INDIANA

LIBRARIES

CONTENTS

@ YOUR LIBRARY: PUBLIC RELATIONS AND MORE AT INDIANA LIBRARIES

by Michele C. Russo, Guest Editor,
Indiana University South Bend

ot so many years ago, public relations in libraries often consisted of no more than an occasional program or a few flyers and newsletters describing library services. These activities principally took place in public libraries. Academic libraries might host an event, but the focus was primarily on fundraising, not on marketing their services. Neither did school nor special librarians feel the need to promote the library to their constituencies. Those were the days when librarians took for granted that everyone knew and understood the value of what we had to offer. We were *the* source for information; people needed us; and we didn't need to get involved with the perceived "messiness" of public relations.

Much has changed in recent years. We find ourselves competing with other agencies or departments for scarce resources. Many of our publics perceive that the Internet and the mega-bookstores are better places to find the information that they need. We find ourselves having to defend our very existence – something that was almost unheard of just a decade ago. We still have much to offer; indeed, we have more to offer than ever before. But we need to get the word out to draw people into our doors. To learn how we can better do this, more librarians have been turning to the field of public relations for help.

What exactly is public relations (PR) and how does it fit into libraries? One definition of PR is that it is "the business of trying to convince the public to have an understanding for and goodwill toward a person, firm, or institution."[1] Another states, "Public relations is a distinctive management function which helps establish and maintain mutual lines of communication, understanding, acceptance, and cooperation between an organization and its publics...."[2] These definitions should help relieve the concern of some who might have connected PR to manipulation or the selling of products. Instead, PR is a positive activity that assists librarians in doing our jobs of opening the world of knowledge "by helping us bring together publics, collections, and services."[3] It helps us build support and promote our services and resources. If decision makers truly know what we do, and if they know that

their constituencies value the library, then they will have a harder time reducing our budgets too quickly.

Public relations is also deeply intertwined with advocacy, marketing, communications, and development. It's almost impossible to be involved with any one of these activities without also affecting the others. They all work together to further the vital work of librarians.

In April 2001, the American Library Association officially launched its Campaign for American Libraries with its "@ your library™" brand. The external goals of this campaign include an increased visibility of libraries in a positive context; a renewed energy to the promotion of libraries and librarians; and increased library usage and funding. The key messages of the campaign are "libraries are changing and dynamic places; libraries are places of opportunity; and libraries bring you the world."[4] As you will soon discover, there are an extraordinary number of innovative ways of getting these messages out.

This issue of *Indiana Libraries* is devoted to public relations activities happening around the state. Libraries of all types and sizes have found ways to tell their stories and to gain the understanding and goodwill from their constituencies. The ideas presented in these pages clearly demonstrate that Indiana librarians are creative, resourceful, and thoughtful in the ways that they approach PR.

Our first three articles provide information about some of the basics of PR work: working with the media, marketing, and programming. Using her five years of experience working for a suburban Chicago newspaper, **Linda Swisher** writes about how to effectively work with the media and includes information such as how to write press releases and public service announcements, how to submit photos, and how to get the best coverage possible. **Beth Smiertana** discusses how she markets the Carmel Public Library, primarily through a variety of publications aimed at different target groups, as well as through the formation of partnerships with organizations such as the Chamber of Commerce. She also emphasizes the importance of evaluating all that

you do for effectiveness. The ins and outs of programming are covered in the article by **Michelle Crowe** who strongly believes that programming is the best form of public relations.

Lissa Krull introduces the concept of branding with a broader interpretation than many may have heard before. After a discussion on the benefits of branding, she stresses the importance of living your brand so that anyone walking into the library experiences the excellent services that you tout in your mission statement.

Creativity is the key for reviving a very small public library. **Stanley Campbell** describes the actions that he has taken to increase the average attendance from 75 patrons per month to over 900 at the Poseyville Carnegie Public Library. On the other end of the spectrum, **Eric Bartheld** is responsible for publicizing the services and resources of one of the largest academic libraries in the country at Indiana University Bloomington. Know your audience, plan your work carefully, and market "a look" are all themes that work well no matter what type of library you're in.

Reaching out in different ways to various special populations within your constituency is an important and highly effective PR strategy. **Marie Albertson** writes a touching story about an Indiana State Library program which helps prisoners stay a part of their children's lives through reading. Incarcerated mothers and fathers can be taped reading a story to their children, thus providing a link which otherwise would be lost to these separated families.

Several of the authors in this issue talk about the importance of good public relations starting internally. **Susie Cleaver** discusses the Mishawaka-Penn-Harris Public Library's understanding of this through their program of offering college scholarships to qualifying pages. Undoubtedly, the young adults who receive these scholarships will become life-long library supporters.

Joyce Welkie describes outreach to children through painted floor-to-ceiling windows in the Plainfield-Guilford Township Public Library. The artwork changes with the seasons or to announce upcoming programs. This article will make all wish that we would have such talent on our staffs!

School librarians are particularly facing the threats of cutbacks. **Janella Knieren** states in her article that "marketing a library/media center and its programs is more than just good public relations – it's our survival." If you can relate to this, then you will welcome the dozens of ideas that Knieren has on how to promote your library.

Patrons with disabilities often are not aware of library services designed especially for them. When the Indiana State University Library realized this, their public relations team got involved. **Carol Jinbo** and **Jean Flak** describe the steps the Library took and the partnerships that they formed with various agencies on-campus and within the community to raise awareness and to become a pro-active leader on campus concerning disability issues.

Jo Ann Byers writes about two special services the Warsaw Public Library provides for senior citizens who are unable to come to the Library. In addition to the more familiar homebound services, the Library staff visits elder-care facilities to read and provide other activities for their residents.

Donors are also a special population who cannot be ignored in our outreach efforts. **Katharina Blackstead** from the University of Notre Dame, discusses the strong link between stewardship and public relations as she describes the various components of the stewardship program at Notre Dame.

Having fun is one excellent way to promote the library to returning college students. **Carol Evans** describes the library fair that she and her colleagues held for students last fall at Indiana State University. Provide food, games, and prizes and they *will* venture inside your doors and discover all that you have to offer.

Our last article is an annotated bibliography compiled by **Nancy Colborn**. She provides citations to books, journals, and websites that can help those new to the field of PR librarianship or those who just need to be renewed.

I want to thank all those who contributed to this issue for sharing their wealth of ideas. It would be tempting for readers to only concentrate on the articles that pertain to their type and size of library. I would urge you, however, to read through all the articles. Most of the ideas can easily be adapted for different types of libraries and for different constituencies. While no one will have the time to implement all of the suggestions found in these pages, no one should ever run out of ideas. Libraries have too much to value to our communities to be overlooked. It's important to get the word out– It's all happening @ your library!

NOTES

[1]   Lisa A. Wolfe. *Library Public Relations, Promotions, and Communications: a How-To-Do-It Manual.* NY: Neal-Schuman Publishers, 1997, p 8.

[2]   Rex F. Harlow, " Building a Public Relations Definition," *Public Relations Review* 2 (Winter 1976): 36.
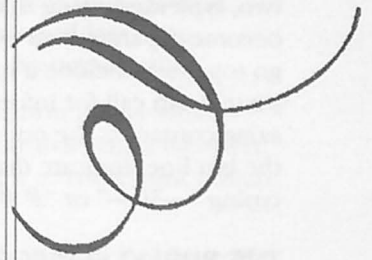
[3]   Anne F. Roberts and Susan Griswold Blandy. *Public Relations for Librarians.* Englewood, Colo.: Libraries Unlimited, Inc., 1989, p. 3.

[4]   "Key Messages," *ALA @ Your Library: The Campaign for America's Libraries.* Available online from https://cs.ala.org/@yourlibrary/keymessages.cfm.

For further information, contact Michele Russo at mrusso@iusb.edu.

H ave you ever read a newspaper and wondered how the advertisements fit next to the stories? Have you watched television and thought, "How do they sandwich the commercials between the shows?" Surprise No. 1: advertising drives the media. News is written to fit around advertising.

Have you ever been upset at something appearing in the paper or on television, and threatened to pull your subscription, or change the channel? Surely the media outlet won't want to lose you! Surprise No. 2: publishers hate to lose subscribers, and station managers hate to lose viewers, but their bottom line isn't affected until they lose advertisers.

If you call a newspaper to "place an ad," you'll be transferred to the advertising department. Surprise No. 3: your event may run for free, if you submit a media release.

ADS VS. MEDIA RELEASES

Know the difference between an advertisement and a media release. Ads are paid spaces — inches of space in print media (newspapers or magazines), or blocks of time in broadcast media (radio or television). Buying an ad guarantees its appearance. You might be able to request that your ads run at certain times, or on certain pages.

Ads aren't always expensive. Many papers fill empty space with "filler" ads from the American Cancer Society or other nonprofits. Will the paper use a filler ad on the library? Your paper may run free public service ads, or "random" ads placed at its convenience, but costing substantially less than the regular price. The paper may publish a special section, or "tab," where you provide content, while the paper sells ads to businesses to cover the cost.

Although media releases are published for free, there is no guarantee when, or where, or if the news will appear at all. If that's so, why use media releases? Three main reasons are:

- Price. The only cost is postage. More outlets now accept releases sent electronically.

- Perception. Readers feel that ads are solicitations, whereas any typed copy is "news."

- Publishing process. Reporters and editors get story ideas from releases, but they may not see an ad until after the paper is published.

WRITING THE MEDIA RELEASE

The media (or news) release has an accepted format: it is always typed (handwritten releases look amateurish), double-spaced (to leave room for editor's marks), on 8½-by-11-inch paper (smaller sizes are easily misplaced). Begin with the name and phone number of the library employee whom the media may contact for information or clarification.

Type "For immediate release" unless you want the news "embargoed" until a certain date. If the winners of a contest will be announced at an Aug. 30 dinner, your release lists the winners but instead of "For immediate release," you say, "Please embargo until Aug. 31."

After the words "For immediate release," add "in all zones" if your paper publishes several editions and has arbitrarily divided the geographic area it covers into "zones." "Zoning" is frustrating if your library system and lecture series span more than one zone. If Anytown is in Zone 1, a lecture at the Anytown branch runs only in Zone 1 editions. If the next lecture in the series is at the Smithville branch, which is in Zone 2, the notice may run only in Zone 2. It's hard to build attendance when the series is not publicized in each edition.

Write the media release as an "inverted pyramid." Pertinent facts are placed near the top, so the story can be cut from the bottom up without losing important information. Your "lead" or summary sentence should entice the editor into reading the release. Mention the "five Ws" (who, what, where, when, why) and an H (how, or how much). Include instructions. Must readers or listeners register, pay a fee, dress comfortably, bring paper and pen, or use the west door? Avoid library jargon, or superlatives such as "unique" (few events are unique), and explain unfamiliar terms or acronyms.

If the release continues to a second page, type "more" at the bottom of page one. At the top of page two, type identifying information so that if pages become separated, an editor can figure out what pages go together. Include a name or phone number that people can call for information. (This is not always the same contact as the one at the top of the release.) After the last line, indicate that the release has ended by typing "—30—" or "# # #".

THE PUBLIC SERVICE ANNOUNCEMENT

A Public Service Announcement (PSA) is written in a conversational tone to fit in a particular block of air time, e.g., 30 seconds. A PSA is sent to a station's public service or public affairs director to be used on a community calendar. You may have to submit your own videotape. Some cable stations use a scrolling marquee, and you must submit your news on a form comprised of a grid of little boxes.

SUBMITTING THE MEDIA RELEASE

Releases are usually mailed. Some outlets now accept e-mail. Ask the editor. If an editor can copy and paste news into his files, it saves time and there is less chance of error.

Type once, send twice. Structure a release for both postal and electronic mail. Type the release on library letterhead, and again include the library's name, address and phone number in the body of the release. Save the file. Copy and paste the release as straight text into the body of the e-mail. The paper may be unable to open your attachment. Include your e-mail signature: name, title, e-mail address, library name, address, phone number, and URL.

If you want media coverage for your event, note this in large letters at the top of your release, or call the editor several weeks in advance. Don't come to the paper without an appointment, as the editor may be on deadline. Unlike baseball relief pitchers in the bullpen, reporters and photographers are not waiting to be called upon. Since they don't usually travel together, a photographer and reporter may visit your library at different times. Reporters may interview you over the telephone, rather than in person. Even if a news editor makes a photo assignment, a photo editor schedules the photo staff and decides which assignments to shoot. Assignments may be killed for evenings, weekends, elections, sporting events, or breaking news stories. At a small paper, one person may be both the reporter and photographer.

Do not ask a reporter, editor or photographer to: show you the story or photos before publication (it's usually against policy); tell you when the story/photo will run (they may not know; and a story can be "bumped" to a later date, or killed altogether); call you when the story/photo will run (you must search the paper); send you copies of the story/photo (if it's a front-page story, they may give you a few copies; otherwise, expect to pay); and rerun the entire story if they err (they should run a correction, although most people won't read it).

SUBMITTING PHOTOS

The media may use your photos, especially at a small paper with limited staff. Look at your paper to see how photos are used. Most photos are horizontal. Your photo should contain only four or five people, rather than a "group shot." Photograph the subjects doing something, rather than standing in a row. Compose your photo so that it is "tight" (from the head to the shoulders or waist) rather than from head to toe, which is an image too small to be legible in print. Make sure all faces are visible. Don't place subjects in front of a mirror or a loud wallpaper, or so the flagpole appears to be coming out of the top of the subject's head.

Avoid using traditional Polaroid photos, as they are too dark to reproduce well. If the photo is a good one, make copies from the film negative or photo disk.

Black and white prints were the norm, but color prints are usually acceptable. Ask if your paper accepts e-mail photo attachments. Does it require a particular file format, such as .eps (encapsulated postscript) or .jpg (Joint Photographic Experts Group)? Note in the subject line your library's name (not just "library news"), and if photos are attached.

If including photos, write captions. Identify people from left to right, top row and bottom row, standing and seated, clockwise from top, etc. Describe what your subjects are doing, or why they are being photographed. Either type the caption on a label and affix to the back of the photo, or use double-stick tape to attach the photo to letterhead on which you've written a caption. Don't write on the front or back of a photo; indentations render it useless. If e-mailing photos, captions should refer to a photo's file name: "Caption for Library1.jpg: Left to right, Library director, Jane Doe, greets the visiting Senator Sam Smith."

Use your subject's complete name ("Jane Doe," not "Mrs. John Doe.") and town of residence. Earlier we mentioned "zoning." The paper for which I worked had 25 editions covering 60 communities, and divided into five geographic zones. Releases or photos whose subjects represented three or more zones were more likely to be published in all editions.

Editors like "art." If you have no photo, send your library's logo on a glossy "ad slick," stationery, a brochure, or disk. Many papers use logos, and may keep them on file.

Obtain signed releases of people you photograph. Many newspapers don't bother with releases, but your library could be liable if the photos show wards of the state; or if the patron is involved in a custody battle or abuse case. Can you combine the consent to photograph into the program registration? Post signs informing people that they may be photographed.

THE MEDIA KIT

A media kit is a double-pocket folder of material that you give to editors or reporters. You can mail kits annually, or use them to publicize special events. If publicizing a grand opening or centennial, have kits on hand for media who attend in person.

A media kit's design and content depend on your budget. The double-pocket folder can be glossy and imprinted with your logo; or plain, with a label of your name or logo. The kit usually comprises a folder, media release, fact sheet (answering who, what, when, where, why and how as brief bullet points), biography (if the release is about a speaker or staff member), backgrounder (one- or two-page history of the library or the event), "art" (a photo or your logo), printed matter (your newsletters or brochures), previous articles about the library, speaker, or event (photocopies should include the newspaper's name and publication date), your business card (most folder pockets have die cuts to insert cards) or a rotary file card (on plastic, or created on your computer, using several headings: INFORMATION, LIBRARY, ANYTOWN LIBRARY, LOCAL HISTORY, etc.). Creating the contents of your kit on computer makes it easy to update individual pieces. Save postage with an online media kit. The Family History Library of the Church of Jesus Christ of Latter-day Saints offers downloadable story, photo and graphic packages on its Web site.

YOUR MEDIA LIST

Does your library have a media list? If not, write down every newspaper, magazine, newsletter, radio and television station you and your patrons might use. Include local media serving religion, labor, business, seniors, ethnic groups, or local colleges. Include Web sites of your city or county, a community calendar, the convention and visitors bureau, local genealogical or historical societies, or any site that posts your information. Note the address, phone, fax, URL, and names of editors, reporters, or station managers who handle your news. For print media, include the title and frequency of publication. For broadcast media, include call letters, channel, and format. While an oldies music station may not have local programs, a news or talk station may offer several opportunities.

Keep your media list current, noting changes in deadlines, policies, call letters or formats (the talk station may have switched to rock music). Editors and reporters change frequently, so you may use a title rather than the person's name. It's better to send a release to "Lifestyles Editor" than to address it to someone who is no longer with the organization.

Unless your newspaper or station is very small, send a release to each department that might mention your event. Don't expect an editor to route your release to several people.

Features and lifestyle editors or reporters do stories on volunteers, National Library Week, books and entertainment, and how social issues or national trends are viewed locally. News editors receive releases of library board meetings, financial matters, or Internet policy. Send news of your gardening lecture to the home and garden editor; your financial seminar to the business editor; your e-book collection to the technology editor. Send your calendar to the photo editor, who may cover your event as a "stand-alone," not as part of a story.

DEADLINES AND BEST TIMES

Work backward from the date of your event to determine when to submit your news. While daily papers can publish items on short notice, deadlines for monthlies are at least four to six weeks before publication. Broadcast media may require six to eight weeks or more, if they run your news at all.

Watch or listen to a station, or examine several issues of each publication, to note deadlines and see when your news appears. A daily paper may run certain news on certain days: a religion page on Saturday, senior news on Monday, and so on. My library receives good coverage from our area's monthly senior papers. They also use my photos.

If your event has a registration deadline, work backward from this date, noting the deadlines of the media, to determine when to submit your news.

Coverage may be less frequent during the holiday season, when the media must cover more events and run more advertising. Coverage may be best during the summer, when school is out and many organizations suspend meetings. It's also when photographers shoot more "enterprise" photos — they drive around and snap anything they find interesting. Photographers and editors consider "cute kid" photos too cliché, but publish them anyway. Offering refreshments helps draw the media, especially if they work through lunch or dinner. If media outlets have your program calendar, they'll probably call you.

HELPFUL WEB SITES

In addition to books about publicity, two useful

sites are the ALA's electronic mailing list, PR Talk, at <http://www.ala.org/membership/lists.html> or Library Media & PR, at <http://www.ssdesign.com/librarypr/index.html>. Subscription to both sites is free.

BE AVAILABLE, BE PREPARED

Development is critical — not fundraising, but developing both a proactive and reactive relationship with the media. When the media contact you for story ideas, photo opportunities, or reference questions, do they receive prompt cooperation or participation? If you cannot immediately respond, ask how long you have to return the call. While it seems unreasonable, a reporter who calls at 1 p.m. with a 1:30 deadline cannot wait until 2 p.m. for your response.

While members of the media are objective, they will hesitate to contact you or run your news if they've have a bad experience with you, or received no cooperation.

Conversely, do you contact the media to "pitch" story ideas or provide sources? Editors who work well with you will contact you frequently. Do you know their interests? If the publisher enjoys Mark Twain's works, he might be interested in a Twain book discussion.

Also critical is developing a policy for dealing with the media. Most people, media included, think that everyone who works at a library is a librarian. A reporter who calls might quote whoever answers the phone, whether it's the director, a librarian, a page, or a custodian. Anything you, your board, or your staff says may be considered "on the record."

Staff or board members who speak to the media should tell the director to whom they spoke, the name of the paper or station, and what was said. Develop policies whereby media inquiries are immediately routed to those designated and authorized to speak on the library's behalf. Develop "position papers" on Internet filtering, tax increases, or other situations, and make sure authorized staff members are aware of, and can articulate, the library's position.

While the above suggestions will improve your relationship with the media, you cannot control the media, or your audience. Despite your efforts, you may be misquoted. Perform damage control and move on. Don't depend on media coverage to attract patrons or boost attendance. The only guarantee is that there will be another issue of the paper, or another broadcast — and, with those, is another chance for your library to shine.

For further information, contact at SWISHL@hammond.lib.in.us.

ESSENTIALS OF MARKETING YOUR LIBRARY:

HOW WE DO IT AT CARMEL CLAY

by Beth Smiertana,
Carmel Clay Public Library

Promoting your library, and its programs and services, is imperative to the success of the library in today's ever-changing economic and high-tech environment. In a time of cutbacks, and even elimination, of all but the most essential public services, anonymity can be the undoing of the library. We must prove our intrinsic value, and garner support in our communities to build a strong foundation upon which we can rely during times of both prosperity and the more difficult periods. We provide a valuable service to the community and society in general, but we can't assume that the public, elected officials, or even our patrons fully appreciate this fact. We need to educate them continuously, and effective marketing is the first step in doing so.

At the Carmel Clay Public Library, we use a variety of publicity methods to market the library and our more specific programs, services, and events. Each one has a specific purpose and is part of an overall plan. This is important to promoting the product because haphazardly creating publicity materials is a drain on time and resources, and is unlikely to be effective.

