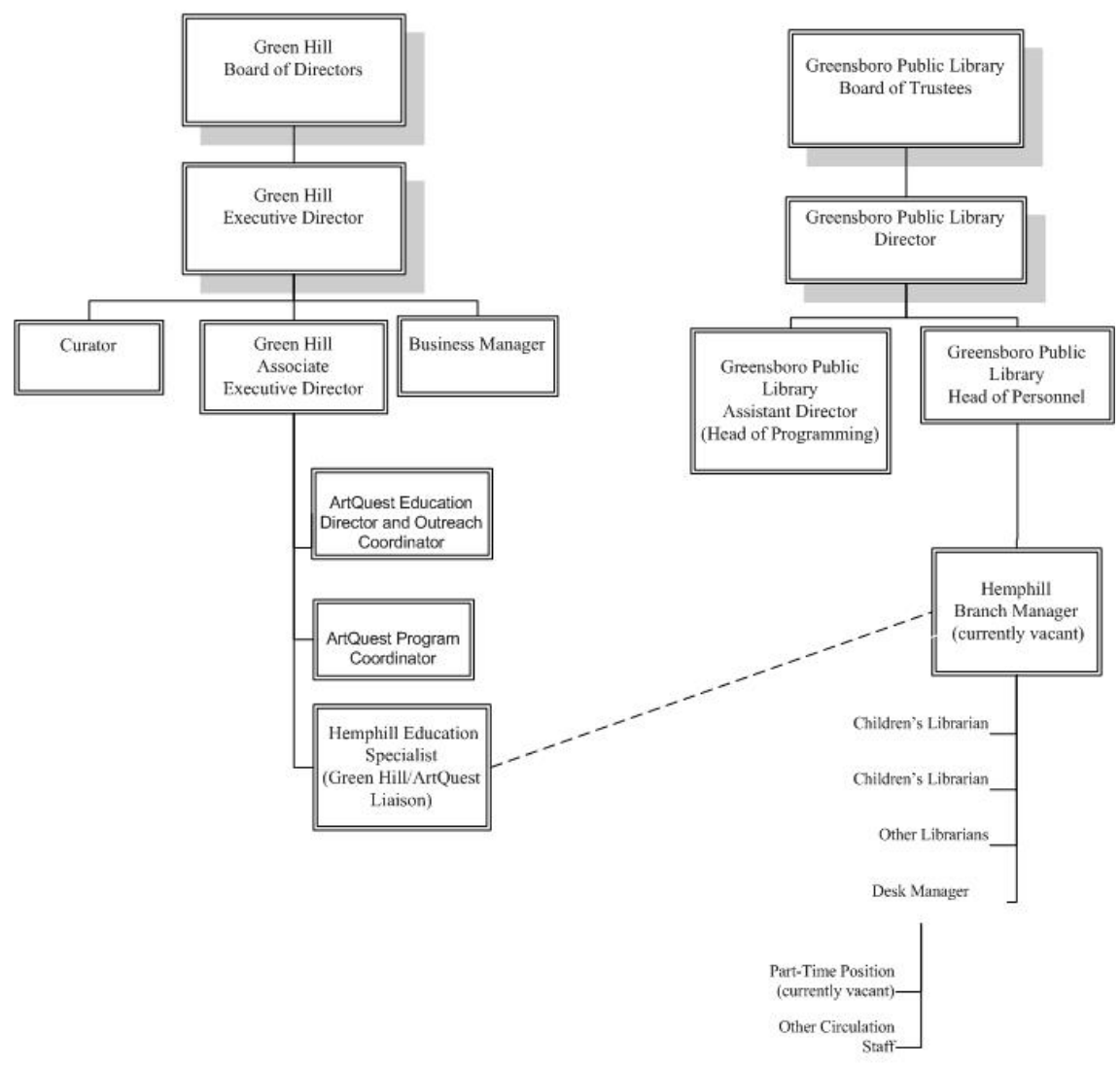


Fig. 8. Hemphill Organization Chart, created by the author.