Promoting the library need not be complicated, however. We have found that following these five basic guidelines has been effective for us:

1. We create pieces that are readily available for patrons to take with them (e.g., in a self-serve kiosk in the lobby or at public service desks).

2. We have acclimated patrons to our regular schedule of events by producing general publications, such as newsletters, on a predictable timeline.

3. We know our local media outlets and have established a regular schedule of press releases.

4. We network with other organizations in the community to establish mutually beneficial relationships.

5. We monitor the effectiveness of our promotions, and if we find that a particular strategy is not working, we modify or discontinue it.

OUR STRATEGY

Our major challenge, albeit a positive one, is that of promoting an ever-increasing number of programs and services, without overwhelming our audience. In the past, we promoted everything virtually equally, creating separate publicity pieces for any program or event that took place. Not only was this extremely time-consuming, but the public service desks were always covered with a myriad of promotional materials. While each piece was attractive and eye-catching by itself, it was lost amidst all the other information available. We soon realized we were throwing away more materials than patrons were picking up.

Our solution was to restructure our methods and tools to focus on improving our most effective publicity pieces, eliminating or reinventing less effective pieces, and streamlining our overall production process. While we forged this strategy to deal with our particular situation, its straightforward, organized and predictable structure lends itself well to adaptation in a variety of circumstances. An added bonus is that it is easy for library staff to understand and follow.

The basis of the plan is a monthly schedule in which the production of materials follows a logical progression, beginning with our principal publication, *Happenings*. The key is that *Happenings* becomes available to the public three weeks in advance of the month that it covers. For example, June *Happenings* was completed by May 10.

Once *Happenings* is finished, the departmental publications are produced so that they, too, are available 2 – 3 weeks ahead of time. Quarterly publications due in a given month would have the next priority, then any auxiliary pieces for major events. This structure allows patrons to plan ahead and schedule library events into their busy lives.

When the publications for the month are complete, we create a cheerful display in our glass cases in the main hall (that all patrons pass on their way into the library) and on the bulletin board in the Reference department. These displays are designed to attract attention and give patrons just a taste of upcoming events. For details, they are encouraged to obtain their own copy of *Happenings* inside the library.

THE CENTERPIECE – *HAPPENINGS*

As mentioned above, *Happenings* is our main publicity tool. It contains information about all of the programs offered in a given month, the library's coffee shop specials, merchandise at the Friends Library Store, the library's address, web site, and public service desk phone numbers, and information about a different service each month, such as Book Alert, our electronic new arrivals notification system.

Happenings is a very lively piece, with pictures, designs and clipart throughout to attract initial attention. It is a 22" x 17" single sheet, folded so that the bold and colorful masthead faces out. Both its size and brightness allow for easy recognition by patrons. We always utilize the front to highlight a major program or event at the library, varying this among departments as much as possible. The rest of the publication is divided into a page each for adults, children and young adults. A local printing company prints and folds the necessary 1500 copies each month, with a turnaround time of approximately one week.

Events listed in *Happenings* are posted to the calendar page of the library's web site. Patrons can also sign up via the web site to have the information e-mailed to them.

Because the cost of mailing to all of our cardholders would be prohibitive, *Happenings* is distributed within the library. We do, however, mail it to more than 500 Friends members, whose membership dues subsidize the mailing costs. We are also exploring other distribution options, such as including it in packets that local realtors provide to prospective new residents.

DEPARTMENTAL PUBLICATIONS

After *Happenings* has been sent to the printer, we immediately begin producing the departmental publications. These pieces are tailored to the audience of each department. The children's calendar is large and colorful; *Teen Happenings* takes on a "cool" look, and *Second Story*, the Reference/Readers' Advisory newsletter, is more sedate in terms of graphics in order to highlight the written information.

The children's calendar and *Teen Happenings* contain the same information that is found in *Happenings* in terms of programming. However, the children's calendar is especially popular with mothers who are accustomed to it and use it to plan their children's monthly activities at the library. Because it only contains children's programs and is truly a calendar format, it is clear and easy to use. It also contains additional, helpful information about the Children's department that *Happenings* does not.

Teen Happenings is produced quarterly. Young adults enjoy having their own publication, and they can see what is coming up in the department months in advance.

For adults, *Second Story*, (so named because the Reference/Readers' Advisory department is on the second floor of the library) is a one-page publication with Reference information on one side and Readers' Advisory on the other. The only routine publication in the library that does not contain program information, *Second Story* is a more traditional newsletter for patrons seeking both helpful information and fun tidbits regarding books and reading. Each month, a different subject in the collection is highlighted, complete with resource recommendations. There are also author or genre recommendations and a Q & A section, as well as a listing of current displays in the department. Also, departmental contact and web site information is included.

Because *Second Story* does not incorporate program information, and some of our adult patrons just want a simple listing of programs, we produce a single sheet calendar each month. It lists the date, time, location, and title of each program offered by both Reference and Readers' Advisory, including computer classes and book discussion groups.

The Audiovisual department also has its own routine publication, but instead of a newsletter, they utilize a bookmark format. Each month, the department sponsors a movie at the library that attracts many families. Movies are planned several months in advance, so we produce a colorful, quarterly bookmark that includes the titles of the upcoming movies, dates, times, and a brief description of each. Any special programs that the department sponsors are covered in *Happenings*. Much like the mothers who look forward to the children's calendar, our movie patrons anticipate the quarterly bookmarks.

The final regular publication we produce is the Friends of the Library newsletter, *Just Between Friends*. Along with *Happenings*, this newsletter is mailed to Friends members each month, and like *Happenings*, it is distributed 3 weeks ahead of the month it covers. This allows us to publicize upcoming Friends events and opportunities far in advance, and aids members in planning their volunteer schedules. It also serves as another outlet for publicizing Friends Library Store merchandise and specials.

AUXILIARY PIECES

For major events and programs, we produce additional publicity pieces and then distribute them to targeted places in the community. For example, when the Reference department hosted a program presented by a woman who had bicycled throughout the country, we designed fliers and distributed them to four local

bicycle shops. The shops were amenable to placing the fliers in the stores, and one even included the program in their online event calendar.

For the Friends semi-annual book sales, we blanket the community with posters, attempting to target as many different segments of the population as possible. This requires the combined efforts of Friends board members who visit restaurants, grocery stores, bookstores, churches, and shops throughout the city to request permission to post the fliers.

For any children's programs during the school year that need extra publicity, we design brightly colored fliers advertising dates and times, and then courier them to the schools to be sent home with students. By working closely with the schools and obtaining permission prior to sending the fliers, we are able to reach students and their parents directly. Often, we notice an increase in attendance after a "mailing".

PRESS RELEASES

Getting familiar with your local media is imperative to receiving valuable publicity and reaching your community. We have created a master list of our media outlets that includes the reporters' names, telephone and fax numbers, e-mail addresses, deadlines, and the format in which they prefer to receive information. We monitor each of our media for changes in personnel, contact information, or format, and update the master list accordingly.

We also keep a calendar of each media's deadlines. Once a week, we write press releases and send them out in time to meet the deadlines. As with our contact list, when deadlines change, we update the calendar. Having all the deadlines together in one document is very helpful in staying organized and on schedule.

PARTNERSHIPS

Building partnerships with local businesses, cultural organizations and the City is an ongoing effort for us and an integral part of our publicity plan. While developing these relationships takes time and energy, the rewards are well worth the effort.

The library is a member of the local Chamber of Commerce, which provides us with many opportunities for both networking and marketing. We are able to showcase the library and its business-related resources by participating in the Chamber's annual business fair. We host Chamber events and tours of the library, and have utilized the Chamber's communication tools to publicize library programs and Friends book sales. Monthly luncheons sponsored by the Chamber provide us with the opportunity to meet community businesspeople and even to answer their library-related questions.

Participating in community events along with Chamber activities is an excellent way for us to show our public that we are an integral part of the community and that we take satisfaction in serving them. In Carmel, the 4th of July celebration known as Carmelfest has become a standard for library participation. Each year, we set up a booth at the festival, and give away free popcorn, library magnets, bookmarks and other goodies. Last year, we created a library book cart drill team and participated in the parade for the first time. The response from spectators was overwhelmingly positive, and provided a solid example for us of how investing a relatively small amount of time and effort in a community activity resulted in a large amount of goodwill and support.

Reaching new residents, or potential new residents, is an equally important aspect of building strong partnerships. To do so, we are exploring a variety of possible methods, but one avenue is already in place. A local organization known as Hometown Greetings, visits new residents in Carmel each month, delivering a basket of coupons, free product samples, and helpful information from area businesses and organizations. We keep Hometown Greetings supplied with information and giveaways such as library magnets, the annual report, Friends book sale publicity, Friends membership pamphlets, and a simple "Welcome to the Library" information sheet. Our partnership with Hometown Greetings allows us to reach an audience we may not otherwise have access to.

We have also developed a very positive relationship with the City of Carmel, as well as the township, school board, and county representatives. We routinely communicate with elected officials through quarterly reports we send to them, and occasional group meetings and library tours set up just for them. We look forward to continuing our partnerships and working to make them stronger.

INTERNAL COMMUNICATION

Any marketing strategy will work better if your staff is well informed and understands the plan. To do so, you must communicate with them and be available for feedback and questions.

In the Communications department, we create a schedule of deadlines for our various publications and distribute it to those staff members who are responsible for supplying us with the pertinent information. We first compile and edit all the text, and then create the graphic look for each publication. Before any publication is sent to the printer, it is given back to the appropriate staff for proofing, after which we conduct a final proof. This greatly reduces the potential for errors and misinformation.

When we send out press releases, we inform the

staff members whose programs we're promoting. Not only can they help us watch for the information in the newspaper, but they can also evaluate whether the release helped to boost attendance.

Finally, if we make any changes to our publicity structure or schedule, we communicate those changes to staff as soon as possible. They appreciate knowing what's happening and we feel confident in moving forward with the change after receiving feedback from them.

MEASUREMENT & EVALUATION

An important aspect for us in marketing the library is determining whether our publicity has resulted in the desired outcome. We want strong attendance at programs and we want to reach residents who are non-library users. We also want to ensure that we continue to serve the needs of our loyal patrons.

While it is sometimes difficult to evaluate the success of your publicity methods via tangible means, there are a variety of ways to gain the information you seek. We ask attendees at programs how they heard about the program. We also compare attendance numbers before and after a "mailing" to the schools. We monitor how many *Happenings* and other newsletters are picked up from the desks each month to ensure that people are receiving them. If fewer newsletters are taken in a given month, we try to determine the reason.

Last year, we began our long range planning process by conducting both surveys and focus groups that reached approximately 1500 people in the community. The information we collected let us know how patrons preferred to receive library-related news and what methods they perceived to be our most effective communication tools, as well as those that were less effective. Participants also offered helpful suggestions on how to reach more people in the community. While our planning process is complete, we will continue to seek feedback through surveys and focus groups to ensure that we meet the ever-changing needs and desires of our growing community.

CONCLUSION

Promoting our libraries and keeping a high profile in our respective communities is essential to the success of the library. Marketing is an ongoing educational process that results in benefits for both the library and the public we serve.

We have found that planning and organization are crucial to successful marketing. We identified our challenges and modified our publicity structure to increase the effectiveness of our publications.

We enjoy being a part of our community and form partnerships with other organizations to ensure that our population is well served. Regular communication with residents, elected officials, business leaders, and our patrons is a key aspect of this involvement.

Finally, we continuously monitor the effectiveness of our publicity methods to ensure that the library is receiving maximum exposure. The end result is a community that uses and supports its library because residents realize the many benefits they receive from our programs, services, and resources.

For further information, contact Beth Smiertana at bsmietana@carmel.lib.in.us.

PROGRAMMING AS PUBLIC RELATIONS

by Michelle Crowe,
Anderson Public Library

"… If the circus is coming to town and you paint a sign saying "Circus Coming to the Fairgrounds Saturday" that's advertising. If you put the sign on the back of an elephant and walk it into town, that's promotion. If the elephant walks through the Mayor's flower bed, that's publicity. And if you can get the mayor to laugh about it, that's public relations."

-As reported in Reader's Digest[1]

The statement above shows the many ways of conveying information to the public. Ironically, this example is built on the original event of a circus coming to town and does not define the event itself as a public relations function. For any of the following activities to take place, there must first be a circus to advertise. For libraries, a circus is always coming to town, whether it is the form of an author visit or a basket-making class. Libraries provide endless programming to their communities, yet many struggle through the communication processes to promote these events. They often fail to see that the program itself is the best form of public relations available.

For any organization, every encounter with the public is considered public relations. For libraries, the possibilities are endless. Every time someone physically visits the building, the organization's Web site, reads a newspaper article or sees a television news report, an impression is made. It's easy to take advantage of each of these opportunities to reach a predetermined goal – resulting in good public relations.

More and more libraries are hiring individuals to oversee this process. Our titles may vary, but the expectation is often the same: Build a bridge with the community we serve. One tactic in our public relations toolbox that is often overlooked is special event planning. In fact, most libraries do provide programming for their community. Why do libraries do this? Is it a reference function of sharing information? Perhaps. I would argue instead that most programming which libraries host is public relations based. Unfortunately, many libraries do not treat their programs as a public relations function, and thus, miss a great opportunity to make strong community impressions.

This article will attempt to uncover the possibilities available to the savvy library public relations department from the initial planning stages through the evaluation process.

PLANNING

At Anderson Public Library, the Community Relations Department is required to host six community events each year, not an uncommon situation. Libraries often set goals of numbers of programs to be hosted in any given year without really defining what is hoped to be accomplished by doing this. Whether it is the responsibility of reference, community relations, or the children's staff, being deliberate about what the programs will accomplish is essential to success.

When planning these events, it is easy to simply cast about for general ideas, past successes, or easy-outs without considering public relations aspects. When coming up with a program idea, it is good to consider the following:

♦ **Will this program promote materials and services the library currently offers?** Examples here could be hosting a financial planning workshop to promote the library's collection of materials on that topic.

♦ **Does the program answer a community need?** Often, choosing a "hot topic" can create media coverage and frame the library as center of community information on that topic.

♦ **Does the program reach out to a specific target audience?** What age group will you find in the seats at your event? Will it help promote the Children's Summer Reading Club or bring more teen-agers to the library? Will it reach affluent customers who usually travel to the bookstore instead of the library?

♦ **How many people will this program bring to the facility?** Obviously the more the better in this instance, and while number cannot always deter-

mine good programming, it is a fact that the more people a program brings through the doors, the more impressions have been made.

♦ **Will this program conflict with community groups, which the library would like to work with?** This can be as basic as not planning a wedding fair at the same time as the Holiday Inn, or looking toward the perceived impact the event could bring. A "Murder @ the Library" program at Anderson Public Library brought surprising recriminations from the local Victims of Homicide Support Group, a situation that could have been avoided with additional forethought.

♦ **Does this program fit into the overall public relations plan and goals of the organization?** This planning tip may go without saying; however, it can help to stem some unnecessary programming. Doing programs that do not help further the goals of the library can drain time and resources better directed at programming that *can* make an impact.

IMPLEMENTING

When putting a program together, it is important to see the public relations opportunities that exist along each step of the way. Once an idea has been formed and measured against current library goals, the real work begins. In the implementation phase, authors are contacted, committees formed and promotion planned. These areas offer multiple opportunities to the savvy program planner.

When contacting the author or presenter of the program, it is important to make a good impression. Remember: each contact with the public is considered public relations, and good public relations revolve around making sure those contacts leave positive impressions. Through past experiences, I have learned that visiting presenters may be far more detail-oriented than you might expect. Any failure to have all the correct information available when requested will leave a negative impact with your guest. Before calling the speaker, have a few details on hand so that you present yourself as an organized planner.

♦ **Have specific dates for the program in mind that do not conflict with any other local events that might draw away the audience.** An example is the time I offered a local history program on the same evening the Historical Society held their monthly meeting. Immediately I forced 75 of my best audience members to choose between their own organization and a library event. You might easily guess which event won their attention.

♦ **Have a time in mind for the event, and a reason for choosing that time.** Examples include planning the program on a Saturday morning to target an older population who will not drive after dark, or offering a late-afternoon program for school-age children.

♦ **Be ready to explain the goals of the program, including attendance.** This will help the presenter prepare for the crowd intended.

♦ **Assure the presenter that you have an information packet ready to send.** This should include maps and directions, confirmation of the time and date of the event, and library background information. Additional information such as target audience, co-presenters, or program sponsors will only add to your organized image.

Because authors and program presenters are often prominent figures in the community, the impression you create with them will spill over into their organizations and sphere of influence. Many an author has exclaimed to friends "They don't know what they are doing down there at that library," simply because they were frustrated by a lack of information or expectations from the beginning of the program.

Above: The Murder @ the Library program at Anderson Public Library was highly successful, in part due to the participation of many influential community members. Pictured above are local university professors, ministers, and the school superintendent, all members of the event cast.

Another aspect to consider in program implementation is the formation of committees. For many program planners this seems like an unnecessary step that will ultimately be more trouble than it is worth. The key is to see the public relations value in committees. Membership is the most important aspect here. Think about the audiences you would like your program to reach, and then consider what community members are linked

to those audiences. Working to reach teen-agers? Invite the local high school newspaper staff to partner with you for the program. Planning a presentation on local history? Involve Indiana Room staff as well as members of the local historical society. Including staff members on committees offers its own set of benefits. Circulation staff involved in program planning will be much more likely to tell customers checking out materials about the upcoming event. Other benefits to this strategy include the following:

♦ Increased awareness of the program by the organizations involved.

♦ Increased linkage with community groups resulting in higher library usage by these groups and a base of rapport for future program planning.

♦ Multiple ideas generated by organizations tied closely with the program material.

♦ Possible use of organization resources in implementing the program, including funds.

Use of committees does not need to be as concrete as you may have experienced in the past. With the advent of e-mail, many details can be organized from individual desktops saving time while still delivering the aforementioned benefits. Committees can be very small by including only one representative from the organization, or very large, depending on the size of the planned program. Do not forget that these individuals can be put to work, as long as the work is well thought and presented in an organized manner. Do not ask the President of the local Lions Club to make copies for you; but instead, ask him for a list of members to whom you might mail a flyer. Use the strengths of the people collected in this way, and program quality and attendance will grow.

Planning promotion is an essential part of programming. Too often programmers fall back on "the usual" and simply create a flyer and send a press release. Do not neglect to think through the various avenues and opportunities available to you. Although the program itself is considered a tool of public relations, the promotion – the bulk of public relations - is how you will get customers to attend and therefore leave with a good impression of the library. Think through program goals when considering your promotion. Your target audience becomes very important at this stage. By looking at shared communication sources of various audiences, new and different promotional techniques reveal themselves. For example, a literary program may be of interest to the creative writing listserv at the local university or college. Or a program teaching storytelling techniques can be marketed to the Indiana Storytellers Organization. Use the Internet to your advantage by visiting an organization's website where it may be

possible to collect member email addresses and send out information to very interested individuals with little cost or effort. This easy promotion is the most effective.

Above: For a recent Renovation Celebration, key community members were invited to attend with special candybar messages hand delivered by library staff.

By narrowing down the focus, the promotional message can become much more tailored to the person receiving it. The same storytelling workshop promoted to storytellers as a networking event, can be promoted to local Parent-Teacher Association members as a child-involvement technique. Both groups will be more interested in attending than if they simply had received a generic flyer with basic information. Consider the following techniques for reaching unique target audiences:

♦ Uncover organizational listservs by visiting Web sites of companies and clubs in your area, and even statewide if the program merits the search.

♦ Ask local clubs that may have an interest in your topic if you may speak at their monthly meeting. If this is not possible, try sending flyers to group members or organization leaders.

♦ Many organizations publish newsletters or magazines and often seek information to include. If you have something relevant, it is usually only a matter of finding the right contact person.

♦ If you are targeting a broader group, such as women between the age of 20 and 45, consider places the audience is likely to visit and then work to get your message out in that location. For women, perhaps it is the local beauty salon; for teens, the movie theater is often effective. Building partnerships with these types of organizations in the committee stage can help ensure access in the promotion phase.

Promotional efforts will leave an impression with

the people who receive them. To ensure it is a favorable one, check for spelling and grammatical errors, even if you are just sending an e-mail to the president of the local sewing club. It is a known fact in media circles that submissions containing errors immediately cast doubt on the organization sending it. In fact, this is the quickest way to lose credibility with the media. The same is true with every programming activity. Each contact is an opportunity for good public relations. The items listed above will take more time and effort than what might usually be done, but in most cases will cost little. Choose the best audiences to target, and focus on getting the message out to them instead of trying to reach everyone and not penetrating special-interest groups.

EVALUATION

Evaluation is the most often neglected step of program planning, yet it is an essential function of public relations. Generally, evaluation involves looking at program goals to see if they were met, and reviewing techniques used in planning and promotion.

The easiest way to get started in evaluating programs is to ask for audience feedback. Anderson Public Library uses a generic form about the size of a postcard. It is given to anyone attending any library program. It has spaces for program name and date as well as room for comments from participants. The form also tracks promotion by offering check boxes. Participants hear about programs through many information avenues including a friend, flyer, or newspaper, to name a few. The card tracks the ages of those attending and collects names and addresses for addition to the library mailing list. Gathering this information is helpful, but to be truly useful it must be turned into evaluating statistics. After each program, the ages and information sources of attendees are tracked and recorded in a monthly report. This report shows growth over time of the use of certain information avenues, as well as overall

growth of monthly program attendees.

In addition to this kind of quantitive information, program planners should spend some time reviewing the various techniques used in implementing the event. The following questions should be answered and recorded for future program planning use:

♦ If a committee was used, what members were beneficial and what members did not contribute? Who else could have been asked to become involved?

♦ What target audiences attended? Which communications were the most effective in bringing them to the event? Which target audiences did not attend? Was the presenter's message, or the way it was delivered a factor?

♦ Was the time spent with a particular target audience worth the number of attendees it garnered?

♦ Did the program promote library services or materials? If not, how could it be adjusted in the future to do so?

♦ What was the general community reaction to the topic? Were any negative impressions made through the program?

♦ If conducting this program in the future, in general, what should be done differently?

The three stages of planning, implementation, and evaluation listed in this article do not, of course, address all aspects of program planning. What is hoped is that this information will guide readers to view programming as a public relations function and begin to explore the possibilities presented in this ordinary library activity.

Programming for public relations is really about becoming deliberate with the activities that we are

Name of program: _____

Date: _____ City you live in _____

How did you hear about it (check all that apply?__ newspaper __ friend __ flyer

__ Web site __ @Your Library (library newsletter) _____ other

Suggestions/comments regarding this program: _____

_____

Suggestions regarding Anderson Public Library's programming (what you'd like to see, etc.):

_____

Age (optional): under 18 __ 18-34 __ 35-50__ 51-65__ 66+ __

Please check if you would like to receive notification by mail of future programming. __Yes
(please print name and address on back.)

Would you like to be notified by e-mail? __ Yes

E-mail address: _____

Above: Anderson Public Library uses an evaluation card to track program attendance and successful promotion.

planning for our communities. By identifying our target audiences we can use programs to reach out to segments of our community who do not normally use their libraries. Once they visit to attend a class or special event, it is far more likely they will revisit and perhaps acquire a library card.
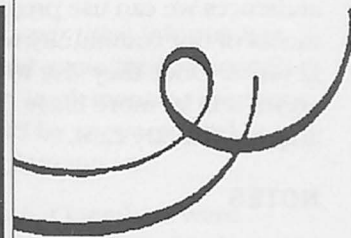
NOTES

[1] As quoted in *Promoting Issues and Ideas: a Guide to Public Relations for Nonprofit Organizations*. 2nd ed. by M. Booth Associates, Inc. New York, NY : Foundation Center, 1995, p. xiii.

For further information, contact Michelle Crowe at mcrowe@and.lib.in.us.

LIVING YOUR LIBRARY'S BRAND

by Lissa Krull,
Indiana State Library

As a public library director, I was so passionate about marketing my local library that I was asked to give presentations about library marketing around the state. Inevitably after such a presentation, I would have a few people come and say things like *"Loved your ideas, but how do I get my* (insert the appropriate: staff, director, immediate supervisor or board of trustees) *to let me do these types of things?"* Or, *"I have tried a, b, and c, but it just didn't work. What else can I do?"*

It was difficult for me to answer their questions. First, how could someone not want to promote the public library - an organization financed by the community, for the community? Secondly, these marketing techniques don't happen overnight, so if things aren't working after trying them consistently for a period of time, it's time to re-work the strategy. Although I would eagerly try to encourage the nay-sayers, the disheartened, and the "ye-of-little-faith" librarians, not being able to offer a perfect marketing solution had always bothered me.

Eureka!! While flying home from a recent vacation an idea hit me! As I eased my seat back, put on the headphones and began channel surfing, I discovered a collection of in-flight audio clips about "branding." In a nutshell, branding is the emotional impression that comes to a customer's mind when they think of a company or product name. According to industry experts,[1] successful "branding" increases profitability by:

- Attracting loyal, long term customers inclined to pay premium prices

- Creating a predisposition to buy products and services

- Enhancing a company's ability to enter new markets and product lines

- Forming barriers to any competitors seeking to enter service areas

- Attracting qualified employees who tend to have lower turnover rates

- Increasing efficiency and effectiveness

- Cushioning against negative developments

Since my husband joked about needing the "Universal Library Card" during our vacation, the prospect of globally marketing "The Library" got me all excited. This is exactly what libraries need. Wouldn't it be great for people around the world to be able to recognize a global library brand? Something catchy! Something inspiring! Something that gives them all the warm fuzzies!!! Yes, yes, I have seen the universal blue symbol – but frankly it just doesn't do it for me!

For millions of people "Starbucks=Coffee", so why couldn't "Library = ? "? No matter what type of library: public, private, academic or school, don't they all provide "the activity of getting x product/service to y population?" A universal library brand could create the ability to attract and retain loyal patrons, increase circulation and program attendance, and boost employee and trustee morale. Libraries all over the world could capitalize on the word "LIBRARY" as a logo itself, thus banning together to promote the "word" like a brand name. Library administrators would like the cost effectiveness of such a plan and everybody in the world would know what libraries did. They would flock to our institutions just by seeing the trendy logo. All our marketing headaches would be cured!

Well, not exactly. After giving the idea much thought, I realized that it had three major problems. First of all, branding is more than just flashing a company logo around. Geoffrey Randall, author of *Branding: a Practical Guide to Planning Your Strategy*[2] claims that the key issues of branding are:

- Branding is a fundamental *strategic* process that involves all parts of the firm in its delivery. It is about marketing, but is not confined to the marketing department.

- The brand must deliver *value*, and the value must be defined in *consumer* terms.

- The brand has a continuing *relationship* with its users; this may change over time, but the organization must always work to maintain it.

- Because competition is getting fiercer all the time, ... branding must be *continuously adapted* so that it is both effective and efficient.

Secondly, in today's world, terms like global economy and global society are everywhere. But are all the people in the world really becoming identical? In a 2001 A. C. Nielson study of 200 "billion-dollar brands," only 43 actually could be defined as global. Seventy-eight percent of the largest brands are still only regional. Although producers would love global brands in order to cut costs, consumers aren't as interested. Sure, when traveling it's great to be able to find a product you use at home half way around the world. But is it really a necessity to a native of that area or just a convenience for you when traveling? Communicating a universal brand to a diverse audience can lead to very different interpretations of the product.[3] Remember the story of the ill-fated Ford Nova? Few sold in Spanish speaking countries where "No va = no go"!

In order for patrons to perceive value and confidence in "The Library" brand, all libraries would have to offer the same high level of customer service across the board. Unfortunately, although it is changing, not all libraries believe in or are able to provide, the same level of customer satisfaction. Inadvertently, by being unique institutions with similar yet different mission strategies, libraries could actually drive away customers by not all being able to consistently offer what is promised.

LIBRARY BRAND POTENTIAL

From a marketing perspective, libraries have great potential! Think about the library's assets. It's easy to take them for granted, yet for-profit marketing executives would kill to have:

- **Great Product.** Need I say more?

- **Existing Clientele.** Libraries already have patrons actively making a choice to use them.

- **Staff Permanence.** Many library staff members are members of the community they serve; some even have lived there all their lives. Who better to understand the community's unwritten communication pipeline?

- **Longevity.** Not many current for-profit businesses have been around as long as the local library.

- **Location.** Some libraries are still in their original locations, right in the heart of downtown! Those that have moved found locations which were more convenient for patrons.

- **Adaptability.** Weren't libraries supposed to become extinct because one day everybody would have a computer and access to the Internet? Instead, we have embraced technology and used it to our advantage.

- **Publicity Potential.** Unlike for-profit businesses, libraries can easily publicize, not advertise. Local papers love doing human-interest stories.

In the world of marketing, branding has been creating quite a stir! So much so, that the American Library Association's latest campaign for American Libraries actually features the registered trademark "@your library™" This five year campaign focuses on "fostering a new understanding of the value of libraries and librarians to our democracy."[4]

Yet, before you run out and physically brand everything with the @your library™ logo, your own existing logo, or your individual library's name as a logo, stop and take a hard look at the impression your library has created for itself in the community. Start by examining the organization from the inside out!

LIVE THE BRAND

When marketing a product, a traditional "4 P" method is used - product, price, promotion, and place. If we look at the role of a library as a provider of service and not as a product, three additional elements – people, process, and physical evidence should be added.[5]

Branding consists of all the people that represent the brand and involves the efforts of the entire library. Marketing works when you identify your target market and get them to realize that they need what you have. If the patron does not completely believe that the library really offers what it claims to offer in its promotion, he will never claim it as his own. According to Leslie de Chernatony, professor of brand marketing at Birmingham University Business School, "Brands are delivered by people to people. The emotional values of the brand come about because of the staff. A weakness of some organizations is their communication strategies proclaim ideas about emotional values, but interactions with the staff don't reinforce these." [6]

MISSION STATEMENT

Dust it off! Display it! Do it! A mission statement is a unifying proclamation of the library's common purpose. It should be inspiring, bold, and to the point. From student pages to trustees, from clerks to directors, from janitors to catalogers, all those associated with your organization need to be continually reminded of the mission and encouraged to strive to uphold it. If your current mission is dull and lifeless, the time it takes to rejuvenate it will be well worth the trouble!

SPREAD THE LIBRARY STORY WITHIN

Often, libraries hire staff and just assume that the new staff member understands what kind of tradition the library has within the community. It's the library,

right? It has been there forever; everybody knows we check out books.

While a college intern at Walt Disney World, before I was assigned to my employment location, I attended three days of Disney Tradition Training. It was a class designed to immerse new cast members (employees) in the Disney Way. We learned how Mickey Mouse was created, the basic history of the Disney theme park, Disney lingo, names of characters plus directional orientation (the two finger point), and how to be a cast member when on stage. At Disney, no matter what your position, anytime you were dressed in the Disney uniform you were "on stage." Within these three days, we learned quickly to live the Disney tradition!

Now I realize that no one has three days to devote to each new employee, but there are subtle ways of letting the staff learn about the library. If you are lucky to have the library's history in written form, assign it as required reading. Consider a weekly trivia contest or "Fact of the Week." Current library employees might be surprised to know that the current spacious library started in a 100 square foot room of the INTERURBAN station. Or, that citizens held a "Book Shower" to start the new library. The more that they know about the library, the more employees will accept it as their own and share it with the community.

LIBRARY STAFF = LIBRARY AMBASSADORS

Anyone on staff at the library is a walking billboard for the library. Either on company or personal time, the actions or words of a staff member are associated with the library.

The frontline people with the most patron interaction are those that should have the best sense of how to convey the brand image to the patron with each encounter. They are the integral part of the service process of a library that adds the extra value to the patron. They are not only in place to meet and anticipate the needs of the patron, but are there to communicate the concerns or problems of patrons to the administration.[7]

Even student pages can become active frontline employees. Training them to spot a confused patron in the stacks would not only benefit the rest of the staff, but empower the page with the ability to take pride in their mundane task. Who better to help find materials than the person who actually puts it away? When I applied for the Internship at Disney, I distinctly remember while ranking my work preferences, I ranked janitorial staff as dead last. What I didn't realize at the time was that that type of position (role) allowed for a great deal of independence and guest interaction. Janitors are found mingling with the guest themselves and the first ones approached when a guest has any questions. "What time is the Main Street Parade?" "Where can we get those funny little mouse hats?"

"Which way to Space Mountain?" Since my time at Disney, I have heard that the front-line custodial cast members refer to themselves as "Super Greeters with Brooms."

Don't forget about the employees in administration, technical, and janitorial services either. Even though they do not have much daily personal contact with patrons, their commitment to the institution and awareness of what is going on up front for the patrons permeates not only their outlook of the library as a great place of employment, but helps when casually spreading the library's message while on personal time.

ACTIVE BOARD MEMBERS

Many may not think of a Library Trustee as part of the public library's workforce, but they are. While attendance at all the board meetings is great, the most beneficial member of a library board is one that actually believes in his/her library's mission and is enthusiastically seeking opinions from the community about their library. Even though they may not be handing materials to patrons in a physical sense, trustees interact with patrons and non-users on a daily basis. Library trustees should not only be savvy communicators of the library's mission to the community, but they should also act as scouts looking toward the future for potential problems and ways to avoid them ahead of time.

CURB APPEAL AND LIBRARY ATMOSPHERE

If you have ever tried selling your house, you know how important curb appeal is. What library wouldn't love a large parking lot or fancy landscaping? But in this case, it's more basic than that. How do non-users view your library? Do they even know that it is a library? As a director of a newly remodeled Carnegie library, I could have started a side business selling stamps. At least once a week, someone would mistake our library as the Post Office until we were finally able to put up a sign. A non-user once told me that although she did not currently use the library, she was always fascinated watching the young children race excitedly to the library doors. Even though some members of the community may not utilize your library, they do see from the outside what may or may not go on inside.

Take every opportunity to get those non-users in the door! My first public speaking engagement upon becoming a library director was to talk to the Lion's Club about the future of libraries. I consulted *Library Journal*. I made my overheads. I had a lovely dinner and then got up to the podium. Almost instantly, I realized that they were all being very polite and nodding in all the right places, but had no idea what I was talking about. I literally remember my words just floating in the area above them. I stopped right in the middle of my speech and asked how many of them had been to the

library recently. Obviously, I was not given the response I was hoping for, so we bundled up and trotted down the street to the library. I listened to library stories from a group of individuals who had not used the library in years, but wanted to share their experiences with the library as youngsters and parents. That night I learned what one part of the community wanted to see as the future of "their library." More importantly, the next morning, I learned the value of how coffee shop talk affects non-user perception.

No matter how big or how small your library is, when a patron steps through the front door, there is an instant feel in the atmosphere. If there is no sense of staff camaraderie and customer service, it is unlikely to be an inviting place where patrons feel welcome. No amount of comfy chairs and high priced computer stations mask an unappealing ambiance. Patrons can't be expected to attend great library programming if they have to first quietly slink past the stern clerk at the circulation desk.

BENEFITS OF A STRONG LIBRARY BRAND

The immediate effects of long term, consistent branding are obvious: more non-users would become patrons, and more patrons would tell their friends! What about the effects that can't be statistically compiled?

In an ever-increasing society where time is a valuable commodity, having a strong library brand helps distinguish the library from other available options in the community. Having patrons with strong emotional ties and the need to be part of the library will help them make the decision to visit the library instead of the bookstore, Internet, or take part in other leisure activities.

If the general geographic area is well aware of and believes in the Library's brand, those that live in un-served areas will feel like they are missing out on something worthwhile (the buzz) and want in on the action - thus enhancing the library's ability to gain additional service areas. In addition, having a strong library brand when it comes time to dissolve a contract with an un-served area would work to the library's benefit. In both cases, traditional non-taxed individuals could lead the fight for library service, which they feel they need to have or would greatly miss.

For those of you who actively seek alternate means of funding, either from local governmental units or foundations, having a strong library brand would greatly increase your chances of obtaining such funding over those organizations that don't actively brand. It is very empowering to be able to walk into such a meeting and know that the library brand, which is so saturated within the community, has caught the eye of the funding committee. No one wants to give money to some-

place they don't know about. Let's not forget to mention the importance of knowing that the library's scouts (trustees) had already used their political connections to speak with committee members.

Most for-profit businesses have to buy advertising space and would salivate over the kind of publicity some libraries boast. The Summer Reading Program is just a gold mine of publicity! Children, reading, programs! Next time you hit up a donor for donations, think about the benefits of how associating themselves with the library would give donors a co-branding edge. Donations and sponsorships show the softer, civic-minded side of a company.

Since fifth grade, I wanted to be a librarian. But for some reason, even back then, I knew that librarianship was, for some reason, not considered cool. You know that "look" non-users give you when you tell them you are a librarian or work at a library. Well, with good library brands in place, it would be easier to recruit individuals to our profession and erase the old stereotype. They will want to join us as information specialists (professionals and non-professionals) enthusiastically working in stimulating environments.

CONCLUSION

Over the years, workshops have been offered on customer service and marketing. Mission statements and long range plans are grudgingly written and then put aside. Library staff and board members have quietly served their time.

Now, instead of thinking of them as separate occurrences, start thinking of them as a symbiotic relationship – all relying on the other to succeed. Without a good product, an organization will never survive and without a good brand, customers will never internalize the need to be a part of it! In order to enhance a library's main function of providing information to the public in today's society, libraries must take an active role in their own survival. This is especially true when tax dollars are tight. A little bit of strategic and creative branding could go a long way! Go out and Live Your Library's Brand!

NOTES

[1] Melanie Harwood. "Branding on a Budget." *Community Banker*. April 2002: 24-28. MasterFILE Premier. [Online database] EBSCO Publishing. Accessed 15 May 2002. Available:http://www.epnet.com/ehost/login.html.

[2] Geoffrey Randall. *Branding: a Practical Guide to Planning Your Strategy*. (London: Kogan. 2000), 2-3.

[3]Alan Mitchell. "Few Brands Can Achieve a Truly Global Presence." Marketing Week (UK) 7 February 2002: 32-33. MasterFILE Premier. [Online database] EBSCO

Publishing. Accessed 2 March 2002. Available: <http://www.epnet.com/ehost/login.html>.

[4] "About @ Your Library™ . (2002). American Library Association: 3 January 2001. https://cs.ala.org/@yourlibrary. (2 May 2002).

[5] Randall, *Branding.* 95.

[6] Kevin Thomson. "Stomach-Churning Strategies." *Brand Strategy.* 23 April 2002. **Business Wire News.** [Online database] EBSCO Publishing. Accessed 14 May 2002. Available: <http://www.epnet.com/ehost/login.html>.

[7] Jennifer McFarland. "Branding from the Inside Out, and from the Outside In." *Harvard Management Update.* February 2002: 3-4. MasterFILE Premier. [Online Database] EBSCO Publishing. Accessed 2 March 2002. Available: <http://www.epnet.com/ehost/login.html>.

For further information, contact Lissa Krull at lkrull@statelib.lib.in.us.

RESURRECTING A SMALL LIBRARY

by Stanley M Campbell,
Poseyville Carnegie Public Library
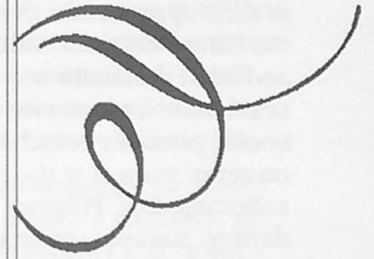
What can you say about a small library and not make it suspiciously reminiscent of a eulogy? Most are under-funded, under-staffed, under-maintained, and often neglected by those communities served. The small community library is hardly the lifelong place of employment sought by today's college graduate with a mound of debt and high expectations.

Unfortunately, many small libraries are in trouble and could be considered for the endangered species list. Why? It's quite simple: They don't attract attention unless they are in trouble. It is a sad reality of our society that when things are going well no one wants to hear about you. A library is supposed to keep quiet, keep operating, and keep providing services to those lucky few aware of the library's valued existence in the community. The same could be said for the Poseyville Carnegie Public Library in Poseyville, Indiana.

This library possesses a proud history. Andrew Carnegie donated the sum of $5,000 with an additional $500 for furnishings, and the library opened April 20, 1905 with approximately 1,000 volumes and 18 of the best periodicals covering many fields of literature. Further plans were devised and then scrapped, and in the 97 years of her existence only five librarians have served the public from within her walls. Until there was a major

Above: The Poseyville Carnegie Public Library

renovation two years ago, she had remained as she originally was, with the exception of some paint, a back door and steps, and an indoor toilet. The Poseyville Carnegie Public Library now contains approximately 12,000 volumes in addition to a rapidly expanding collection of videotapes, DVDs, CDs, and audiotapes.

The Library serves an estimated population base of over 4,500 but receives additional patronage from outside our coverage area in Posey County and from two adjacent counties.

Virtually any small business owner will tell you that advertising and/or public relations are the backbone of their success. They just cannot survive without it; however, a public library is not a "business" in the classical sense. Too often a library neglects to even provide a line item for public relations or any advertising whatsoever other than required budget announcements. The hiring of a public relations person is the furthest thing from the minds of most small library boards and when one is actually hired, it is often too late or too expensive for success.

For example, a newly hired public relations person from a larger library recently approached me for advice. Her predecessor had resigned in frustration after only three weeks on the job with little more accomplished than community introduction. New to the job she was expected to reestablish those contacts, stimulate public interest in the library, establish new programs involving adult, teen, and preteen, and provide public relations materials for the library. She had also been told not to spend money.

As the director of a small town library I, too, had been faced by what seemed a no-win situation and had been on my own. From the beginning public relations efforts on behalf of our library countered resistance. After all, there hadn't been any need for it in the past, so why start now? I was told to be content with sending an occasional press release; besides, the library was doing just fine. That was when the board and I disagreed.

Prior to 1999 the average attendance was at a stagnate 75 on a good month with the majority female in their upper sixties. Ninety percent of those utilizing the library were not within her walls but a few minutes, and adult romances and mysteries were the hottest ticket items over all else on the shelves. Children's books, primarily preschool texts, were the only other center of interest at the library while reference books sat collecting dust. Program activities were limited to daytime summer reading for preschoolers once each month for three months and we did not have any computers until the board applied for a grant in 1997.

For some time now people have been saying you need to think outside of the box. As a librarian, you not only have to think out of the box, you need to think outside of the universe of accepted ideas and step boldly onto traditional toes. You must get yourself noticed by those you serve before you are able to serve them. It is the only way many small libraries are going to hope for survival in the twenty-first century. The old ideas just don't work as well as they did in the past.

From my own standpoint, some of that stepping out and exploring involved finding out what our community found newsworthy about our library. Asking local reporters their slant for a good public relations story helped build contacts and trust within their ranks. These two things alone presented a plethora of opportunities just waiting to be created.

A public relations person must hold sanctity the media's methods. A relationship with mutual understanding should be established with an editor or reporter concerning press releases; as with a newspaper medium, releases are a dime a dozen unless you have something spectacular in the works. More attention will be given if you take the time to write your own stories keeping the public abreast of upcoming events scheduled, and providing artwork and photos that are camera-ready. Also allow the reporter to cover all library board meetings. Keep in mind it is a must to document and archive all information as it may become useful in the future even if a story isn't forthcoming at the present time.

Photos work wonders even if not published. They've proved to be a major source of interest in our library. I brought in an old 35mm SLR with a roll of black and white film and began taking photographs of everything I thought was of community interest. Someone reading one of the new magazines, teens gathered around a computer using the Internet, two people playing chess. We began keeping a scrapbook containing published photos by our local newspaper and those I took myself.

I kept this up for months until people began mentioning that it appeared that we had something

going on all the time. I now use a digital camera, sending photos as attachments to stories on 3.5 diskettes. While the quality is about the same, it is just easier and saves scanning time. Photographers are sent for special events and our scrapbook has become a collection of disks in a three-ring binder. The library is being noticed.

Be aware that conducting surveys in a local newspaper is a pointless venture; you should consider yourself lucky if you receive a 10 percent return. A few years before I became director, a survey was conducted this way and only one patron responded. A better method is to start circulating informational surveys by hand. Actually place them in the hands of your patrons and wait for them to complete them. Utilize a simple "yes" or "no" 25-question survey distributed randomly throughout your service area. Multiple-choice surveys should be kept at three or four questions at the most. Surveys, verbally one-on-one with patrons or in written form, should cover topics such as reading materials desired and improvements that would benefit the library itself and its patrons. My first survey sampled 100 local individuals from our service area and resulted in a 100 percent return.

These were my less-than-thrilling results: 21 percent of those who knew of the library said we didn't have anything for teenagers in the community, 41 percent indicated the library needed to modernize, 62 percent thought we needed to add hours, 54 percent indicated they would enjoy the library more if the silence rule were reduced or eliminated (a rule that was never enforced as no one stayed in the library), and 71 percent hadn't a clue the library even existed. The people living on the same street thought the library was abandoned. And honestly, until 1996, even I had no idea Poseyville had a library despite being a lifelong resident of the county. We were truly one of the best-kept secrets in the county.

Raising the community's awareness of library services in our covered area was an anticipated challenge but I knew if it succeeded, the rest of our public relations problems would be simple. Nothing was going on during the 21 hours we were open, so I brought in computer games for Saturday activities, started a chess club on Thursday evenings, and a Pokemon card-trading club on Tuesday evenings. Video- and audiotapes were added to the collection and made available free of charge for two-week intervals.

Interest and creativity blossomed and the library started offering events like cartoon and adventure movies, hopscotch tournaments, and tic-tac-toe and limbo contests. Virtually all events were either low in cost or donated free of charge by local businesses or parents. And then I did the unthinkable by allowing talking in the library with stipulations that if a patron

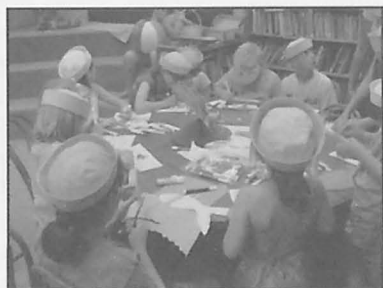*Above: Thursday night chess club at the Library*

objected, the rule would be invoked in certain reading areas. Attendance rose so sharply that during scheduled events people could not find a place to park on the street near the library.

In 2000, we were still open 21 hours weekly and renovating the building. Our attendance hovered at an unmanageable 1,000 a month and by the end of 2001 the renovation had concluded and we had expanded our hours to be open 40 hours/week. Our monthly attendance stabilized at 900 and parents were calling the library first when looking for their children.

The year 2001 brought on even more library activities as we held our first Halloween Party with 175 in costume. It remained the talk of the area for weeks. Our first Easter Egg Hunt in 2002 resulted in 44 children and adult participants. The library's adult computer literacy program has blossomed from a single course to three, despite a serious shortage of computer stations and funding for the instructor, and demand for these programs remain relentless. The average annual new patron registration stands at 250 compared to 50 in the two years previous to my becoming director.

The counties served by Poseyville Carnegie Public Library are mainly rural but every effort is made to serve citizens of all ages and backgrounds who would otherwise find informational services a barrier. We continue our quest to modernize and bring technology to our service area and have received grants that have enabled us to offer five computers while donations have resulted in an additional four along with related hardware. Books, videotapes, and music CDs are donated monthly as well. We have our own website,

Above: Summer Beach Reading Program

have built a server for $500 out of spare parts, designed our own computer program for Internet security, and have a card-cataloging program we offer free to Indiana libraries. We have also established a nonprofit organization we call "Tools for Children" where old donated computers are refurbished and given away to developmentally challenged children and adults nationwide.

The library now possesses an ongoing extensive public relations campaign that utilizes a multitude of media coverage ranging from newspaper and radio press releases, as well as live television interviews. The addition of our Internet website has also allowed patrons and the community to access the Poseyville Carnegie Public Library at www.librarydirector.com for activities sponsored by the library and those programs are given attention in our local schools. My personal commitment to the community is further strengthened by involving myself in organizations that promote the value of learning as a lifelong endeavor. There truly is nothing better than to see the epiphany as a patron grasps the knowledge of what seemed the impossible.

Creativity and hard work and finding the pulse of the community are essential in helping it realize the wondrous opportunities a small library can offer. This is what a public relations person and library director should thrive on. My approach may have ruffled a few feathers and stepped on a few toes, but here is what proves that my approach at the Poseyville Carnegie Public Library has succeeded in fulfilling the community's need: There are days when I arrive that patrons are waiting and people in the community are volunteering their time and money. And occasionally someone even tells one of the board members that we've done something wonderful.

For further information, contact Stanley M. Campbell at library2.tds.net.

*I*n some ways, a university library is the only game in town: academic research libraries exist to serve students and faculty. Where else will a faculty member go to obtain an article in *ChemAbstracts*? Or where else can an undergraduate find more than half a million online images from the Associate Press photo archive? Who else has 6.3 million books, 7 million manuscripts, thousands of scholarly journals, and electronic databases—all to generate new knowledge and teach the next generation of students?

A library at a public university is, however, a discreet unit within a large institution struggling for limited state income. Whereas schools and colleges within the university bring in funds from tuition, the library does not. Somewhat like a public library supported by taxpayers, an academic library is supported by the tuition-generating schools and colleges of a university. We must work daily to prove our value and worth to the people who use our services and who help to support our enterprise.

That said, libraries are also nearly universally appreciated by the people who rely on them everyday. With a collection that ranks 13th in the nation in the number of volumes, with hundreds of electronic databases, and the expertise of some of the state's finest librarians, the Indiana University (IU) Libraries offer scholars nearly everything they could hope for. Libraries make faculty research more productive, graduate study more fulfilling. And it's no exaggeration to say that these groups are attracted to IU because of the strength of the IU Libraries. I hear time after time about researchers who go off to other institutions, only to find the library services at IU are so much better.

Just one example: An IU Bloomington student researching Victorian paintings at the venerable British Library still sought assistance from Indiana University. To prove the existence of an obscure reference book, she dialed up IUCAT, the university's online electronic catalog. And to identify the names of the materials she once used in Indiana, she e-mailed B.J. Irvine, IU's fine arts librarian. "If you go to the third reference shelf in the Fine Arts Library," the student typed from London,

"what are the names of the books with the red binding?" She said of the IU librarians: "I can't think of a time when I really needed something when whomever I approached didn't say, 'Let's see what we can work out,' or 'Let's try to find it for you.' You just know someone is going to help you. They could get me the Magna Carta if I asked for it—or I know they'd try!"

An academic library belongs to everybody and nobody. At Indiana University Bloomington, everybody uses library collections and services (or we hope they do), but nobody's diploma credits the Main Library or any of the 19 libraries on campus. We do not admit students the way that other tuition-generating units do, so there's no natural constituency of alumni that, say, the School of Business or the School of Journalism may have. Graduates from schools like those develop lifelong ties, a sense of belonging and loyalty that their alumni associations have long known and courted. Ties to a library are far less compelling. (In fact, under a complex scheme of prospect management to which all Indiana University schools and units must adhere, the IU Bloomington Libraries are only permitted to solicit donations from alumni if those alumni have not given to another IU school for five years!) Consequently, we have to work harder and think smarter.

We try to do so by following the reminders below.

• **Know your audience (or at least know who they are).** Who needs to know about your library's collections and services? At a university, the obvious answer is the students and faculty. That's true to a point. Adam Corson-Finnerty, the leading library fundraiser at the University of Pennsylvania, however, suggests that his audience is 1) the university president and 2) everyone else. The president defines the priorities of the institution and, consequently, the direction of the library. He or she sets the university's legislative priorities, determines the budget, and directs growth. It's essential that the president share your vision and support your objectives.

That leaves everyone else: faculty and students, state legislators and campus deans, alumni and donors, and many others. We decided at the Indiana University

Libraries that the External Relations and Development Office (which handles the centralized media and community relations functions for the system of 19 campus libraries in Bloomington) should focus on the external audience. Consequently, our brochures for visitors, friends, and potential donors are targeted to an audience with an interest in, but less specialized knowledge of, the IU Libraries. They are marketing pieces. The dozens of handouts created to teach the academic community about databases and services are best produced by instructional librarians. Of course there's often overlap in the audiences, creating a veritable Venn diagram of our market. We like it that way. The greater the number of links to the IU Bloomington Libraries, the greater the interest in what we do.

• **Do your research.** We try to know what our audience wants and the best way to present information to them, and we learn this in part through occasional focus groups and formal surveys. The plans for renovating our Main Library were guided, in large measure, by focus groups and an e-mail survey of undergraduate and graduate students. Our undergraduate library has a suggestion box; our Web team installed a pop-up survey on the Web and has done extensive usability testing on the Web site. More recently, the IU Bloomington Libraries participated in LibQual+, a nationwide survey organized by the Association for Research Libraries to measure local user satisfaction. These are all broad efforts undertaken by many departments and individuals who strive to base programming, products, and marketing on solid data.

We could do better, and we try. You can, too. Your users will thank you for asking them their opinions—and then acting on the information you obtain.

• **Follow Your Mission.** Without question the IU Libraries support the university's mission of teaching, research, and instruction. But how exactly do we do so, and how can we improve?

The IUB Libraries engaged in a deliberate and inclusive process to determine an institutional mission, strategy, and goals to accomplish them. From these goals, the Office of External Relations and Development (which has broad public relations responsibilities) determined its focus. We said: Look, this is what we as an office need to achieve for the good of the IU Libraries, and this is how we're going to do it. Community and media relations activities emerged from this focus. We documented eight fundraising priorities, a marketing plan detailing strengths and weaknesses, and identified tactics to address them. We're at the point now where we are thinking beyond our office to the institution as a whole.

• **Plan Your Work and Work Your Plan.** From the mission statement, decide what the overriding messages will be in the next year. What special events can you host that will support this message?

Sure, any publicity is good. But seek out opportunities and outlets to hammer the messages that are important to you. The IU Libraries received a large challenge grant to fund positions in our preservation department. Consequently, our annual report, our yearly appeal and telephone solicitation, and many of our news releases focus on the theme of preservation. As a result, we're gaining traction—and the support of colleagues in the university who are in a position to help us reach a broader external audience. Colleagues included an article in the faculty/staff newspaper about our rare books conservator, for example, and featured the Preservation Department's impressive new box-making machine in one of the video promotions broadcast during basketball halftime shows. The need to stay focused sounds obvious, but we're all busy, and it's easy to be distracted by the fires at your feet that must be extinguished daily. Be careful not to be so narrow in your approach that you miss opportunities for good publicity. Just don't let those opportunities consume your time at the expense of what's really important.

• **Develop a logo - or at least a look.** A university library is a subset of a large institution. At IU, we benefit from that association, but we also strive to make our mark within it. If our key audiences are also a part of the university, we necessarily need to distinguish ourselves from others on campus while still maintaining the look of the university.

Does it make sense for the IU Libraries to have a unique logo, to create a unique visual identity? After all, IU has a seal, first created in 1841, and a well recognized wordmark. The university frowns on renegade logos, and rightly so, because the university strives for consistency in visual identity just as we in the library do. In our case, we needed something to link together all our publications—from user guides to library maps to endowment solicitation brochures. Because the IUB Libraries are really a system of 19 campus libraries (including departmental libraries and the University Archives and a historic house museum), creating a visual identity system was a bit of a challenge.

We conducted focus groups about how people perceived the library. (Describe the IU Libraries. If the library were a person, how would it act?) The responses helped to shape, but not determine the logo, which was created by an award-winning identity designer. We looked at other library logos and how they related to the institution. We tested several versions on administrators, librarians, support staff, and users, and finally

narrowed it to the finalist, which has begun to forge our identity. It gives us a common look and links us successfully with our parent organization.

Our solution was to incorporate a typographic treatment with the university wordmark, thereby reinforcing our relationship with the university. We also incorporated the graphic representation of a book taken from the university seal (again reinforcing our relationship through repetition of the institutional visual identifier).

INDIANA UNIVERSITY
LIBRARIES
B L O O M I N G T O N

• **Thinking Inside the Box.** We in libraries sometimes have a tendency to look inward. We think that the community at large understands what we do, or even cares. The external audience—in the case of an academic library, those people beyond the academic community of students and faculty—doesn't always understand the role of a research library, and thinks that it operates as a public library does, only that it's bigger and more intimidating. One example: in touting subscriptions to e-books (which are full text), we confused even our university-wide communications team. To test the electronic service, university marketers searched for novels like Margaret Mitchell's *Gone With the Wind*, thinking the popular fiction they knew to be in a public library or on a bedside table would certainly be among the electronic resources we offer. No such luck. Though the e-books available in our netLibrary currently include novels by Ernest Hemingway and Charles Dickens, the majority of the offerings, at least for now, include more academic titles like *Buddhism After Patriarchy* and *Environment as a Focus For Public Policy*. The lesson here, and always, is to try to see things as an outsider does. Remember that your readers aren't saturated in the day-to-day world of libraries the way most of us are. Educate first. Tailor messages to the correct audiences.

• **Be nosey.** The best promotional ideas or news items bubble up from the people who are working with students and faculty everyday. Period. My job in this large library (with more than 150 employees) is to filter these ideas, repackage the most interesting ones to make them more appropriate to a larger audience, and get the word out. Getting good media play is no easy task, and story ideas come to me from savvy librarians more frequently than not. A new acquisition? A national grant? A leader in the state? These are the stories that turn my wheels. A local newspaper reporter who has the university beat says that news is often defined by being the first, last, or only. Think in those terms. Promote the stories that your audience is interested in, not stories you are interested in or the ones that are politic for your dean or your board. Think of your audience first and your message will be more successful.

• **Say No. (Don't Try to Be All Things to All People.)** Public relations is a catchall term, used freely by people who assign the term to anything that means doing a good deed or somehow improving the institutional image. But there's a great difference between media relations and community relations, and public relations is a fuzzy concept at best. If a project seems to contain any public component, or if it falls outside a predefined budget area, one may be tempted to call it public relations. You've heard it yourself: "Hosting this event is good PR." What does that mean? If it means you can attract the right audience, reinforce your message, and open the door for more meaningful associations, then it's probably worth committing the resources and time to ensure the event's success. If it means people will love you because you serve them appetizers, then you may want to rethink your plans. Consider what you really want to achieve and act to support your strategic thinking.

Academic research libraries offer incredibly rich opportunities for media and community relations, for promoting the value of knowledge and work. The results can be rewarding. Remember the audience, plan your action, and go for it.

For further information, contact Eric Bartheld at ebarthel@indiana.edu.

A SECOND CHANCE FOR A FAMILY'S SURVIVAL:

THE INDIANA STATE LIBRARY'S

READ-TO-ME PROGRAM

by Marie J. Albertson,
Indiana State Library
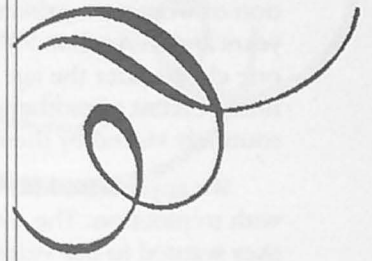
The Read-To-Me Program is a program that offers an opportunity to offenders in Indiana correctional facilities to share books and the joy of reading with their children. This is a cooperative effort between the Indiana State Library/Library Development Office and the correctional libraries. This program addresses the special needs of incarcerated parents and opens an avenue of communication between parent and child.

The Read-To-Me Program encourages offenders to read to their children in an effort to help keep them in touch with their families. In the process, the offenders discover an important personal value in developing their literacy skills that can connect them to their children. Educated parents, regardless of their situation, become the child's first teacher. What began in the fall of 2000 at one women's correctional facility has expanded to six facilities for both men and women offenders and their children. More than 200 mothers and fathers have participated in the program since its inception.

The facility librarian or a literacy instructor introduces and oversees the program in the facility. The book, *Daddy, Can You Hear Me?*[1] written by Thomas O'Neal Davison, is used to introduce the concept of an incarcerated parent communicating with his child. This book orchestrates alternating feelings and thoughts between child and father. The pictures are large and colorful and the text is minimal.

"Several men asked if they could use the sayings in the book on their tapes."

The Indiana State Library provides the children's books, the cassette tapes (purchased by the Indiana Center for the Book) to record the book, and will loan the facility the use of a cassette recorder to be used for this purpose. When the offender has recorded the book on the cassette, the book and tape is sent to the child, postage paid by the Indiana State Library. The children's ages have ranged from one year to 12 years. A collection of children's books is sent to the facility from the Library Development Office and the incarcerated fathers or mothers select the book most suitable.

"...is this a good one for a four-year old? An eight-year old?"

The Read-To-Me Program aims to raise consciousness and change behavior in five areas:

1. Breaks the cycle of incarceration and low literacy.

2. Promote conscious positive role modeling as mother/father figures.

3. Educate parents to become their child's first teacher.

4. Empower children with literacy skills and with the self-esteem to advocate for themselves.

5. Instruct parents to use children's books to teach the children in their lives and to make personal connections with them.

Two surveys are included in the program for the purpose of measuring behavior before and after exposure to the Read-To-Me Program. They focus on family literacy habits, both as the mother/father exercise them in relation to the children in their lives and as they experienced them in relation to their own childhoods.

The Follow-Up Survey provides an opportunity for the parents to express what the program meant to them:

"It has helped me get in touch with my children. I never get to see them due to the long distance."

"It has allowed me to be a small part of my children's lives from afar. It has allowed me to send my missing voice to their ears."

"...I never would have thought a prison would do something as cool as this."

"I think this program is an excellent chance for me to at least try to make amends to my children and keep in touch with them in a very up-close and personal way. Thank you for giving me a chance to participate!"

Mothers in prison have become a new phenomenon. Statistics from the US Department of Education noted the critical need for methods to deal with the

mothers' parenting role while incarcerated. A 2001 U. S. Department of Commerce report states, "The population of women in prison has risen 650% in the past 20 years and more than 70% of the women have at least one child under the age of 18. And nationwide, only nine percent of mothers incarcerated in our prisons are routinely visited by their children."[2]

We approached the first Indiana women's prison with trepidation. The mothers decided beforehand that they wanted to use videocassettes instead of audiocassettes. With cooperation with the facility's librarian and superintendent, we were able to take a video camera into a secure area and tape each mother reading her chosen book. We soon realized that we had nothing to worry about - the nine women had practiced and did a wonderful job of not only reading the books but also conveying their love and concern to their children.

> *"Well it has helped me to get a closer bond reading to my son on a video tape because now he can see me all the time on video tape reading to him and a start to helping (sic) him learn how to count. Thank you very much for this opportunity to help my son learn things."*

> *"My child watched the video several times over and over. She was rubbing my face on the TV screen and hugged the TV. …This was a great idea for the children. Thank you very much. It lets us be with our children in a way if and when they miss us a part of us is there with them."*

One young mother came to the taping session wearing a three-cornered scarf around her head. A similar scarf was in her lap during her taping. Afterward, she very quietly asked, *"Would you put this scarf in my envelope for my little girl?"*

When the book and tape is mailed to the child and caregiver, we include a short letter from the Indiana State Library explaining the program and the name of the correctional facility participating. We ask for feedback and this year, a wife and mother wrote on the bottom of one of the letters,

> *"I think this is an excellent program. The children were very excited to receive books and to hear their Daddy read to them. At 1st (sic) they liked to talk to him. It was cute. But it really brought him home. Now I play the tape for my daughter (who has cried every day since his incarceration) and it has worked in calming her down.Thank you so much for the books. I hope that you continue to extend this to other inmates and their children."*

We verbally hear appreciation from the person conducting the program on the inside of the correctional facility. However, one administrator who works with offenders on a daily basis put her thoughts in a letter and wanted us to know what the program has meant to the men in her facility:

> *"…Your Read-To-Me Program allowed these men to be a positive influence to their children. It also allowed them to feel like they could be an important part of their child's life – the father they both wanted and needed to be. Your program is one of the few positive things that an incarcerated father can do for his children. It provides a feeling of self-worth to men who are surrounded by metal fences and their own past inadequacies as a father to their children. Your program can be a second chance for a family's survival."*

The last sentence is the true meaning of the program and holds the promise of a better future.

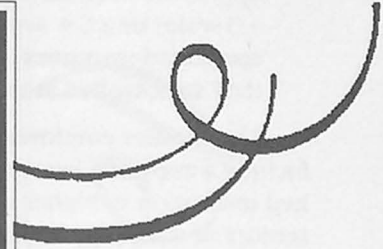## NOTES

[1] Thomas O'Neal Davison. *Daddy, Can You Hear Me?* (Roseville, MN: Ultimate Joy Publications, 2000).

[2] *TOP Update,* 4 (1) (Winter, 2001): 2.

For further information, contact Marie Albertson at malbertson@statelib.lib.in.us.

INVESTING IN OUR STUDENT EMPLOYEES' FUTURES: ONE PAGE AT A TIME

by Susie Cleaver,
Mishawaka-Penn-Harris Public Library

When Jeanna Miller started to work as a page at the Bittersweet Branch of the Mishawaka-Penn-Harris Public Library in May 1998, she never thought that a part-time job in a library would have such a positive effect on her college years. But that is exactly what the junior at Indiana University South Bend (IUSB) found out when the Friends of the Library awarded her a $500 scholarship last August.

According to Miller, "I started working at the library because I loved books and reading. I thought a job at the library would be perfect." The experience has been a positive one for Miller. She achieved her initial goal of having a part-time job that she enjoyed while saving money for college. The icing on the cake came when she was a scholarship recipient in August 2001. The $500 check made payable to Indiana University South Bend was applied directly to her tuition, and to Miller, every cent of scholarship money that can help her earn her degree at IUSB is greatly appreciated.

Miller is one of four students who received the first Student Employee Scholarships given out by the Friends of the Library for the 2001-2002 academic year. Mathew Nix, a freshman at the University of Notre Dame majoring in business and marketing, is another.

The idea of the Scholarship Program can be credited to former Friends of the Library Board Member and Liaison to Children's Programming, Ellen West. At the time, West's son was a senior in high school and was heavily involved in the scholarship process. "I began to notice there were a number of organizations in our community that gave out smaller scholarships, not large sums of money, but enough to make a difference to a student heading off to college," remembers West. "And here we were in our Friends Board meetings talking about what to do with the money we had raised. It was then that I asked ... what about a scholarship fund?"

Board members readily embraced the idea. A Scholarship Committee was formed and its members quickly took action to create the framework for the Student Employee Scholarship Program. It was decided early in the process that students would not be ex- pected to take library science or related coursework. According to West "the program's focus was really to show our student employees that we (the community and the Friends) were supportive of their continuing education, and to thank them for their interest in working in our library." Members of the Scholarship Committee and the Friends agree that although a student's interest in a future career with the library is not a requirement for a scholarship, any student expressing interest in librarianship would certainly be encouraged!

For students planning to attend one of the colleges nearby, the program was structured to provide an added incentive for scholarship recipients to stay employed by the library. If the scholarship recipient continued to work part-time with the library while going to school full-time, he or she could apply for a renewal of the scholarship for up to a maximum of three additional years.

A final tenet of the program required that the scholarship money be used solely for tuition, fees, books, or supplies, with the scholarship check to be made payable directly to the educational institution. The program became official when the guidelines were put to paper and an application form was finalized in time for the first group of student library employees to apply by the deadline of June 30, 2001. Scholarship applicants like Miller and Nix had to meet the following requirements:

- Applicants must be seniors in high school or be enrolled in an accredited institution of higher education on a full-time basis on the date they apply;

- Applicants must be current employees of the Mishawaka-Penn-Harris Public Library [at the downtown or Bittersweet Branch location] at the time of application and must have worked at the Library for at least twelve successive months. (They do not necessarily still need to be employed at the library at the time the scholarship is awarded.);

- During the first semester of each year they receive a scholarship, applicants must be full-time students as defined by their institution; and

- Applicants must have maintained a 2.5 GPA (on a 4.0 scale) or a C+ average from the high school or accredited institution of higher education in which they are enrolled at the time of application.

The student employee's application also had to include a copy of a letter of acceptance from an accredited institution of higher education (for high school seniors or transfer students only), a copy of their transcript or grade report from the most recent semester of high school or college work, showing at least a 2.5 grade point average on a 4.0 scale, or a C+ average, and a letter of recommendation from the applicant's direct supervisor at the library.

The Scholarship Committee considered all applicants who met the above criteria. "We wanted to be fair," explains Virginia Currey, Friends of the Library Board Secretary and a member of the first Scholarship Committee, " and to recognize all of the students who had faithfully worked at the library." No one wanted to see the scholarship program turn into a competition among the students.

The Scholarship Committee's next step was to make a final recommendation in July 2001 to the Friends of the Library Board regarding the number of qualified applicants and a proposed dollar amount to be granted to each scholarship recipient. The Board approved the Scholarship Committee's recommendation and the first Student Employee Scholarship Program was a reality!

To fund the scholarships, the Friends tapped into monies raised during its four book sales a year. "We had to determine a way to come up with the money for the first year's scholarships," explains Ellen West, "but from now on, the money will be there." A special Scholarship fund was set-up with its own bank account, and one-third of the money raised in all book sales from that date forward has been deposited in this Scholarship fund. "Now, when a patron purchases materials at one of our book sales, they will be contributing in a small, but important way, to the education of students in our community," continues West.
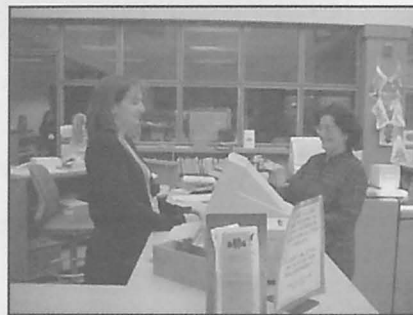
The Scholarship Committee's guidelines allow for the amount of money granted to successful applicants to vary year to year but Friends Board President Kris Monagle hopes there will be the money available to grant $500 scholarships (or its future equivalent) to as many student employees as qualify. "Since I've always felt that one of the library's great functions is educating the young, providing a scholarship to our student employees is a wonderful way for the Friends to help extend that mission," comments Monagle.

Current scholarship recipients like Jeanna Miller may apply to have the scholarship renewed for a maximum of three additional years, provided the student continues to work at the library while attending college full-time. As with the initial scholarship, the student must continue to maintain a 2.5 grade point average (out of a 4.0 scale), or a C+ average. Miller has switched from paging to working at the Circulation Desk of the Bittersweet Branch Library while keeping to a full course load. Matt Nix had planned to keep his part-time position as a page at the downtown Mishawaka-Penn-Harris Public Library but by December, he found the rigors of freshman year too great to continue off-campus employment.

Above: Miller at Circulation desk with a patron

A new Scholarship Committee has formed for the 2002-2003 academic year and they are busy making sure that all student employees of the library who are planning to head off to college or, like Miller, continue their college education have their application and supporting documents to the committee by June 30. Everyone involved in the Student Employee Scholarship Program is committed to keeping the program viable for years to come. The Friends of the Mishawaka-Penn-Harris Public Library is proving it is wise to invest in the futures of the library's student employees — even if it is just one page at a time.

For further information, contact Susie Cleaver at s.cleaver@mppl.lib.in.us.

A PICTURE IS WORTH A THOUSAND WORDS @ PLAINFIELD-GUILFORD TOWNSHIP PUBLIC LIBRARY

by Joyce Welkie,
Plainfield-Guilford Township Public Library

One look at the entrance to the Children's Room of the Plainfield-Guilford Township Public Library and you'll be amazed at the sights you'll see. The floor-to-ceiling interior windows are painted with eye-catching signs and pictures that promote upcoming children's programs.

Children's library assistant and professional artist, Laura Appleby, is the creator of these wonderful works of art that capture the attention of library patrons. She uses her imagination and books on lettering styles to create unique signs that are attractive and memorable. Signs that promote a series of programs are updated to reflect the next performer and date.

In preparation for the summer reading program, Laura paints a large theme-related picture on the window so children can add an item to record their reading progress during the summer. A huge birthday cake adorned our window in the summer of 2001 when the library celebrated its 100th birthday. For every 100 hours that the children read, they added one candle to the cake. The number of candles that adorned the cake by August astounded us. All patrons who entered the library could keep track of the reading progress by watching the candles grow on the birthday cake. This summer children are adding colored dots to a huge caterpillar/bookworm as they read toward their goal with our "Don't Bug Me ... I'm Reading" theme.

The newly constructed children's room has a domed ceiling area which Laura has enhanced by painting fanciful clouds. Children try to locate clouds that look like a sailboat, a school bus, an ice cream cone, and even a dragon. The staff enjoy watching the children use their imagination as they name the clouds. Just below the dome, paper sacks and Laura's magical touch have transformed a plain white pillar into a tree which takes on multiple personalities. To create the tree, paper sacks were crinkled and soaked in wallpaper paste before placing on the pillar to look like tree bark. Cardboard was cut to form 3-dimensional "branches" and taped to the pillar before getting a covering of "bark." During spring, summer and fall, the children are encouraged to trace their hands on colored paper (light green for spring, dark green for summer and orange,

yellow, brown and red for fall) and cut out the hand shapes to turn into "leaves" when placed on the tree branches. In winter, the tree is adorned with Christmas tree lights, paper snowflakes, shamrocks and even red hearts for Valentine's Day. Allowing the children to participate in the decorating of the tree or picture on the window gives them a feeling of ownership as they look for "their" leaf, candle, caterpillar spot, or whatever, when they make a return visit.

Being surrounded by colorful artwork has inspired another library assistant, Paula Gilmour, to create a fun log cabin reading nook for children. Using a large refrigerator cardboard box, she cut out rectangles for a door and windows, and used a roll of 36" brown craft paper to create paper "logs" which were taped to the cardboard box. Paper "shingles" were added to the pitched roof along with a cardboard chimney covered with gray paper "rocks." The log cabin was used during February to celebrate Abe Lincoln's birthday, and then was transformed into a cottage complete with "shutters" on the windows and "grass" growing at its base. Children were encouraged to glue a paper cut out "flower" to the cottage each time they visited the children's room. Paula and Laura are planning to transform the cottage into a "gingerbread house" in December. Children will add cut out paper "candy" to the house during each visit.

Not every library is fortunate enough to have a professional artist on its staff. Don't let that stop you from creating attractive signs and works of art that advertise your library. Start with the help of some drawing and lettering books, washable paints, artist's paint brushes, cardboard boxes, then mix in a creative imagination and the *time* to put it all together. An alternative solution is to seek the assistance of community volunteers. A school art club or local artist group may enjoy your library promotions gig as a community service project. Get ideas from other libraries by visiting their web sites and visit our site at www.plainfield.lib.in.us/children/child.htm then click on photo album.

For further information, contact Joyce Welkie at JWelkie@plainfield.lib.in.us.

Plainfield-Guilford Township Public Library Photo Album
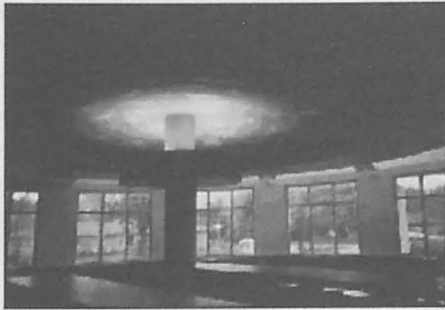
Above: Clouds in domed ceiling before tree was made

Above: Clouds in domed ceiling before tree was made

Above: Signs painted on interior windows

Above: Signs painted on interior windows

Above: Signs painted on interior windows

Above: Signs painted on interior windows
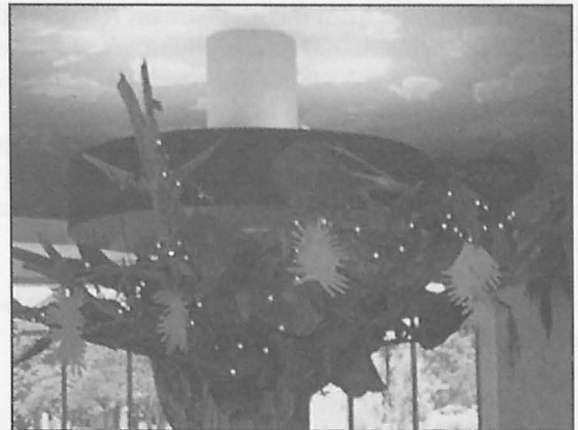
Above: Laura Appleby adding paper insects to paper block letters advertising summer reading theme
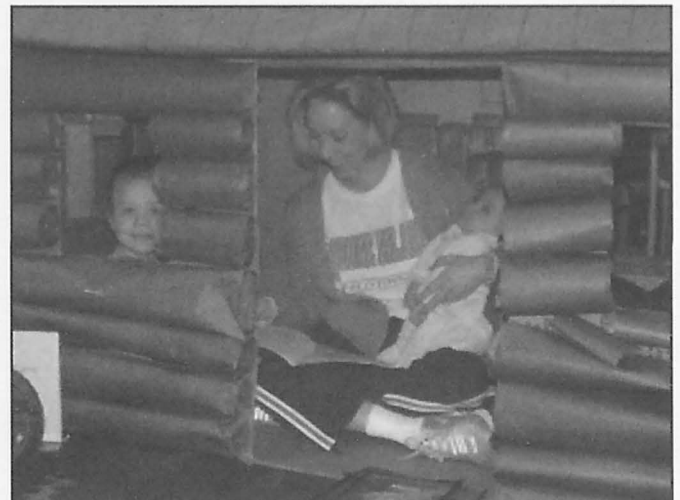
Plainfield-Guilford Township Public Library

Above: Tree with hand-shaped leaves

Above: Large birthday cake with candles added as children read for 100 minutes.

Below: log cabin reading nook

A Small Sample of the Plainfield-Guilford Township Public Library Photo Album

MARKETING THE MEDIA CENTER:

LET ME COUNT THE WAYS!

by Janella Knieren,
Sugar Grove Elementary

hen I think of marketing my school library/media center, a multitude of examples runs through my mind. These range from the mainstream (chairing the professional development grant committee and heading up the school improvement plan) to the, well, not so mainstream (dressing as Viola Swamp—black lips and all— for Book Character Day!) Marketing a library/media center and its programs is more than just good public relations - it's our survival. With pending rumors of cutbacks for educational programs, we have to demonstrate our worth and importance every single day to our patrons and school administrators. Eliminating media specialists and diverting our funds elsewhere must be the furthest thing from their collective mind!

Our school library/media centers have to be a welcoming place for all students, staff members, and people from the surrounding community. Besides presenting a visually inviting atmosphere (colorful bulletin boards, posters, banners, students' work and other visual displays), we as media specialists have to collaborate with teachers and administrators to make ourselves visible and convince them that they cannot function without us.

Here are just a few of the many ways to accomplish this:

- Send newsletters to students and parents informing them of media center activities, upcoming events, methods to promote reading, etc.

- Write articles for your school newspaper about media related events.

- Send news releases about student projects to your local newspaper for their school section (Media Fair participants and placings, Science Fair winners, Book Clubs, etc.).

- Invite guest readers during National Book Week or National Library Week (School Board members, superintendent, principal, janitors, cooks, local business people) and have them stress the importance of reading in their line of work.

- Hold contests, especially during Book Week or Library Week (Design posters, design bookmarks, write Public Service Announcements, have "Guess How Many" contests, Name the Puppet contest, etc.).

- Hold Book Fairs annually or semi-annually and promote them in your community with an after-school event for families.

- Invite local authors to speak to students and staff about the importance of reading and what it takes to become an author.

- Set up a Media Center web page that's connected to your school page. Post pictures of various media center activities, offer links for student research, do a virtual tour of your media center or the school.

- Make a poster of each teacher holding his or her favorite childhood book.

- Get pictures of your teachers as children and have them write about a childhood story they still remember. Display for everyone to enjoy.

- Keep teachers informed through a monthly newsletter about new resources (videos, books, computer software, professional materials, reference hints, hints for laminating, for internet searching, etc.).

- Host a computer lab evening and invite parents to come and preview new software programs their children will be using or programs they are currently using.

- Share stories with classes and then do book extensions or activities to go with them. Think about writing extensions in the computer lab to reinforce the theme.

- Offer to display student projects in the media center.

- Coordinate a "Stop and Read" program weekly. Draw names of students and give a book as a prize.

- Interlibrary loan when your media center doesn't own books, videos, or professional materials needed for a classroom project.

- Conduct in-services for the staff (new computer software programs, e-mail, word processing, database or spreadsheet tips, or new equipment).

- Invite professionals to present in-services for your staff (Cable in the Classroom, Grolier Multimedia encyclopedia, university professors, other media specialists that have already mastered a program your teachers would like to learn, etc.)

- Volunteer to sit on any committees that deal with the curriculum so that you know which materials to purchase to supplement your classroom texts.

- Take digital pictures of school activities and display them in the hallways and then publish them in your school yearbook.

- Capture video clips during Grandparents' Day.

- Coordinate a "Name That Book" contest. A phrase from the selected book is read during morning announcements and each classroom guesses the title. Keep track of the times each room wins and reward them at the end of the school year.

- Alternate your lunch times so you can eat with different grade levels of teachers. This is a great time for impromptu collaboration.

- Use an LCD projector to show students web sites, computer programs, great reference links, local and distant museums and attractions, etc.

- Find out what field trips the grade levels are planning and locate the web site so the students can familiarize themselves with the destination before the trip.

- Purchase high interest, current, appealing, and useful books and materials for the media center.

- Ask for teacher suggestions when ordering materials, especially if you have a new textbook series. There will be lists of books and materials to accompany the textbook.

- Constantly update your professional collection to keep teachers informed of new methods and best practices.

- Display author pictures along with books autographed by those authors.

- If you have local or state reading contests and have access to next year's titles, send a list of them to students before school gets out for the summer.

The kids can get a head start by reading them over the summer.

- Host staff development sessions to offer teachers suggestions on how to integrate media center materials into the curriculum and meet the standards.

- Inform teachers of contests in which they might involve their students (poetry contests, local or national writing competition, etc.).

- Sponsor students or groups of students in creating projects for Media Fair or Science Fair.

- Read professional journals and share information with teachers.

- Become a member in all professional organizations that pertain to your profession and be an active member.

- Write grants for new programs, materials, clubs or activities.

- Organize your media center for maximum benefit and usage.

- Stress free flow and flexible access to your media center.

- Suggest and coordinate projects for different grade levels of students so that the older ones can tutor younger ones (Reading Buddies, Techie Friends for computers, etc.).

- Develop and maintain positive and friendly relationships with all staff members.

- Coordinate school-wide thematic/holiday units (Cinco de Mayo, Chinese New Year, Oktoberfest).

- Display the poster torn from an old issue of *Teacher Librarian* that states, "What a school thinks about its library is a measure of what it thinks about education." Make sure it's in a prominent position and can be seen by anyone walking through your media center.

- Finally, BE FLEXIBLE!! Smile when you feel like screaming, be understanding when you don't understand, and greet each patron with a smile as if they are the first one you've seen all day. Be willing to try new ideas, accept suggestions from colleagues, and take the time to enjoy everything!

Every media specialist has his or her priorities and could not possibly make use of all these activities every year. But, if we make ourselves an integral part of our school, then we should never fear the administrators when they are looking for programs to diminish or cut

completely. We will have proven to them that the media center is truly the heart of the school and the school would die - or at least have a heart attack - without us there to keep the blood pumping.

For further information, contact Janella Knieren at jkk@vigoschools.org.

PR FOCUS ON PATRONS WITH DISABILITIES: THE ISU APPROACH

by Carol Jinbo and Jean Flak
Indiana State University Library
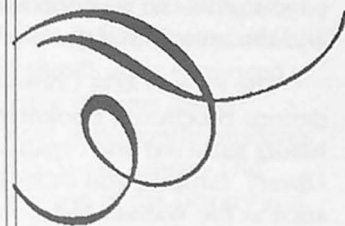
ndiana State University's (ISU) Library staff are constantly trying to find ways to provide better service to all patrons. Informally, the staff noticed that there seemed to be more students with disabilities on campus, but they didn't see a substantial number using the Library. Discussion and speculation did not answer questions raised about the number of students on campus with disabilities, the services that they needed, or what outreach the Library could provide to this group of users. The staff realized that they needed to investigate these observations and determine if they were accurate. The Public Relations (PR) Team, under the leadership of the Public Relations Coordinator, together with the Library ADA Compliance Coordinator, provided the spark needed to investigate and address the needs of students with disabilities.

IDENTIFYING THE PROBLEM AND INITIATING STRATEGIES

Statistics were gathered about the number of students with disabilities. We learned that Indiana's percentage of children with disabilities in the public schools has risen 1.2% in the past 5 years. The average percentage of children with disabilities in Indiana public schools is 14.5% while the national average is only 12.9%.[1] Indiana had risen from 15th place to 10th place in the number of school-aged children with disabilities compared to other states.[2] Data showed that ISU students who self-identified as having a disability increased 14% from 2000 to 2001. We also learned that ISU's Disabled Student Services (DSS) estimates that approximately one-half of the students eligible for services disclose their handicap; therefore many more students than we were aware of need services. Since the number of school-aged children students with disabilities is steadily increasing and the number of ISU students has dramatically increased, the Library decided to become more proactive in publicizing the Library's accommodations.

The Coordinators developed an informal list of questions to determine what services the Library should offer. Services such as pulling books and photocopying were easy to institute; making the Library's Website ADA compliant and having fewer physical barriers were a little more difficult. After the Coordinators had a discussion with the director of DSS, it was found that DSS student lab assistants were trying to assist students in accessing library services, but within a small DSS office with only two workstations that did not have all of the Library databases available.

Once specific accessibility problems were identified, the Library's ADA Coordinator and PR Coordinator decided that they needed to better inform the ISU community about available Library accommodations such as the TDD telephones and dedicated workstations with assistive technology and ZoomText software which enlarges text and has an audible Web page reader.

It became apparent that some of the accommodations could be provided by a combined effort of campus and community services; therefore, the basic idea was expanded to include the local community in our planning process. The PR Team met and brainstormed different ways to inform the campus and community about Library accommodations. The PR Team and the Coordinators decided that the Library would sponsor a Disability Awareness Month in March of 2001.

DISABILITIES AWARENESS MONTH OBJECTIVES

The primary objective of the month long disability awareness campaign was to raise campus and community awareness concerning people with disabilities and to publicize Library services for students who have disabilities. The Coordinators specified the target audience(s), with or without disabilities, as ISU students, administrators, faculty, staff, the citizens of the Wabash Valley, and other Indiana groups providing accommodations. The Library's Public Relations Coordinator and a member of the PR Team designed and mounted a March Library Homepage for the Library with related disability information and links (http://library.indstate.edu/disability/). Links were made to selected disability resources such as Delta Sigma Omicron Inc. (a national service fraternity), Job Accommodation Network, Indiana Protection and Advocacy Services, and the Council on Law and Higher Educa-

tion. Various visual symbols for access to low vision, accessibility, Braille and others were shown on the web page so that the viewer could mouse over the symbol and the meaning of the symbol would pop up.

The PR and ADA Coordinators designed accommodations brochures, bookmarks, and flyers. The Coordinators gathered and organized materials from the Library, campus, and other accommodation providers such as the Wabash Independent Living and Learning (WILL) Center, which were then displayed for distribution in the main lobby of the Library. A closed-caption video on communicating with people who have disabilities was shown as part of the display. The PR Coordinator synchronized the Library's disability awareness activities with the state's disability initiatives. The Indiana Protection and Advocacy Service provided promotional materials, pins, and posters publicizing the Disability Awareness Month.

During this month, the Library's ADA Coordinator assisted students in the formation of a local chapter of Delta Sigma Omicron (DSO), the national advocacy group for students with disabilities. This was an important step because students with disabilities often do not need to self-advocate before college since public elementary and high school systems are mandated by law (The Individuals with Disabilities Education Act Amendments of 1997 - IDEA '97) to test and supply accommodations to all eligible students. Many students with disabilities do not realize that they must become self-advocates once in college. DSO helps students learn the necessary advocacy skills. The Library helped prepare the publicity announcing the initial meeting of the local DSO.

INITIAL MEETING OF DSO

The PR and ADA Coordinators arranged and prepared the Mayor's proclamation, declaring March as Disability Awareness Month to be delivered during the initial meeting of DSO. ISU's President, Dr. Lloyd Benjamin, and other local dignitaries, were invited to the DSO's first meeting. The PR Coordinator arranged

Above: Delta Sigma Omicron Officers and Sponsors at Initial Meeting

for the local TV stations (WTHI and WTWO) and the campus and local newspapers to cover the event.

The Library also sponsored a trip of the DSO to visit the University of Illinois' Division of Rehabilitation Education Services (DRES) office and to the DSO Parent Chapter. Digital pictures of both the initial meeting and trip to the University of Illinois were taken for promotion for the Library and for DSO. The Library used the pictures in their submission for ALA's Public Relations John Cotton Dana Award competition. The newly formed student advocacy group became a conduit for reaching out to students and the community.

INITIAL STAFF DEVELOPMENT AND TRAINING

During the preliminary investigation of the needs of students with disabilities in 2001, it was apparent that the Library staff required more training in communicating with and accommodating such students. The Library's administration addressed this problem by providing staff development sessions on accommodation. At one Library staff development session, the video *The Ten Commandments of Communicating With People With Disabilities,* produced by Irene M. Ward & Associates, was shown. After this viewing, staff felt more confident in providing on-the-spot accommodations and they also wanted to know more about serving the students with disabilities. Three Library teams in conjunction with DSS and ISU's Affirmative Action Office co-sponsored a national teleconference called *Emerging Disabilities on Campus: What You Need to Know.* The Library provided the publicity for this teleconference to all the local colleges and community leaders. Many from ISU, Rose Hulman Institute of Technology, and St. Mary-of-the-Woods College administrators attended and became better informed about their school's legal responsibilities. Library staff directly involved with making ADA decisions met with the DSS, the Affirmative Action Office and the University lawyer to assess the appropriateness and legality of proposed accommodations for Library patrons. The accommodations that the Library proposed were found to be legal; therefore, the Library implemented them.

RESULTS OF HEIGHTENED AWARENESS

In March 2002, Mayor Judy Anderson's proclamation of March as Disability Awareness Month took place in her office in order to have enough room for various community ADA leaders. The DSO and the Library ADA Coordinator were among those invited. The University's cooperative efforts between organizations on campus and in the community expanded for 2002's March Disabilities Awareness Month, making this year's recognition and celebration bigger and better. University administrators provided door prizes to encourage students to "try on a disability" during a special evening event planned by DSO to raise awareness and to

educate others. The Wabash Independent Living and Learning Center provided encouragement, ideas, and speakers for these activities.

Internally, the publicity put consideration of students with disabilities in the spotlight. Consequently, other Library teams consistently take such students' needs into account when new hardware and software is being considered for use in the Library. The Library's Web pages are designed with ADA compliance in mind, and the homepage now has a prominent link to the Library's accessibility services. Some Library services under consideration could be easily expanded so that students with disabilities could be accommodated. For example, the Library built a wireless network primarily for users with laptops and PDA's. The software on the wireless appliances is ADA compliant. The freedom of movement that wireless technology offers, coupled with assistive hardware and software, makes the Library more accessible.

In April of 2002, the ADA Coordinator and the Library Americans With Disabilities Act Compliance Team (LADACT) planned a training session for all Library staff about how to better serve students with disabilities. The Library invited the librarians from St. Mary-of-the-Woods College, Rose-Hulman Institute of Technology, IVY Tech State College -Terre Haute, and Vigo County Public Library to attend this training session. The speaker, Robin Jones, Certified Occupational Therapy Assistant of the Great Lakes Disability and Business Technical Assistance Center, presented a workshop on accommodation. This was a daylong workshop divided into morning and afternoon sessions. The entire Library staff was required to attend the morning session and a select group of Library staff plus the guest librarians were invited to the afternoon session. The goals of the morning session were to raise awareness that people with disabilities are people first and to become more knowledgeable about serving people with disabilities. The goals of the afternoon session were to become better informed about people with learning, mental and emotional disabilities and to formulate possible accommodations.

The ISU Library has become a pro-active leader in campus disability issues and accommodation. Student knowledge has increased about what accommodations are available in the Library, on campus, and in the community, allowing students with disabilities greater flexibility in receiving appropriate services. Library staff have a better understanding of why and how to refer students to the Library ADA Compliance Coordinator. Staff know what accommodations they can automatically provide and how to provide them. With each disability accommodation or universal design implementation, the Library creates a friendlier user environment that will help all students.

The Library Administration as well as the ADA Compliance Coordinator and LADACT credit the PR Coordinator and the PR Team's effective handling of publicity for the improved knowledge of Library accommodations. These promotions significantly enhanced ISU Library's image as a pro-active campus leader concerning disability issues. Most importantly, students with disabilities are highly visible in the Library and have significantly increased their use of the Library and its resources. The Library accommodation statistics show an increase of 200%, which was the primary objective of the promotions. Conversely the Library realizes that our work is never done. We need to continually address new issues brought forward regarding the needs of students with disabilities while continually publicizing what we are able to do to accommodate them.

NOTES

[1] CQ's State Fact Finder. Washington, D. C.: Congressional Quarterly Inc., 1998, p.201.

[2] CQ's State Fact Finder. Washington, D. C.: Congressional Quarterly Inc., 2001, p.205.

For further information, contact Carol Jinbo at libjin@isugw.indstate.edu.

REACHING OUT TO SENIORS

by Jo Ann Byers,
Warsaw Community Public Library

enior citizens are an important segment of the Warsaw Community Public Library's (WCPL) constituency. We are constantly looking for ways to reach out to them and to encourage them to use our services, whether or not they are able to visit our facilities. This article will briefly describe two special services that we've designed for those seniors who are unable to come in.

SENIOR CIRCUIT

The Senior Circuit program, which has existed for more than five years, is provided by the Community Services (CS) Staff who are responsible for the programming at WCPL. The concept of this program came about several years ago when Margaret Fritzel, the then Library Assistant in Children's Services, read a newspaper article in which a local nursing home was seeking volunteers to read to their patients. Fritzel suggested to her supervisor that the CS Staff might be interested in taking turns going to this nursing home to read. The CS Staff agreed and began regularly visiting the nursing home to read to the patients. Word about this project got around and soon other elder care facilities in the Library's taxing district began requesting that the CS Staff do the same for them. After several programs had been presented at the various facilities, a contest was held to name this service and the title Senior Circuit came into being.

Fritzel is now the CS Supervisor and the Senior Circuit provides programs at eight health care and/or retirement residences each month. Four members of the CS Staff rotate among the facilities to present these programs. The same program is presented at each of the eight facilities during a given month. This means that when all goes according to schedule, each CS staff member prepares and presents a program on the Senior Circuit about three times per year. By having different staff members, and occasionally a guest, present the programs, residents of the various facilities are treated to a variety and each presenter is not over-taxed with preparations for these special programs.

Program topics and activities are as varied as the personalities and interests of the presenters. Past programs have included topics such as bread, famous Hoosiers, Laura Ingalls Wilder, hats, the music of Indiana, flowers and their meanings, Lawrence Welk, the surprising soy bean, Indian Legends, and the stories behind hymns. Sometimes the presenter uses visual aids or has the audience sing-along or some other interactive participation to get those attending the programs involved to assure their interest. Clearly, limitations are set only by the creativity of the presenter. The Senior Circuit has proven to be a very popular service offered by WCPL.

SERVICE TO THE HOMEBOUND

A second service offered to those who are unable to come into the building to avail themselves of the Library's services is the WCPL Service to the Homebound. This service is offered to residents of Wayne Township who cannot get to the Library because of permanent physical disability, visual impairment, temporary convalescence, or age. In order to qualify for this service, the resident must have a current Library card and must complete a Homebound Services Application. Both of these matters may be handled by a family member or by someone selected by the applicant.

The homebound person may request specific titles or authors. Or, if they prefer, they may give the Homebound Services Coordinator information on the topics that they enjoy and leave the specific choice to the Homebound Services Coordinator. The homebound person may call the Library with requests at any time during business hours. However, the Coordinator makes a delivery only once every 21 days. This time period corresponds to the Library's check-out time for books and books on tape. The Coordinator calls the homebound person once every 21 days to arrange for the delivery or return of the library materials.

This homebound service has proven to be another very popular service at WCPL. However, looking at the statistics of this service would not necessarily give the impression of its popularity. Unfortunately, many of our homebound patrons have fragile health and we often

find that as we sign on a new user, we lose a former one. This is the downside to being the Coordinator of this program. One can grow quite fond of the patrons served and it is difficult to lose so many of them.

Obviously, neither of these services is limited strictly to senior citizens. However, it does seem that seniors are the ones who most often take advantage of these offerings. Both the Senior Circuit and the Service to the Homebound are attempts by WCPL to meet needs within the community by reaching outside of the traditional bounds of the Library building walls.

For further information, contact Jo Ann Byers at jbyers@wcpl.lib.in.us.

<div style="border:1px solid">

STEWARDSHIP - PR STAR OF

LIBRARY ADVANCEMENT

by Katharina J. Blackstead,
University of Notre Dame

</div>
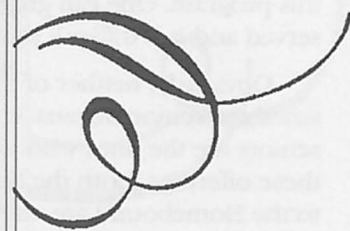
INTRODUCTION

Stewardship, a close relative of donor/prospect cultivation, is the ongoing appreciation and provision of information to benefactors and a critical element in institutional advancement. But stewardship is more than appreciation and information. For it to be as effective as possible for library advancement, it must be packaged as public relations at its best. As Robert Wedgeworth indicates throughout his article entitled "Donor Relations as Public Relations...,"[1] there is an inextricable link between stewardship and public relations. At the University Libraries of Notre Dame, we recognized this some years ago and began to take measured steps toward a comprehensive stewardship package. Our journey is not complete, nor has it been perfectly executed. But our progress has been good and largely effective, and we are vigilant in honing the former and eliminating the obstacles to the latter.

THE COMPONENTS OF STEWARDSHIP AT THE UNIVERSITY LIBRARIES OF NOTRE DAME

The following describes various stewardship initiatives at the University Libraries that the author feels are conducted in a way different from approaches generally found in other libraries. It therefore excludes such established mainstays of stewardship as exhibits showcasing collections provided or underwritten by donors, websites featuring those collections, exhibit opening receptions, lecture or publication series honoring a benefactor, etc.

I. Ongoing stewardship initiatives

• *Access: News from the University Libraries of Notre Dame.* Launched in fall 1979 as a library newsletter to inform the Notre Dame campus of new developments in the University Libraries, *Access: News from the University Libraries of Notre Dame* has evolved into a vehicle to inform the Libraries' readership of issues in library and information science, which are then translated back into the local context. *Access* is distributed twice annually to the University community, Notre Dame's Board of Trustees, the Advisory Council for Univer-

sity Libraries, member libraries of the Association of Research Libraries, the Libraries' friends and benefactors, and selected others. The publication (from 1994 onward) may be found on the web at: http://www.nd.edu/~ladvance/access/accessindex.html. A project to scan earlier issues and mount them on the web is currently underway.

• **Gift Acknowledgment.** The Libraries take care to acknowledge gifts of all kinds via letters under the signature of the director of libraries and others. For gifts of books, the Gifts and Sales unit generates letters bearing the director's signature. Gifts to the Department of Special Collections receive an acknowledgment from the curator and the director of libraries. Letters bearing the signature of the director of libraries, with many customized to reflect the specific gift or situation surrounding the benefaction acknowledges all monetary gifts. Concurrently, donors are added to the *Access* mailing list.

• **Bookplates.** Bookplates, bearing artwork customized to each endowment of $100,000 and above, and approved by the donor(s), are placed in books acquired with interest earned from endowment principal. (Artwork will be discussed in greater detail in the "bi-annual" section of this article).

• **Library Advancement Website.** A library advancement website, http://www.nd.edu/~ladvance/, a section of which is devoted to the stewardship of gifts falling into the Endowed Library Collections Program, is maintained.[2] On it, a listing of dedicated library endowments provides links to individual pages reiterating the name of the endowment, providing a representation of the graphic, a biographical sketch of the donor(s), and supplying a statement describing how the benefaction is being used. A link by year of "Selected Acquisitions," provides yet another view of the many benefits of each individual gift (with the term "selected" deferring potential controversial acquisitions for a debate not related to the stewardship environment).

II. Annual stewardship initiatives

• **Advisory Council for University Libraries.** A group of business and professional people from throughout the United States, the Advisory Council for University Libraries (ACUL) membership, some 40-plus persons strong, meets periodically to learn about the Libraries and advocate their cause.[3] Appointed by the University president on the basis of their commitment to Notre Dame (a large number are alumni) and experiential savvy, the ACUL also serves as a significant donor base for the Libraries. As such, every interaction with each member serves as a significant stewardship/public relations opportunity for us, one in which we can show our appreciation for the good will that has been bestowed upon the Libraries by individual members as well as by the group as a whole, share accomplishments, discuss challenges and concerns, and mutually plan strategies for the Libraries' advancement.

Thus, the Libraries' single most important steward-ship opportunity occurs annually every fall, in conjunc-tion with a football weekend, at which time the ACUL convenes for three days of meetings, meals, and recre-ational events. The "meeting" generally begins with a dinner on Thursday evening with guests who usually include presenters scheduled for the next day. This is followed by a full Friday schedule including breakfast; a morning session featuring speakers and topics dealing with timely library and information issues as well as University concerns; lunch, with speeches by both Provost and President; an afternoon session; and dinner with guests of interest to the Council. Saturday's fare includes an early morning Mass, a pre-game brunch, and, of course, the much-anticipated football game.

Needless to say, throughout all of this, the Libraries are not always the central or ongoing focus. What is central and ongoing is a process of hospitality, of thankfulness for the Council's presence, of information and problem sharing, of relationship building, and of our projecting the best level of public relations of which we are capable.

The Libraries host a second annual meeting for the ACUL in the spring, this time in conjunction with the ever popular "blue-gold" football game, at which time members of the Notre Dame football team play each other as a demonstration of things to come in the upcoming season. The schedule is roughly the same as for the fall sessions, but the programs are on a consider-ably smaller scale as participation is not mandatory for Council members and only about half of the member-ship chooses to attend the spring meeting.

• **Library Endowment Stewardship Reports.** Another joint venture between the Development Department of the University and the University

Libraries, the library endowment stewardship reports were launched in 1999 as a vehicle used to steward library endowments with principals in excess of $50,000, with activated spending accounts and living donors, including close or distant rela-tives, foundations, corporations, and other philan-thropic entities. This process is another extremely important annual stewardship and public relations event for the Libraries, and when complete, each "library report" includes: a copy of the latest University endowment brochure, which speaks to the importance of endowment support to Notre Dame and graphically charts the growth of endow-ment principal; a statistical report on the growth of each specific endowment over the years; a letter from the director of libraries on the state of the University Libraries containing an articulation of current goals and challenges; and a letter from the individual spending account's fund manager.

The University's Development Department and University Accounting supply the first two documents, respectively. The director's letter is self-explanatory. The personal letter to donors is written by librarians in response to a list of endowment names appropriate for inclusion sent to them by the Library Advancement Office. For unrestricted endowment, the library ad-vancement officer on behalf of the faculty and staff of the University Libraries writes the donor letter. In it, she articulates the progress made in resources, programs and services over the past year and expresses the Libraries' gratitude to the specific endowment for making this progress a reality.

Before launching the program, the advancement officer offered several one-hour sessions to discuss the process and answer any questions fund managers might have. While the sessions were well attended, not everyone showed up. As a follow-up, and every year thereafter at the beginning of the process, an email has been sent to each participant. It includes: sources for locating information on each donor, e.g., the advance-ment website, or the Advancement Office for endow-ments not yet dedicated and placed online, and some ideas regarding what each letter might contain. This includes: an introduction (for relationships not yet underway); background/framework for the area toward which the endowment is focused in terms of pedagogy, faculty research, collections, or any kind of special interest factors which might prevail; and an indication of how the fund in question has moved any of these forward. Stressing the difference between these commu-nications and the concepts contained in a case state-ment for endowment support which emphasizes needs and what could be achieved with enhanced funding, fund managers are asked to stress the positive and thankful aspects exclusively and to focus on informa-tion, progress, enablements provided by each gift, and

gratitude. They are also encouraged to discuss their professional contributions in terms of how they impact the discipline served by the endowment, and to make themselves available for tours, lunches, dinners, and/or to feel free to invite "their" donors to lectures, exhibits, conferences and other relevant gatherings at the University.

III. Bi-annual stewardship initiatives

Library endowment dedications. When an endowment, or major gift falling into the "Endowed Library Collection Program" is funded at the level of 70 percent or above, the Libraries and the Development Department take steps to officially name the gift and design artwork which meets the donor's specifications. This is a process as simple or as complex as any individual donor wishes to make it, and we collectively respond as flexibly as we can to this public relations opportunity to do something truly meaningful for every benefactor. Upon the finalization of a graphic, the Libraries acquire two (this number sometimes varies, depending on whether there is an extra library location in which a plaque is to be placed) 11" x 16" hand-engraved brass and walnut plaques bearing this artwork. Where appropriate, corresponding acid-free bookplates are also generated. In conjunction with the Development Department, we also work through the meticulous plans for dedication ceremonies, which are held every other year on the Thursday of the Advisory Council weekend described above.

Plaques are mounted in the Theodore M. Hesburgh, C.S.C., Library concourse and other locations, as necessary, prior to the dedication. Dedication ceremonies begin with a lunch for the donor families, to whom we extend as many invitations as necessary. This is followed by library tours[4] and a dedication Mass, during which time the plaques to be presented to the donor family are blessed. A celebratory dinner follows. With the provost acting as master of ceremonies, plaques are presented to each donor family, each of whom is given an opportunity to select a representative to address the group. The brief speeches that result (we enforce time restrictions, which we set according to the number of endowments to be dedicated) are the highlight of the event, and as each person articulates the reason for the gift to the University and its Libraries, the spirit of commitment to a common cause becomes palpable throughout the room. Speeches by the University president and the director of libraries follow. The evening is concluded with a memento for all – an exquisitely executed booklet of single-page descriptions of all endowments in the program, complete with a replica of the artwork for each plaque. News of the dedications is distributed via press release, library and University newsletters, and other media.

Of course, this booklet is not just an effective

stewardship vehicle. It has proven itself to be an immensely effective tool in the cultivation, marketing, and public relations arenas as well. As new endowments and significant one-time gifts are added every two years, so is the donor biographical information edited for currency. Plans are now underway to refresh the library application statements, as necessary, for the fall 2003 dedication ceremonies.

Needless to say, the process just described is costly and labor-intensive. Is it worth it? Definitely. And, the public relations aspects of it are never finished. When donors contact us via our web site to point out biographical corrections (yes, they do sign off on the bios prior to publication), we are happy that they have visited our site and do the corrections immediately, and make a note to do the same for the next paper edition. When we receive requests to re-do plaque artwork in response to any one of many of life's events, we do so with a smile. And when, on a bright and sunny day we notice buckling or warping, we contact our vendor and he does whatever is necessary to fix the problem. That's public relations, and we are happy to have so many representations of good will toward the Libraries to maintain.

IV. Special Public Relations Opportunities: Milestone Events

In 1993, the Libraries commenced upon a year of celebration commemorating their growth, the 30th anniversary of the construction of the Theodore M. Hesburgh, C.S.C., Library, and showcasing the changing aspects of librarianship and information and their potential effects on the profession and the community of scholars. "Two Million and 30 Reasons to Celebrate" was underwritten in part by the Advisory Council for University Libraries and sponsored by the then active Friends of the Library of Notre Dame.[5] The social, religious, and scholarly events of the celebration presented a unique opportunity for the Libraries to make known their function, challenges, and place in the academy to the Notre Dame community and beyond.

A calendar of events for the celebration, detailing dates, times, a brief description of the event, and location was generated in high-quality flyer format and placed in the issue of *Access* preceding the celebratory year. An article appeared on its verso which described the year's inaugural event, a Friends' dinner at which the official two-millionth and two-millionth-and-first volumes were presented and Father Hesburgh reflected on the first 30 years of the library bearing his name. For historical purposes, issue number 58, September 1994, of *Access* was devoted to a recapping of all the events. Its text may be found at http://www.nd.edu/~ladvance/access/issues/indexsept94.htm.

There were three permanent and tangible mementos of the event. The first was an official two-millionth

volume to the collection entitled *Index preclare dictorum*, a rare 1518 imprint from Abbott Astrik L. Gabriel's private collection and the first of a four-volume set of the collected works of medieval theologian Jean Gerson, chancellor of the Cathedral of Notre Dame and the University of Paris. The second, an official two-millionth and first "volume," which was not a book at all, but an optical disc selected to represent the changing face of information as well as its traditional past; the *Oxford English Dictionary, Second Edition*, on CD-ROM, was networked on the Libraries' local area network for five simultaneous users. And third, was *What is Written Remains: Historical Essays on the Libraries of Notre Dame*,[6] a book containing the first systematic account of certain facets of the Libraries' development and long-forgotten episodes illuminating not only our past, but also that of the University.

At this writing, the Hesburgh Library is beginning a lengthy renovation, and is making plans to celebrate its 40th birthday and the Libraries' fast approaching three million volumes with another series of events aimed at showcasing the centrality of libraries everywhere. We are looking at a slightly different format from the first, in that we shall be celebrating (translation: making visible and central) the Libraries on a continuum. Events including lectures featuring prominent speakers, receptions, celebratory Masses, alone and in conjunction with various corporate/foundation sponsorship, will be tied together with a catchy "brand name": "Story times [however many years the Hesburgh Library has been in existence, currently, 39]". Our 1993 effort was a public relations success; we are hoping that the same will obtain for our upcoming ongoing celebration.

V. Initiatives Under Development

Two stewardship initiatives are currently in varying stages of conceptualization at the University Libraries:

- The development of a local (59X) field to be included in bibliographic records for materials ordered on endowment earnings or expendable gift funds which would include standardized information for the purposes of donor recognition and for record retrieval by keyword search based on donor related data in the online public catalog.

- Recognizing that significant gifts without endowments uniformly rather than situationally require the same kind of continuous stewardship connectivity between fund manager and donor as endowments, we are looking at ways to make this happen. At this writing, we are evaluating the merits of a process more "organic" than the highly structured "library reports," one in which the idea of writing/interacting in regard to a fund would come from the Advancement Office, but the actualization would come from each fund manager on whatever continuum might be comfortable for him or her.

A critical element in ongoing stewardship initiatives in the Libraries, the first of these undertakings will require extensive technological adaptations in the online system, along with training of personnel. The second must be implemented along with a professional culture change at the Libraries and the realization that we must develop new expectations of ourselves as times and environments change. In order to keep our donor bases expanding, we must assume new stewardship tasks, all the while looking to see what tasks from the past can be dropped in order to accommodate them in our new workflow.

VI. The Importance of the Library Director

The importance of our director of libraries in stewardship/public relations efforts cannot be stressed too emphatically. As the public face of the Libraries, the Director must be committed to stewardship and to the public relation initiatives that are seen by those at whom these initiatives are aimed. It is the director's role to create an environment supportive of risk-taking in testing the viability of new approaches to stewardship and public relations, to provide counsel and enablement upon request, and to participate visibly and fully in any undertaking determined worthy of implementation.

VII. The Importance of Partnerships and Collaborative Initiatives

The partnership between the University Libraries and Notre Dame's Development Department has evolved over a number of years. It is a strong and productive collaboration, where ideas and information are shared, where goals and tasks are jointly set and executed, with each entity enhancing the other by virtue of its particular strengths and talents.

CONCLUSION

Library advancement has now been a formal entity within the University Libraries of Notre Dame for a decade. When we began our journey, we did not realize how it would evolve, and that there would essentially be no end to our learning process, nor to the possibilities for us to pursue. We look forward to the challenges and collaborations of the future.

NOTES

[1] Robert Wedgeworth, "Donor Relations as Public Relations: Toward a Philosophy of Fund-Raising," *Library Trends* 48 (Winter 2000): 530.

[2] This enormously successful fundraising strategy began at Notre Dame when its libraries received their first endowment in 1922, but did not take "hold" until well into the 1980s, when it began to be aggressively marketed as a program with clearly defined characteristics

and appealing stewardship components. Interestingly, this clarity did not extend to the name of the program, which, in actuality, solicits funds not only for collections, but also for programs, services, and a broad spectrum of other initiatives as well.

During cultivation, a prospect is presented with a selection of brief but carefully articulated case statements outlining the Libraries' needs that have been translated into giving opportunities in areas of interest to the prospect. Once the prospect has made a selection, or has presented a counterproposal – which, recognizing the fact that giving is highly donor-driven, the Libraries make every effort to accommodate – a payment schedule is negotiated. Given the size of the minimum commitment for this program ($100,000), this often takes the form of a ten-year pledge.

As a result of the stewardship/public relations initiatives described in this article, the "endowed collections" program has enjoyed steady growth. In 1960 there were six named endowments. By 1980, they had grown to 27. In 1990, there were 76, and by 1993, the number had grown to 89. The fall of 1995 saw the dedication of 14 new library endowments and in the fall of 1997, 22 additional plaques were added to the marble wall of the Hesburgh Library concourse. In his annual letter to donors of November 1996, the then director of libraries cited 123 separate library endowment accounts for the 1995-96 fiscal year, from which $1.2 million in expendable income was produced for the Libraries. In a report to the Academic Council of the University dated March 27, 2002, Jennifer A. Younger, Edward H. Arnold Director of University Libraries, cited 167 endowments with earnings of over $2 million.

[3] The Advisory Council membership also has two rotating (two-year term) positions for an "under 30" member category. These are reserved for recent University graduates manifesting the same characteristics of commitment to Notre Dame, business/professional orientation, and the foreshadowing of a humanistic/philanthropic bent. Frequently, library faculty and staff, who have gotten to know them over the course of their four undergraduate years as student workers, recommend these members. The program has worked so well that several "under-30s" have remained on the Council as full-fledged ACUL members.

[4] The success of the stewardship program letters from fund managers has resulted in another positive public relations step – the invitation of fund managers to all dedication meals and ceremonies. At the fall 2001 dedication it was also the fund managers who gave special tours, based on commonly shared interests and subject areas, to "their" donor families.

[5] Based on national trends begun some five years before and substantiated via questionnaire at the 1998 annual meeting of Development Officers of Academic and Research Libraries (DORAL) held on March 19 - 21, at the University of California at Berkeley, the University Libraries that same year proposed the dissolution and reconfiguration of the Friends of the Library at Notre Dame as a formal entity/organization. Furthermore, they proposed that in place of the Friends, all persons who make the University Libraries the focus of their charitable giving be designated "friends." As such, they would be incorporated into the Libraries' information-dissemination structure including the receipt of the *Access* newsletter, periodic state-of-the-Libraries mailings, and program and special events announcements. There would no longer be a formal organization to join, or a minimum giving level requirement. Other parameters of the proposal, which was passed by the Friends' Board and is now standard operating practice at the Libraries, are available from the author upon request.

[6] Maureen Gleason and Katharina J. Blackstead, eds. *What is Written Remains: Historical Essays on the Libraries of Notre Dame*. Notre Dame: University of Notre Dame Press, 1994.

For further information, contact Katharina Blackstead at Katharina.J.Blackstead.1@nd.edu.

CREATING A LIBRARY FAIR

by Karen Evans,
Indiana State University

CREATING A WELCOME TO THE LIBRARY EVENT

Almost two years ago, I was a new librarian at Indiana State University. Naively, I asked the head of reference what kind of event the library planned to welcome students when the fall semester started. "None," she replied, "but it sounds like a good idea. Why don't you work on something?" "Be glad to," I answered (having no idea what I was getting into). Following is our adventure in creating an event to welcome students to the Cunningham Memorial Library.

PLANNING TEAM

Two librarians and one staff person made up the core team that was responsible for creating the event. Since this was the first event of this type, we wanted to keep the core team small, partially for ease in arranging meetings, but mainly because it would be easier for a small group to stay focused on planning the event.

Our first task was to decide what type of an event to have and to outline all that needed to be done in order to have a successful event. The team decided to call the library welcome event a "fair." We thought that most students would be familiar with this term and would associate a fair with having fun in a non-stressful situation.

There were many other decisions to be made including the selection of a day and time for the event, a theme, events and displays, games for the students, food and drink, donations from merchants, gift bags for students, work schedule for staff, and, of course, publicity.

We decided to schedule the fair for two days in late August from 9:00 a.m. to 12 noon. We wanted to hold the event very early in the semester, hoping to introduce the students to the library and staff in a fun and friendly atmosphere on a day that did not interfere with any other events at the library.

THEME

The next item on the agenda was to create a theme for the fair. The theme had to satisfy our criteria: to make the library non-threatening for students, to showcase the facility and resources, to make the event available to all students from those considered "returning" to international, and to have fun. We decided to find an international theme that would give us many choices in decorations and library resources to highlight during the fair. We felt that it was important to choose a theme that encompassed all students and we finally settled on "Passport to the World" as our theme.

EVENTS AND DISPLAYS

We knew that we did not want the students to walk into the lobby, pick up free food, and then leave. We wanted them to at least look at the library and the resources available. We needed something to get the students into the building and past the lobby and in which all students would want to participate. Our solution was simple. On each floor of the library are ceiling to floor window displays cases. We decided to use the window displays to highlight international materials from the library. We would have students answer one question about the display on each floor. Ok — why would the students want to look at displays of international materials and answer questions? Prizes!

The three questions were on one slip of paper. Queries were formed in simple sentences so students new to the English language would be able to understand the questions asked about each display. Students added their name, phone or email address to the slips of paper. Entry forms stated all three questions had to be answered correctly to win a prize. Drawings were held every hour.

On the first floor, the display consisted of various Fodor Travel Guides from the reference section, representing the countries of international students attending Indiana State University. A large world map was pinned to the wall as background along with a list of web site addresses for the national libraries around the world. Copies of the web site addresses were available for interested students to pickup. Students had to list one of the Fodor tour guides displayed in the window.

The window on the second floor contained a display of fiction and non-fiction by American and

international authors along with posters depicting several of the authors. Students were asked if a work by a particular author was shown in the display.

The government documents librarian created the display for the basement window. The display included three maps of the world and international materials printed by the United States government. Students were asked the title of a particular map on display.

We also included another simple game that turned out to be an unbelievable hit with the students. Four paperbacks (bought at a garage sale for 25 cents each) were taped (using clear tape) onto a cardboard base in a square shape. The center of the square was filled with candy; clear plastic wrap was placed over the entire package. Students had to guess how much candy was in the square. The winner received the candy and the books.

Additionally, we scheduled live demonstrations of wireless technology, a display of information about the Rare Books and Inter-Library Loan departments and tours of the library every half hour. Students chose how much they wanted to participate. If they wanted to pick up food and leave, there was no pressure to participate any further. We felt that it was important to greet the students and to give them the choice of how much they wanted to participate in the fair.

FOOD AND DRINK

When we started planning this event, I sent e-mails to several library list-servs asking if other libraries had attempted this type of event and what advice they would offer. Every answer included food. Food needed to be served for the event to be a success. We decided to offer a plastic bag with 2 cookies or a bag of chips along with a small bottle of water. Staff seated at tables in the lobby

encouraged students to pick up the food (little encouragement was needed after students realized that the items were free) and water and continue through the fair. We had no problems with refuse in the library from water bottles, chips or cookie bags.

DONATIONS

We contacted city merchants to ask for a donation to be used as a prize for the students. The merchants were very generous in their donations. Coca-Cola donated 250 bottles of water. They even brought in a cooler to keep the water cold. Other stores donated gifts, free haircuts, food coupons, and gift certificates. We tried to ask merchants not usually involved with donations (beauty salons, flower shops, and an alterations store). We had enough gifts to hold drawings every half hour for prizes. As a grand prize, to be drawn when the fair closed at noon, a parking pass for a semester of free parking on campus was awarded to a student.

The stores we contacted did request a written confirmation about the fair on university letterhead stationary for tax purposes. During the fair, a poster board listed the donations and the merchants responsible. This was an especially good idea since at least one merchant did appear during the event. We were able to point out the poster and show him where his donation was displayed. After the event, hand written thank you notes were sent to each of the merchants.

PUBLICITY

The event was heavily advertised. Colorful posters in the library lobby announced the event. Flyers announcing the free event were placed in dormitories, classroom buildings, and the union building. An ad was

placed in the student newspaper. Invitations were sent to the President and Provost of the university. On the days of the event, a banner was placed outside the library to draw students inside.

WORKERS FOR THE FAIR

Staff were informed of the event at a library meeting. E-mails throughout the planning stage kept everyone informed of the progress. Sign-up sheets for the event were available for staff to sign up to work one-hour shifts. People could choose which area they wanted to work (set-up, food giveaway, prize-sign up, gift bags or clean up). Several of the staff who signed up for an hour worked much longer — because they were having fun.

THE DAY OF THE FAIR: GREETING THE STUDENTS

Faculty and staff were stationed outside the library to welcome students and encourage them to venture inside for food and prizes. Some of the volunteers outside wore costumes of their own choosing, greeting students with kazoos as they walked along the sidewalk outside the library. The costumes and props were a great way to attract the attention of the students. One librarian donned a native Bavarian costume she purchased during a trip to Europe which was very appropriate for the theme of the event. Other faculty and staff dressed in Hawaiian print shirts or large hats. A few volunteers blew bubbles to attract the attention of students. Gift bags were handed out to students from this location. The gift bags consisted of brown lunch bags containing a bookmark, pencil, sticky note pad and a few pieces of candy. Key chains and other free small items (highlighters, pens) donated by another department on campus completed the gift bags. On the outside of the bag was a sticker welcoming the students to the library.

The library lobby was the main stage for the event. Here students were able to pick up free food and drink, pick up answer slips for the window displays to win prizes, and play a game. A large display window held a "Passport to the World" welcome. At a local teacher supply store, we found large paper squares with a border of international flags. Librarians and staff with foreign language ability printed international greetings of "Welcome" and "Hello" on the various squares for the window. Also displayed were CD covers of international music. A librarian who collects flags from all over the world volunteered his flags for display in the window. The welcome window set a great tone for the fair. Staff sat at the tables in the lobby, handing out food and drink and encouraging the students to participate in the different activities of the fair.

The first fair was a great success according to staff,

library administration, and most importantly, the students of the university. Between 750 and 900 students participated in the two-day event. Although the number may seem low, compared to the total enrollment (about 11,000), we realized there were additional factors to consider. Not every student is on campus every day, some students go directly to their classroom (which may be on the other side of campus) and do not venture any further than they have to, and some students choose not to participate in campus events. But the students who did participate felt that this was a success and told us that they thought it was great we were doing this. It broke the ice for the students and the staff, allowing them to interact in a situation which was fun and non-threatening.

WHAT WE ARE CHANGING FOR THIS YEAR

We are planning the event for 2002. We have learned from last year, and will be changing some things. This year, the event is scheduled for only one day and will be from 10:00 a.m. to 2:00 p.m., giving students the opportunity to stop by during their lunch hours.

Since the books filled with candy were so successful, we may make this a tradition at every fair. But, we have learned to put the books and candy together several days before the fair in order to let the candy settle and then add more candy before sealing the project with plastic wrap. Last year, we offered cookies and chips. We learned that the chips were much more popular than the cookies, so this year, we will offer a variety of chips and no cookies.

We also decided that we should not contact the same merchants every year for prizes and we will look for different ones to solicit this year. Some of the best prizes (according to students) last year were the baskets or small boxes filled with candy or chips and soft drinks. We have decided to create some of our own gifts this year and are thinking about putting together small baskets filled with food or academic items students always need. One idea is a small basket filled with microwave popcorn, cola and a voucher for a movie rental. Another might be a small container filled with highlighters, pens, a notebook and some candy.

It is difficult to estimate the number of students who will attend this type of an event. Last year, we started off with 750 gift bags, but ran out on the second day. Although the students were good-natured about missing gift bags, we plan on creating 1,000 gift bags this year.

This coming fall, we also want to highlight the library and resources more heavily. We plan to emphasize tours (a good way for students to learn what resources the library has and where they are located). We want to spice up the tours by hinting of past ghost

sightings or the location of the tarantula found by a staff member earlier this year. Plans are also in the works to create a continuously looping videotape of the library showcasing databases and reference materials available in the library.

Finally, we can offer two big tips to help you succeed in planning a library fair. The first (and the one we plan to follow this year) is to start planning early. We had about three months to plan the event last year. While it was successful, we rushed to complete everything in time for the fair. The second tip is to organize. We started with a three ring binder, labeling and dividing into the following areas: Possible Games, Food and Drink, Merchants Contacted, Merchant Letters, Thank you notes, Gifts Received and Window Displays. The binder enabled us to keep track of our progress and serves as an excellent record of the event.

The Library Fair is an event we plan to continue. It is an excellent opportunity to showcase the library and library materials. Most important, it is a chance to introduce the library and staff to students in a friendly, stress-free environment.

For further information, contact Karen Evans at libevak@isugw.indstate.edu.

PUBLIC RELATIONS PRIMER: AN ANNOTATED BIBLIOGRAPHY

by Nancy Wootton Colborn,
Indiana University South Bend
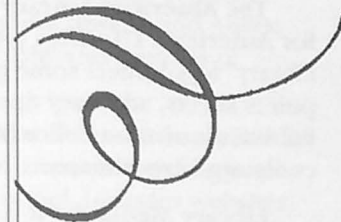
ant to get the word out about your library, but have no idea where to start? Don't have time to re-invent the wheel? This listing of websites, books, and journal articles will provide you with the best resources for information on public relations, marketing, outreach, and promotion. As you read through some of these resources, you may come up with so many great ideas that you can't possibly do them all. As Marylaine Block said in *The Secret of Library Marketing: Make Yourself Indispensable* in American Libraries, September 2001,

> "You may be reading this and saying, In what possible universe will I have time to do all this stuff and still serve the people who are already coming to us? And you're right; there's a limit to how far we can stretch. Librarians can't do all the things I'm recommending. But if we don't do some of them, we will continue to be invisible. If we don't want to settle for being good at what we do but want to be known to be good at what we do, we have to put marketing time and money into reaching out to the people who make things happen in our community."[1]

This bibliography will focus on basic information and creative ideas that can be quickly used to generate enthusiasm about your library. Most of the resources are general and can apply to all kinds of libraries, with a final section divided by type of library.

GENERAL: BOOKS

If you're getting started in public relations, or even if you've been doing it for awhile but feel the need for a refresher, you'll want to get one of these books to give you the big picture. They're all useful and will give you lots of great ideas about what you can do to promote your library.

Karp, Rashelle S. *Powerful Public Relations: a How-To Guide for Libraries*. Chicago and London: American Library Association, 2002.

Various chapters in this 2nd edition are timely and useful: Chandler Jackson's *Web-Based Public Relations*

is one example. Most important, though, is the final chapter, *Public Relations Lessons: Selected Annotated Bibliography*, by Andrea L. Miller. Miller has selected material written by marketing and PR professionals from 1991 forward and noted how these apply to the library world. While we know that we are borrowing heavily from other professions in many of our administrative and management techniques and philosophies, this is the only place that I've seen such a great collection of relevant readings from outside the field collected in one place.

Roberts, Anne F. and Susan Griswold Blandy. *Public Relations for Librarians*. Englewood, Colorado: Libraries Unlimited, 1989.

Although a bit dated, this book is still useful and has some different content that's worth examining. In particular, the chapter on *People and Publics* focuses on pinpointing your strengths and weaknesses and moving forward with promotion in a judicious manner. Most chapters in this book include notes, suggested activities, and suggested readings, which make it a very practical guide.

Wolfe, Lisa A. *Library Public Relations, Promotions, and Communications: a How-To-Do-It Manual*. New York, London: Neal-Schuman, 1997.

Wolfe's manual on how to develop a public relations program is a help for any type of library. She includes a thorough grounding in the basics of public relations: definition of terms, planning, funding, and staffing. She moves on to include chapters on specific steps to take in order to tell your library's story, including media coverage, using technology, and creating and maintaining an appropriate library environment. Many sample forms are included. Most important, though, throughout the book Wolfe's writing style includes a public relations sensibility that helps you to learn how to keep public relations at the forefront of everything you do as a librarian.

GENERAL: WEBSITES (AND A LISTSERV)

Websites are great because they're free and you can

bookmark them and then check them periodically when you need some new ideas.

The **American Library Association's Campaign for America's Libraries** (you've seen the "@ your Library" logo) offers some great quotations, talking points sheets, advocacy tips and other helps from the Public Information Office of ALA. *Access*: https://cs.ala.org/@yourlibrary/

Library Media & PR is a site sponsored by Stephanie Stokes as a service to the library profession. The site has clipart, a "little black book" of addresses and links related to PR, a toolbox with lots of links to clipart and font download sites, and a bulletin board for public relations issues. *Access*: http://ssdesign.com/librarypr/

A weekly publication of OCLC, the **OCLC NetFirst Calendar Planner**, is an excellent resource for advance publicity and programming planning. For example, Issue 205, dated May 20, 2002, notes relevant web resources for holidays, events, and activities for the week of August 12, 2002. That week highlights the birth anniversary of Annie Oakley (8/13) and Pakistan Independence Day (8/14). You can either browse the site periodically or sign up to receive the information via email on a weekly basis. *Access*: **http://www.oclc.org/oclc/menu/netcalendar.htm**

Some state library associations have developed websites that serve to keep their members up-to-date and supplied with lots of public relations ideas. Here are some of the best.

The **Colorado Library Marketing Council** (CLMC) website is a cooperative venture of five library associations in Colorado and other sponsors that focuses on the promotion of libraries and information professionals. The Marketing Resources section is a goldmine of links and listings of other resources that can get you started in your various marketing activities. *Access*: **http://www.clmc.org/**

The **Michigan Electronic Library** includes a section on Public Relations and Promotion. While the entire Michigan Electronic Library's site is useful and well-organized, pay particular attention to the links on the Public Relations and Promotion page. The site is sponsored by the Library of Michigan. *Access*: **http://mel.lib.mi.us/libraries/LIBS-promotion.html**

The **Wisconsin Library Association's Public Relations Committee** designed this website "in an effort to improve Public Relations efforts of libraries in Wisconsin." *Access*: **www.wla.lib.wi.us/committees/pr**

Having PR ideas come to your inbox is a great way to go. **PR Talk** is an ALA-sponsored electronic discussion list for idea-sharing and updates on ALA promo-

tional activities and library PR issues. To subscribe, send a message to: listproc@ala.org. Leave the subject blank. In the body of the message, type: subscribe PRTalk your first and last name.

GENERAL: ARTICLES (AND A NEWSLETTER)

Block, Marylaine. "The Secret of Library Marketing: Make Yourself Indispensable." *American Libraries* 32(2001): 48-50.

Block reports that relationship-building and becoming the "go-to" people for information is crucial in marketing your library and its services. Filled with great ideas, Block ends with this note:

Library salesmanship:

√ Takes an entire staff - and board of trustees.

√ Is the ultimate knowledge-management experience.

√ Never ends.

Goldberg, Beverly. "How to Become the Go-To Source." *American Libraries* 32(2001): 50.

This is more of a "go-to" source. This piece interviews four librarians on how they make an impact in their communities. The underlying focus is on relationship-building.

When you need a reminder about why you need to do PR, this is the article to read:

Majka, David. "The Conqueror Bookworm." *American Libraries* 32(2001): 60-63.

Majka comments on the increase in "digital illiterati," who "exhibit a complete misunderstanding or indifference to the distinction between subscription and free online information as well as a chilling aversion to reading books." He also calls this new information consumer the "inforamus." Beyond his amusing terminology, though, his point about marketing our libraries in a competitive manner is real and true.

If you can afford a relevant subscription, this would be a likely choice. If not, just check out the website. **MLS: Marketing Library Services** is a newsletter devoted to library marketing ideas. Delivered six times yearly for $77.95, **MLS** content includes features stories, conference reports, useful how-to articles, programming ideas, and other useful marketing trend information. The website often includes some full-text content. Access: **http://www.infotoday.com/mls/mls.htm**

ACADEMIC LIBRARIES

Germain, Carol Anne. "99 Ways to Get Those Feet in the Door." *College & Research Libraries News* 61 (2000): 93-96.

A brief article on getting started in public relations with, you guessed it, 99 ideas for events and activities that will draw people to your library.

Kirchner, Terry. "Advocacy 101 for Academic Librarians." *College & Research Libraries News* 60 (1999): 844-47.

This article stresses the need for academic librarians to actively promote their library to the campus community. Discusses principles of advocacy, marketing plans, relationship-building and the importance of campus visibility.

Russo, Michele C. and Nancy Wootton Colborn. "Something for (Almost) Nothing: Public Relations on a Shoestring in an Academic Library." *Library Administration and Management* 16 (3) (Summer 2002): 138-145.

This article acknowledges the common problems of lack of time and staffing and lack of money yet still gives you plenty of ideas for promoting your library to faculty, students, and the community outside of academia.

PUBLIC LIBRARIES

Net Notions for Librarians gives examples of ways that the public library website can be used for promotion and public relations. Innovative ideas include online book reviews, virtual poetry, thematic book lists, and electronic storytelling. *Access: http:// ds.dial.pipex.com/harden/netnotes.html*

SCHOOL LIBRARIES

Baule, Steven M. and Laura Blair Bertani. "Marketing 101 for your Library Media Program: How to Gain Support from you Board and Administration." *Book Report* 19(2000): 47-50.

A great mixture of big-picture perspective and practical advice, this article obviously speaks mainly to those in school library media centers. However, linking planning with marketing and advice to remember "the main topic of the conversation is student learning" can apply to other kinds of libraries as well.

Cavitt, Deborah. "38 Steps to a Well-Rounded PR Program." *Library Talk* 11 (1998): 1-2.

Specifically focused on elementary school libraries, this is a practical list of ideas that can be implemented with various constituencies: administrators and teachers, students, and the community. Short and sweet.

Flowers, Helen. *Public Relations for School Library Media Programs: 500 Ways to Influence People and Win Friends for Your School Library Media Center.* New York: Neal-Schuman, 1998.

This book focuses specifically on PR for school librarians. While one of the other, more general books included here may cover some of the same basic material (developing a public relations plan, determin-

ing the message, etc.) this book effectively focuses on reaching the audiences that are unique to the school environment. There are over 500 creative, practical ideas for event planning, handout design, and public speaking. Includes a bibliography and samples of publicity pieces.

AASL Resource Guides for School Library Media Program Development is an annotated webliography for school library media personnel. Includes websites, books and articles. *Access:* **http://www.ala.org/aasl/ resources/pr.html**

SPECIAL LIBRARIES

Besant, Larry X. and Deborah Sharp. "Upsize This! Libraries Need Relationship Marketing." *Information Outlook* 4 (2000): 17-22.

Focuses on building the relationship between the customer and the library and on customer retention and long-term relationships. The authors explain how six different markets (customers, internal, suppliers & alliance, referral, recruitment and influence) can be utilized to bring relationship marketing from concept to reality.

Dworkin, Kristine D. "Library Marketing: Eight Ways to Get Unconventionally Creative." *Online* 25 (2001): 52-54.

Focuses on the Hewlett-Packard Labs Research Library and methods of attracting corporate users to its library. Ideas include coffee and tea parties with pizzazz and the use of magnets. Librarians also get out of the library to let people know what's available for their use.

NOTES

[1] Marylaine Block. "The Secret of Library Marketing: Make Yourself Indispensable," *American Libraries* 32(2001): 48-50.

For further information, contact Nancy Colborn at ncolborn@iusb.edu.

Indiana Libraries
Guest Editor Guidelines

1. It is important that each issue of *Indiana Libraries*, when not constrained by subject focus, represent all types of libraries. It is also important that each issue of *Indiana Libraries* be geographically representational. In other words, each issue of *Indiana Libraries* must be composed of articles about different types of libraries which have been written by members of the library community who are from geographically diverse areas of the state, in order to provide a diverse, statewide sampling of current research, articles, etc.

2. The guest editor of an issue of *Indiana Libraries* will work with the appropriate ILF unit(s) to produce a cooperative publication.

3. The guest editor of an issue of *Indiana Libraries* should have a professional background related to the scope of the issue, especially when dealing with technical or profession-specific topics.

4. The guest editor of an issue of *Indiana Libraries* must be prepared to review and edit articles for content, clarity, and style.

5. The specific terms and conditions of a guest editorship will be detailed in a professional services contract for that issue. The guest editor of an issue of *Indiana Libraries* will be required to sign the professional services contract with the Indiana Library Federation upon being selected.

6. All applicants must submit a letter of application and writing samples. The guest editor of an issue of *Indiana Libraries* must be an ILF member. ILF staff and/or the current volunteer editor of *Indiana Libraries* are eligible to apply for the position of guest editor of an issue of *Indiana Libraries*.

7. The ILF Publications Committee and executive office will interview each applicant for the position of guest editor and make a hiring recommendation to the ILF executive office and Board. The final and official decision will be made by the ILF Executive Board.

Adopted by Committee: 8/5/98
Approved by COES: 7/28/98
Ratified by ILF Executive Board: 9/9/98

Indiana Libraries
Submission Guidelines

Indiana Libraries is a professional journal for librarians and media specialists. Published twice a year, it is a joint publication of the Indiana Library Federation and the Indiana State Library.

Practitioners, educators, and researchers are invited to submit manuscripts for publication. Manuscripts may concern a current practice, policy, or general aspect of the operation of a library system in Indiana.

For more information and to discuss ideas for article topics, or to discuss guest editing a special theme issue, contact the **Indiana Libraries** editor:

Emily Okada
Undergraduate Library Services
IU Main Library W121
1320 E. Tenth Street
Bloomington, IN 47405

E-Mail: okada@indiana.edu (preferred)
Phone: (812) 855-9857
Fax: (812) 855-9857

Instructions to Authors

Style. Manuscript should follow the **Chicago Manual of Style**, 14th edition. References should appear at the end of the manuscript; footnotes should not be used. The article should be double-spaced throughout with good margins. Pages should be unnumbered. Manuscripts should be original and not published elsewhere. Authors are responsible for the accuracy of all materials including quotations, references, etc.

Length. Contributions of major importance should be10-15 pages double-spaced. Rebuttals, whimsical pieces and short essays should be 2-7 pages, double-spaced. (Graphics, charts and tables not included in page count.) Charts and tables should be submitted separately from text.

Graphics. Authors are responsible for obtaining permission to use graphic materials (illustrations, images, photographs, screen captures, etc.). Submit camera-ready artwork for all illustrations. Black and white only.

Submitting manuscripts. Authors should be identified by a cover sheet that contains the author's name, position, address and e-mail address. Identifying information should not appear on the manuscript. Manuscripts should be submitted electronically in one of two ways:

1. Microsoft Word (preferred), WordPerfect or plain ASCII text file on a PC-compatible disk, accompanied by a paper copy. (See editor's address above.)

2. Microsoft Word (preferred), WordPerfect or plain ASCII text file (PC compatible) attached to an e-mail message addressed to both cgallion@ilfonline.org and okada@Indiana.edu

Manuscripts will be acknowledged upon receipt and a decision concerning use will be made within twenty days after the date of receipt. The editor reserves the right to revise all accepted manuscripts for clarity and style. Upon publication, the author will receive two complimentary copies.

Indiana Library Federation
Publication Subscription Information

Focus on Indiana Libraries

Focus is the Federation's newspaper. Published 11 times a year in cooperation with the Indiana State Library, it keeps members up to date on news and information of interest to the Indiana library community. Included are articles about innovative programs, upcoming conferences, continuing education opportunities, and legislative issues. A current listing of job opportunities in Indiana libraries is also included.

Publication Schedule: Monthly (April/May issues combined)   **Subscription:** $15.00/year

Indiana Libraries

Indiana Libraries is a professional journal for librarians and media specialists. It is also published jointly by the Federation and the Indiana State Library.

Publication Schedule: Two issues per year   **Subscription:** $10.00/year

To subscribe to either publication, fill out the information requested below and return with a check or money order to: Indiana Library Federation, 941 E. 86th St., Suite 260, Indianapolis, Indiana 46240. Questions should be directed to the Federation executive office at (317)257-2040.

Please make checks payable to the Indiana Library Federation.

Subscription Form

Name: _____

Business: _____

Department: _____

Address: _____

City, State, Zip Code: _____

I would like to subscribe to:

❏ *Focus on Indiana Libraries* $15.00/year

❏ *Indiana Libraries* $10.00/year

Total: _____

Return to: Indiana Library Federation ■ 941 E. 86th St., Suite 260 ■ Indianapolis, IN 46240
Phone: (317) 257-2040 ■ **Fax:** (317) 257-1389 ■ **E-mail:** ilf@indy.net

Indiana Library Federation
General Information

The Indiana Library Federation is a statewide organization for library and media center professionals and supporters. It is the largest organization of its kind in Indiana, boasting more than 3,000 personal, institutional, and library trustee members. The Federation is also fortunate to have individual and corporate contributing members who support the organization's work.

The Federation is devoted to fostering the professional growth of its members and the promotion of all libraries in Indiana. It accomplishes its goals through statewide continuing education, public awareness, and library advocacy. The organization works to create a strong sense of unity within the library community. Members have the opportunity to become organized advocates for Indiana libraries. The Federation also offers members a number of opportunities for library leadership, professional growth, networking, and community service.

The Federation is governed by an executive board which is elected by the membership. The board is responsible for establishing direction, goals, and policies for the organization. The programmatic activity of ILF is performed through units established by the Executive Board as Committees, Associations, Divisions, Sections, or Districts. These units are defined below.

To achieve its stated purpose, the Federation participates in partnerships with other organizations. A long standing partnership with the Indiana State Library has resulted in joint publication of *Focus on Indiana Libraries*, the newspaper of the Indiana library community, as well as trustee education and training. The Federation has also worked with the Indiana Literacy Foundation, Indiana Health Science Library Association, Friends of Indiana Libraries, and The Children's Museum.

Committees

Various committees -- supported by a small professional staff -- do the administrative work of the Federation. These committees include: Archives; Awards & Honors; Budget and Finance; Annual Conference Planning; Constitution & Bylaws; Continuing Education; Financial Development; Insurance & Benefits; Intellectual Freedom; Legislative; Long-Range Planning; Membership; Nominating; Organization, Evaluation & Structure; Personnel; Public Awareness; Publications; and Scholarship.

Associations

The Federation is made up of five library associations. Members of the Federation may choose one or more associations with which to affiliate. The five associations are the Association for Indiana Media Educators, Indiana Academic Library Association, Indiana Corporate & Network Library Association, Indiana Library Trustee Association, and Indiana Public Library Association.

Special Interest Divisions and Sections

Federation members may also join special interest groups, called divisions and sections. Each group is centered around a particular topic of interest to its members. Some of these groups plan workshops, meetings, and conferences that address their particular interests.

Districts

The Federation separates statewide membership into eight geographic districts. Each district elects officers and has their own organizational structure and schedule of events. Annual district conferences are held to provide an opportunity for local library staff to exchange ideas.

Legislative Program

The Federation has a legislative advocate on staff and a legislative network that keeps state and federal lawmakers informed of the concerns of Indiana's library community. Past legislative efforts have been instru-

mental in securing funding for Indiana libraries and protecting intellectual freedom. The Federation organizes opportunities for members to get to know their elected officials.

Publications

Federation members receive two major publications: *Focus on Indiana Libraries* and *Indiana Libraries*.

Focus on Indiana Libraries is ILF's newspaper. Published eleven times a year in cooperation with the Indiana State Library, it keeps members up to date on news and information of interest to the library community.

Indiana Libraries is a professional journal, which is also published jointly by the Federation and the Indiana State Library.

Conferences

The Indiana Library Federation's conferences provide an excellent opportunity for professional networking and serve as a forum for the exchange of ideas. Conference workshops and programs offer up-to-date information on a variety of library-related topics.

Federation members receive reduced registration rates for the annual conference as well as many other continuing education conferences and workshops throughout the year.

Endowment Fund

The Federation has established a general endowment fund to provide money for programs, services, and public awareness efforts that cannot be supported by the Federation budget. These programs and services include special events, lectures, seminars, providing funds to promote library services, and granting scholarships and awards for achievement in the library field.

The ILF Endowment also maintains two memorial funds. The Esther Schlundt Fund was donated in the memory of a Lafayette woman and is to be used for general scholarships or programs. The Sue Marsh Weller Fund is dedicated to the memory of Sue Weller, who was a children's librarian at Morrisson-Reeves Public Library in Richmond. Money from this fund provides scholarships for future children's librarians.

The Endowment Board works in conjunction with the ILF Scholarship Committee to see that funds from the endowment go to worthy recipients.

Insurance Program

The Federation has a wide range of insurance and other financial benefits that can be offered to its members. Currently, institutional members can participate in a comprehensive Indiana Library Federation Group Health and Life Insurance program. In 1997, ILF hired Richard Sutton, D.B. Englehart & Associates, as the organization's insurance agent of record. The ILF Group Health Insurance program began coverage on January 1, 1998 with coverage offered through Anthem Blue Cross & Blue Shield. More than 50 libraries currently participate in this program.

In 1999, the Federation began offering:

-- A directors' and officers' insurance program to trustee members

-- A long- and short-term disability insurance program to institutional members

-- A long-term care insurance program to personal members

In 2000, the Federation began offering:

-- Homeowner and auto insurance to personal members

Indiana Libraries
Advertising Reservation Form

To reserve advertising space in Indiana Libraries, *please complete this form and return to:*
Indiana Library Federation, 941 E. 86th St., Suite 260, Indianapolis, IN 46240, Fax: (317)257-1389

❑   Inside Front Cover $150.00/issue
      (7 1/8" by 9 3/4")

❑   Inside Back Cover $150.00/issue
      (7 1/8" by 9 3/4")

❑   Full Page.. $100.00/issue
      (6 3/8" by 9 1/4")

❑   Half Page... $75.00/issue
      (6 3/8" by 9 1/4")

❑   Quarter Page $50.00/issue
      (3 1/4" by 3 1/2")

Contact Person: _____

Business: _____

Address: _____

City, State, Zip: _____

Phone: (_____) _____ Fax:(_____)_____

✔ *Reservations for advertising must be received by May 1 for summer issue, and December 1 for winter issue.*

✔ *Camera-ready artwork for all advertising must be received by May 1 for summer issue, and December 1 for winter issue.*

✔ *Cover space is available on a first-come basis. If more than one reservation for the same space is received on the same day, lots will be drawn. If you request cover space, we will notify you immediately whether or not the space is available.*

✔ *Please make checks payable to the Indiana Library Federation.*

✔ *Questions about advertising should be directed to Linda Kolb or Crissy Gallion at (317) 257-2040.*

NOTES: