THE LIBRARY OUTREACH CASEBOOK

EDITED BY
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Table of Contents

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We both would like to share our appreciation for our families in supporting us through this process. Editing a book is never easy and is quite time consuming. Patient family members help make it possible. Further, Ryan would like to offer a special shout-out to Dr. Doug Cook. Doug and I first published a casebook together in 2009 and that experience, almost a decade ago, helped to shape what you are reading today.

We also need to offer a sincere thanks to our contributors. We would not have this wonderful casebook to share with you without their willingness to share their experiences. Finally, we would like to thank you, dear reader, for reading and trying out some of the ideas contained within. We hope you find them useful.

Sincerely,

Your Editors:
Ryan L. Sittler & Terra J. Rogerson
December 2017

Introduction

Outreach is tough. Ask 10 different librarians to define it—and explain how they are doing it at their institutions—and you will get 10 different answers. Some people focus on marketing and advertising services. Others focus on relationship building with their constituents. Still others focus on fun events to coax people into their facility. All of these approaches have their own merits. After looking closely at this topic, we would advise you to consider all of the above in your own outreach initiatives. A broader portfolio of approaches can help you maximize your outreach efforts for return on investment. That is where *The Library Outreach Casebook* comes in.

This casebook is designed for librarians working in all types of libraries to use as a tool to start new or further their current outreach efforts. Library outreach has been a growing area of interest for library professionals for years, but during the past decade or so, it has really become a more pronounced focus. As libraries transfer more content online, librarians have been making moves to attract users to the physical building, its people, and its resources. The cases in this book describe and address universal problems that all librarians face when attempting to produce successful outreach by providing creative and reproducible solutions.

The book is divided into three sections and we suggest reading the chapters in the order presented. However, you can jump around as you see fit. Our expert authors will take you from the beginning steps—determining which tools and resources you need for your outreach efforts—all the way through implementation of a variety of outreach initiatives and every step in-between. We typically focused on ideas and processes that are inexpensive. We did this knowing that various institutions have budgetary and practical concerns; most librarians should find something here that they could implement today. Additionally, we have a sister publication arriving in the near future called *The Library Outreach Cookbook*. The cookbook can help you build upon the ideas presented here.

Many of us have provided contact information at the end of this book. Reach out if you have questions or comments about what people have published here. Or just drop a note to say hi. We would be happy to chat with you.

Section 1: Starting Strategies

You can use this collection of items when getting started with planning and implementing your outreach initiatives. The tools, strategies, and organizational methods presented here should provide you with a solid foundation on which to base your future endeavors.

Chapter 1: Planning and Organizing an Environmental Scan

Barbara S. Petersohn

Conducting an environmental scan helps you to collect and interpret data that will assist in anticipating change, look for trends and issues facing your library, and inform future planning. This can be a great place to start with your outreach efforts. This chapter helps introduce you to the process and walks you through some techniques you can use in implementing your own.

Chapter 2: Smart Steps to Building Your Image

Brianna H. Marshall and Cameron Cook

Libraries can suffer from the old assumption that they are only repositories for books or, in some cases, appear to have no discernible image. Creating an image outside of books and reading can be a key to expanding and refining your outreach and marketing strategies. This chapter details the steps you need to take to figure out your current image, create a new one, and how to articulate that image to your constituents.

Chapter 3: Build Your Own Outreach Technology Toolkit

Bonnie Lafazan and Jessica Kiebler

Librarians know that marketing and outreach are important, but it is easy to struggle with the technology demands it places on those who might not be familiar with the different types of software available. This chapter outlines tools that are available to make sure you are effectively pushing a streamlined message out to your users.

Chapter 4: Using Content Marketing to Reach Elusive Populations

Robin O'Hanlon and Gali Halevi

It is easy to get caught up in wanting to tell the masses about your library. However, it is also important to remember that targeted marketing can be equally effective. This chapter details how one library created programming with a specific population in mind to provide tailored and relevant services to increase their relationship with those users.

Chapter 5: Practical Website Usability Testing

Kathleen Phillips

Oftentimes, a library's website is the most visible aspect of the library. Unfortunately, because of the massive amount of content libraries need to provide, websites can quickly become unwieldy for users. This chapter guides you through the process of website usability and effectively using the results.

Chapter 6: Actively Engaging with Patrons on Social Media

Kelley Cotter and Sara Baron

Social media is an easy and inexpensive way to reach users but it is not always a high priority communication channel. Social media platforms change quickly, but the kind of information we share and how we interact with users should remain standard. This chapter not only explains best practices for social media and engaging with your users but also how to create an effective strategy before you begin.

Chapter 7: Graphic Design on a Shoestring Budget

Natalie Currie and Susan Urban

Graphic design is important but most libraries cannot afford to hire a graphic designer. While some institutions use a centralized department on campus, it can require significant planning that is not always available. This chapter provides some basic graphic design concepts as well as free and low-cost tools and instructions to help you tackle this aspect of your outreach initiatives.

Chapter 8: Strategy, Intentionality, and Impact: A Purchasing Plan for Library Promotional Swag

Zackary Chance Medlin, Stephanie J. Graves, and Sarah LeMire

Keeping track of promotional materials can be a massive undertaking—especially if multiple campuses are involved or your library has a healthy budget. This chapter outlines how to create a streamlined approach to purchasing and reordering promotion "swag," long-term storage, event calendars, and item tracking. This approach is scalable so it can be used by libraries of any size or budget.

Section 2: Programming and Event Planning

The first part of this book helped you to build a foundation for your outreach initiatives. However, this section is where some of the true fun begins—programming! Many libraries use a variety of events and programming opportunities as part of their outreach programs. We have collected exemplars of both common approaches (e.g., therapy dogs in the library) and some unique ideas, which we just have not seen anywhere else, in this section.

Chapter 9: Hosting a Library De-Stress Week

Kaela Casey and Laura M. Worden

Don't let your de-stress week stress you out. Stress relief events during exam weeks can be one of the busiest times of the year for academic libraries. This chapter provides a comprehensive overview of all the events that could be included in your next de-stress event and how to go about organizing them.

Chapter 10: "Meet, Greet, and Eat" Outreach: Developing a Library Fair for Faculty and Staff

Marissa C. Ball, Barbara M. Sorondo, and Sarah J. Hammill

Engaging with faculty is a big win for academic librarians. Unfortunately, it can be much more difficult than it sounds. This chapter details the steps one library took to reach faculty. This includes both event coordination and how assessment guided future initiatives.

Chapter 11: Hosting a Game Night in an Academic Library

Jeffrey Henry

Game nights have been popular library events for years, whether utilizing board games or electronic games to attract users to the library. This chapter details how one institution used game nights to create a fun welcome week event targeting incoming freshmen. This includes not only traditional games but also a carnival-like environment to spark student interest and excitement.

Chapter 12: "Take a Paws" with Therapy Dogs and Make it a Howling Success

Peggy A. Pritchard

Hosting therapy dogs has become a big event for libraries of all types. It has become a perennial favorite at a variety of institutions and a big draw for stress-relief activities. This chapter dives into organizing this event in your library, creating promotional campaigns outside the college campus (and even onto local news channels), collaborating with local businesses and organizations, and developing research partnerships to assess the effect the program had on participants.

Chapter 13: Student Performances in Found Spaces: Shakespeare in the Library

Natalie Lopez

Many academic libraries want to collaborate with different departments on campus but are not sure which ones might be a good fit. This chapter takes what some might think of an unlikely pairing and explains how hosting theater productions in the library is an easy way to advertise both the theater department and the library.

Chapter 14: Prepare a Picture Perfect (wiki)Pedia Editing Party

Alena Principato and Rebecca B. Vargha

Wikipedia comes up a lot in a variety of contexts—particularly during information literacy sessions. This chapter shows a fun way to illustrate how Wikipedia works by hosting an editing session party for students.

Chapter 15: Traveling Exhibitions as Catalysts for Community Engagement

Patricia Tuohy and Melanie Welch

Obtaining outside cultural exhibits can be difficult for some libraries. However, they provide wonderful opportunities to reach the larger community in which the library resides. This chapter explains how any library can apply for free or low-cost traveling exhibits related to the medical sciences.

Section 3: Outreach to Select Populations

Some populations may require extra effort to engage—and even the best outreach plan can let some people fall through the cracks. This section contains a variety of targeted outreach initiatives that can help make things a little more personal. Though each chapter identifies a particular population, these ideas could be modified to work with almost any population on your campus.

Chapter 16: Libpocalypse: A Research Activity for First-Year Students

Jessica Long and Jennifer Hicks

Freshmen orientations are a great time for librarians to get a jump on instruction. This chapter outlines an activity librarians created for incoming freshmen that not only introduces basic library concepts but also does it a fun and engaging game.

Chapter 17: Library Outreach During Disability Awareness Month

Natalie Lopez

Libraries take care to make sure their services align with accessibility standards but there is always room to do more. This chapter not only illustrates how to raise awareness for users with disabilities but also provides educational and interesting display and event ideas for you to try.

Chapter 18: Creating an Inclusive and Empowered Graduate and Professional Student Community Through the Library

Michael Courtney and Erika L. Jenns

Universities are diverse communities and this is reflected in our graduate student populations. However, it is not always easy for these diverse students to navigate life in a new environment. Librarians collaborated with multiple campus departments to create relevant service-learning projects to join graduate students and professionals. They also developed a series of programs intended to educate their graduate students about institutional processes.

Chapter 19: Copyright for Creators: Bridging Law and Practice

Carla-Mae Crookendale, Hillary Miller, and Sue Robinson

The library's role in disseminating information about copyright is definitive. However, it typically revolves around faculty. This chapter goes a step further and shows how one institution collaborates with faculty to educate student artists of all kinds on how to protect their work.

Chapter 20: Active Learning in Special Collections: A Student-Curated Physical Exhibit Project

Lindsay Schettler

Advertising events for students is an integral part of outreach. However, prolonged student engagement is rewarding for both librarians and students alike. Involving your students in the outreach process can benefit you in ways that other forms of outreach cannot. This chapter gives clear instructions on how to guide students through creating physical exhibits for display in their library.

SECTION 1

STARTING STRATEGIES

Chapter 1

Planning and Organizing an Environmental Scan

Barbara S. Petersohn
Librarian/Associate Professor, University of North Georgia

Introduction

How important would a shift in the social, political, economic, or technological sectors of our world be to the future success of your organization? Is your organization agile, prepared, and anticipating change? The environmental scan can help. It is an information-gathering process originally developed for businesses to anticipate change and even work toward it by identifying and monitoring emerging trends and issues. It is now used in all types of for-profit and non-profit organizations. The process of scanning is described in the literature with some specificity, including the steps and resources needed to conduct effective information gathering and possibly to establish an iterative approach to adding data to organizational decision-making. So much information comes into an organization that gaining control of it, managing it, and making sense of it becomes a monumental task that a scanning process can coordinate. As Grummon (2013) says, "Environmental scanning is a disciplined engagement with our surroundings, writ large" (p. 69).

Description of Institution

This chapter is based on my experience with the environmental scanning process at three institutions and a national organization. I have served on institutional-level, department-level, and national-level committees that have been charged with conducting environmental scans. These organizations, which I will refer to as "subject organizations," included a large two-year undergraduate college in an urban setting, a large and geographically expansive college with campuses in urban and rural locations, an urban research university, and a national professional organization which conducts scans for the information of its membership.

I have attempted to blend or aggregate the descriptions of scanning methods in this discussion in order to respect the confidentiality of the internal processes of the subject organizations listed. All libraries can benefit from information gathering which informs the strategic planning for the organization, so my intent is to paint a description of the process with broad strokes in order to make it relevant to organizations of all sizes.

Background

Descriptions of the scanning process in the literature (Morrison, 1992; Fahey & Narayanan, 1986) suggest that it is helpful to look at the process on three levels. First, the task environment level, or local level, which encompasses the demographic trends and changes for the population in the organization's service areas, including the organization's customers. Second, the industry environment level, which includes issues and events affecting that type of organization, (e.g., for academic libraries, events like changes in federal funding which impact higher education). Third, the bigger picture or the macro-environment level, which looks for trends at the national or global level. At any or all these levels, there may be social, political, economic, or technological trends that may affect the organization or cause disruption directly or indirectly.

While the scope of scanning activities varied for all of my subject organizations, scanning is a scalable activity. One organization focused entirely on collecting information from peer organizations at their own level (a scan at the industry environment level). This was intended to collect data and information only from other similar departments in other peer organizations (and not at the task environment or macro-environment levels) in order to gauge how they compared with similar organizations or what were they not doing that they needed to do. The scan was also a source of new ideas for initiatives that had been successful elsewhere.

Outreach/Marketing Problem Addressed

Information gleaned from an environmental scan is used to develop a strategic direction—plans that identify goals for how the organization will serve customers, patrons, clients, students, and/or stakeholders. It is also the basis for any type of marketing or outreach. This information is based on knowing the customer and how their demographics and environments are changing, along with gauging trends and issues, at all levels that affect them. In my experience, the scanning results always informed the strategic plan and were central to outreach planning for each organization.

How I Did It

Identify Scan Committee and Organize Tasks

An organized scan requires a project manager (PM). In my subject organizations, this was an internal committee chair who was appointed to lead the scan effort but also served as a project manager in keeping the committee on task and the scan within the scope of work. The other committee members were either invited to serve or appointed from within the organization. While some organizations have external or for-profit scanning companies conduct scans, organizations will seat scanning committees, sometimes an on-going committee, sometimes ad hoc, made up of in-house volunteers (Morrison, 1992, p. 6). Many who write about scanning promote it as an ongoing process; however, all but one of the subject organizations had ad hoc committees with limited terms. The size of the committee can range from as few as four to as many as 20, depending on the scope of work.

The PM is usually charged with a purpose for the scan and a scope of work. The PM also initiates schedules for meetings. Regular meetings are essential in order to complete the many activities of the group and to keep the project on track. The PM coordinates communication or delegates that process to a committee member. This keeps the project on track and everyone informed. The frequency of meetings for the committees, for my subject organizations, averaged one or two per quarter.

The PM can review the purpose of the scan, its scope, and what specific activities will be included at the initial organizational committee meeting. Even though the scope of work may be pre-determined by higher-level administration, the specific tasks should be identified and reviewed with the committee and may include at least some or all of the tasks described in this chapter. A process that worked well with all the subject organizations was for the committee, with the guidance of the PM, to agree on timelines for the project, to set deadlines for specific tasks, and to make task assignments.

Internal Assessment and Peer Comparison

One of the first tasks of a scan for an educational institution might be an internal assessment or needs assessment gleaned from organizational documents. This looks at the organization's Strengths and Weaknesses (of the **S**trengths **W**eaknesses **O**pportunities **T**hreats/Challenges acronym or SWOT). Two of the subject organizations took this route and began by looking at documents like the Institutional Self-Study, Institutional Effectiveness (IE) Plans, or Administrative or

Academic Unit Reviews. These documents were available through the organizations' Institutional Effectiveness office. This office typically managed accreditation issues and had both descriptive and analytical internal and external environment information.

Other sources for internal assessment are survey data and usage statistics describing the inputs and outputs of the organization and/or interviews with principal administrators or managers for their ideas on the most significant internal organizational issues. Once the relevant information is collected and reviewed, the committee can brainstorm a list of potential strengths and weaknesses for the organization and determine if they presently have a clear picture of the organization or need to keep looking for internal or external sources. Retaining the results of this brainstorming list can be good for future benchmarking and reviewing once all the information from the scan is collected. A good overview of task environment should emerge from the review of the local documents collected for the internal assessment. Other data collection activities for internal assessment, such as focus groups, surveys, or interviews with community and organization stakeholders, can help reveal more about the task environment.

A survey of peer institutions can be a useful source for understanding your organization in the context of the industry/organization environment level and how your organization compares to peers. The PM and committee should decide whether or not the scan will include interviews with peer organizations and what questions will be asked early in the organizing process. Peers for educational institutions are usually identified by an organizational unit like the Office of Institutional Effectiveness. Both of the internal assessment activities and a survey of peer institutions may inform the scan by gathering information about the subject institution and identifying the (SWOT/C) issues. This is especially true for opportunities and challenges. These activities help identify topics and issues that may be further researched later when analyzing trends.

Training

The PM and committee may consider arranging training sessions in order to help the committee produce consistent reviews from information sources they will use in the scanning process. This decision can be made during initial organizing efforts. For one of my subject organizations, a consultant was hired to initiate scanning, but also helped organize the scan and then conducted training on the data gathering process. He also used the training session to recruit scanners within the organization. A training session could review the agreed-upon process to follow in scanning and discuss how to complete the scanning form (which we be discussed in more detail later in this chapter). Other questions that training can help answer may include: what to look for in scanning a document, what constitutes a trend or an outlier, and how and when to do active or passive scanning. Though scanning really should not be done with preconceived expectations of what will be found, knowing the process as defined by the group (Saunders, L., Rozaklis, L., & Abels, E. G., 2015, p 99) and having some idea of things to look for when scanning, will help those scanning "know it when you see it."

Selecting Publications/Resources

The publication review, or information gathering process, is the core piece of the environmental scan. It begins with the review and selection of a range of publications or resources to examine. Most often, best sources to use for this process are available online. These review items include newspapers, blogs, social media, podcasts, government publications, databases, conference proceedings, associations' websites, and white papers. The PM and committee may identify some essential published sources that will be monitored, but the individuals who are scanning may have some latitude to research topics broadly via search engines to see what else is available. Indeed, this is becoming essential with so much content delivered via social media.

Identifying and agreeing upon specific publications or resources to monitor insures a certain level of coverage. The scanning group for one of my subject organizations wanted to identify local economic trends and knew about a seminal website for that purpose—one covering regional and local business news and economic topics—and this became a required resource for monitoring. Though the information may have been available in other places, and the person scanning for business issues looked at many other resources, this local business website became invaluable.

The publication review part of scanning may be an active or passive process. The passive process is not focused on finding information about specific trends. Instead, it's used to identify what trends, issues, topics, or forces emerge from an ongoing review of selected publications and information sources. In reviewing sources of all kinds, look for the "unlikely" news sources reporting strange or improbable events, issues, or trends. Identifying an emerging trend unexpectedly or serendipitously is one of the values of including passive scanning.

Active scanning uses the specific key issues gleaned from the organization's internal assessment, committee brainstorming, and other sources, for targeted searching and tracking. Scans can employ both active and passive processes in combination; identifying a trend through passive scanning and then having it become the subject of searching and tracking.

Active and passive scanning covers the social, technological, environmental, economic, or political sectors of our world (Morrison, 1992, p. 4) in the publication review. These sectors were included in the review by the subject institutions, though two also focused on education or regulatory issues in their scans. Both the level of scanning and the range of sectors, however, are governed by the charge of the committee, which may be limited to a specific environment level and specific sectors. Scanning ideally includes all environment levels: issues related to customers (task), peers and others in your industry (industry/organization), and national, global trends (macro-environment) for a complete picture.

For a predetermined amount of time, the committee conducts the publication review and monitors publications or resources for emerging topics as well as changes and insights involving those topics. While not all scan groups prescribe how frequently the scan of individual publications should take place, doing so is suggested as a good practice, particularly for matching the frequency of publication with the scanning effort (Saunders, Rozaklis, & Abels, 2015, p. 97). The PM or the committee can decide whether or not individuals have some discretion on this. Redundancy, or having more than one person covering or monitoring topics and sources, is ideal. However, it is not always possible. I have personally only done it in the largest of the scan committees, with close to 20 members.

Scanning Form

In collating and analyzing the information sources to identify trends, smaller scanning committees often work from their own research notes. However, I used a form for this purpose when part of a large committee. Developing a form to use, when recording information and descriptions of scanned sources, makes analyzing the information easier. If the same information is collected in a consistent manner, comparing sources, identifying trends, and even adding items to a spreadsheet becomes simpler. Another suggestion in using the form for trends: it may be helpful to the committee's final analysis to create a controlled vocabulary of keywords via some kind of shared online writing tool. The scanning form shown in Figure 1.1 is based more on my individual perception of what would be useful for recording information from sources and is entirely hypothetical. However, it is a starting point that you can adapt for your own needs.

Reviewing Progress

Throughout the publication review part of the scan, as committee members work individually to read, review, and add specific news and information items to their spreadsheets, there are scheduled committee meetings to regroup. These meetings allow members to review the findings and discuss problems with the process, any possible redirections, or results from passive scanning where new topics have emerged. They can also discuss adding, dropping, or changing a topic to investigate. This is not a complex process; deliberations can be simply discussing or brainstorming these issues as they arise, if needed. Healthy group interaction, with a strong PM to foster and guide the discussion and move it forward, improves the quality of the results.

Figure 1.1

Suggested Scanning Form.

Source Title	Source Date	Review Date	Summary	Keywords	SWOC/T	Arena	Level	Near term or short term
			Descriptive summary of the source, 3-5 sentences	*Major descriptive terms (from controlled vocabulary list if available)*	*S=Strength W=Weakness O=Opportunity C=Challenge / Threat*	*S=Social T=Technological P=Political E=Economic ED=Education EN=Environment*	*T=Task O=Org M=Macro*	*A time frame for this change/issue: within is it 1 yr, 5 yrs, 10yrs away? or later?*
"What 6 wacky CES gadgets tell us about the future" Washington Post. Tsukayama, Hayley	1/04/17	3/10/17	Products from the Consumer Electronics Show indicate what tech trends companies are focusing on. E-skin—wearable technology to track your movements and the position of your body. Suggested for applications in types of vocational training. Uses for the technology are beginning to be explored for applications.	e-skin, vocational training	O	T, ED	M	5 yrs

Assessing Results

The publication review produces information that is largely a qualitative, descriptive narrative rather than quantitative data. The results do not require the use of complex analytic techniques or software to produce useful information. All of the analysis for events, trends, and drivers by all the subject institutions was done informally or managed with the use of the spreadsheets built with information from the forms completed by the committee, then added to a spreadsheet and visually teasing out threads or trends. A suggested scanning form, as shown in Figure 1.1, can make this process of tracking findings simple to set up with the use of a spreadsheet: a trend becomes more obvious as the frequency of that trend or issue increasingly appears on the spreadsheet. The scanning committees for my subject organizations would discuss the results as a group and draw conclusions about what constituted a trend or an issue by reviewing the spreadsheets and sharing our own perceptions and viewpoints. Decisions about the final lists of trends, based on importance, were typically unanimous.

However, scanning committees have many decisions to make as a group: listing and ranking trends, adding or dropping trends to follow, and deciding on publications to review. Since not all groups work together harmoniously, there are systematic ways to equitably weigh the wishes of the group if they cannot come to a consensus. A systematic approach ensures that input from all members of the group be considered equally in the decision-making.

Two straightforward methods, suggested in the literature, to facilitate decision-making within a group are Delphi methods and nominal group techniques. Steps for incorporating the Delphi method for a scanning group might be:

1. After reviewing the spreadsheets as a group, the committee brainstorms a "first cut" list of trends and issues.
2. All committee members complete a list of priorities based on the significance of the trend.
3. Members receive a collated summary of all responses and are asked to review their judgements in light of these responses from others in the group and revise, if needed.
4. The results are tabulated and then Step 3 is repeated until a group consensus or summary of differing views can be determined.

Another method—nominal group techniques—give each group member an opportunity to discuss, defend, and vote on their choices in decision-making such that all members contribute. This is a means for helping a group come to a consensus on a list of priorities or rankings. For a scanning committee, this includes:

1. Each committee member first individually records their own list of rankings for a trend or issue.
2. All lists are combined into a single list for the group and each item discussed by the group then voted on.
3. Votes are recorded and tallied to show the strength of agreement or disagreement (Chantler, 2014, p. 65).

Reporting Activities

The final product or report of the scanning committees varied widely among the subject organizations with which I have worked. The results could be a summary report or a detailed description of findings. Though some examples of scanning reports include data analysis, the documents from the committees for the subject organizations were narratives. The committee report usually informed the strategic plan, and those trends that suggested a need for an immediate response were noted along with what could be done to respond but left to administration for follow through. A measure of the impact of scanning activities can be how much information from the scan is incorporated into the strategic plan or IE plan and how much impact it has on the individual employee. In two of my subject organizations, employees were required to map their annual report activities to initiatives identified by the scan and included in the IE plan.

Cautions

The importance of effective project management to the success of a scan cannot be overstated. The PM is key to avoiding project creep (an expanding project scope) by clearly defining project goals and identifying the specific tasks that will be completed as part of the plan and setting reasonable deadlines. PMs are also responsible for communicating well, staying in touch with their committee, and keeping the members on task and motivated to meet deadlines.

PMs should exercise very careful judgement in recruiting members with the time to "put in the work." Committee members for all of my subject organizations were volunteers and while they may be initially very enthusiastic, the time commitment over several months can be burdensome. The PM has to first candidly discuss the commitment requirement with potential volunteers, but also discern whether or not a prospect would have the time to donate to the project before placing them on the committee.

As part of the publication review, scanning projects should incorporate the expertise of others who write about the future in gaining insight and wider picture of events on the horizon. *The International Federation of Library Associations and Institutions (IFLA) Trend Report, The Horizon Report, ACRL's Environmental Scan*, and documents from other professional organizations are available for gaining perspective. Look for their regular updates. These kinds of publications are starting points for the committee's brainstorming for topics to seek out in active scanning.

Reflection

Coates, who wrote about scanning early on, says that a scanning can lower randomness (Coates as cited in Morrison, 1992) and offers early warnings of change, which is gathered to influence future planning. Unfortunately, it is not routine for many organizations that are impacted by changes in the macro-environment to see them coming. Full, ongoing environmental scans were not part of an iterative strategic planning process for my subject organizations. Like many institutions, departments, or units, most of these organizations wait until there is an annual report, institutional study, or accreditation review to look at how the environment, at whatever level, impacts their planning and services.

The scans for specific subject organizations described here did not employ all the ideal practices described in the literature and were, by comparison, frequently incomplete and imperfect, but almost invariably they produced information useful to the organization. Scanning can include all or some of the steps described here and be as long-term and as iterative as desired, and can, even as a short-term and incomplete process, produce helpful results.

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Chapter 2

Smart Steps to Building Your Image

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Introduction

Research Data Services (RDS) at the University of Wisconsin-Madison (UW) campus undertook a well-received image revitalization effort in 2015. The purpose behind the revitalization was to refine the RDS brand by developing a clear, consistent, and easily identifiable image of the group that could be carried out across UW's marketing and outreach platforms. This chapter presents the steps we took to develop a smart, sustainable process for building the RDS brand, which we hope will prove useful to other institutions.

Description of Institution

RDS is an interdisciplinary campus-wide group committed to advancing research data management practice on the UW campus. The institution is a public research university with an enrollment of more than 40,000. RDS is made up of consultants from units including the General Library System, Ebling Health Sciences Library, Campus Computing Infrastructure, DoIT, Office of the CIO, and Institute on Aging.

Outreach/Marketing Problem Addressed

RDS has existed in various forms on the UW campus since 2011. In 2014, the General Library System hired a director of research services who also led RDS. In the director's initial interactions with the UW community, she found that awareness of RDS services was mixed, even among key campus partners. Of those who had heard of RDS, many thought it no longer existed or were confused about what services RDS offered. Based on these worrisome findings, one of Marshall's first priorities was building the RDS brand to help increase awareness of services and boost credibility on campus. She appointed a student assistant, later the digital curation resident librarian, to lead this effort. The majority of the work was completed between 2015 and 2016.

How We Did It

Starting Out and Smart Workflows

Focus on key content communication channels. Sort through and select key pieces of your current marketing or outreach communication channels that are most critical or where you would like to develop a stronger presence. The main content and platform of interaction with our user community was our website, which housed information on our services, our blog, and data management best-practice information. We selected our website as the first component of our image overhaul to better communicate our services, assert a sense of branding, and help guide our users to important information. To supplement our website, we created a monthly digest as another way to share information with the campus community. We knew that a digest could help connect our users to all of our disparate communication channels. It would serve as a place to connect and drive readers to our already existing social media and blog content. Our final communication channel was our printed outreach materials. We wanted to update and align these with our web presences. These channels—the website, digest, and printed materials—became the focus for our rebranding efforts.

Select appropriate tools to develop, communicate, and design new aspects of your brand. One of the most critical pieces in building smart workflows was selecting tools to construct templates. Templates save critical design time when creating new materials because they provide a consistent base from which to build. Templates also ensure designs maintain visual continuity with less effort. At RDS, we selected free and easy-to-use online tools when possible. We use Canva (https://www.canva.com/) to design flyers and MailChimp (https://mailchimp.com/) to create and send our monthly digest. You can use any tools that you are comfortable with. However, be sure you save templates as separate files. Also, keep in mind the learning threshold needed for the tools you use. If someone else needed to design a flyer or send out the digest, simpler tools with shorter learning curves will facilitate continuity through departmental or leadership changes.

Document everything. Documentation can be time-consuming, but it is critical to ensuring that your image is long-lasting and hardy. Two practices RDS relies on are a publishing calendar and style guides for important materials and outreach tools. Following a calendar ensures regular content for our audience and provides team members with reminders about deadlines. Calendars also ensure that you have documented exactly when content gets pushed to your users. We keep four current style guides to ensure the same look and feel for RDS content: one for Twitter, one for our digest, one for RDS members contributing blog content, and one for external partners contributing blog content. Documenting our practices through the style guides ensures that in a pinch anyone could use it to publish visually and topically consistent content at the correct time.

Create an accessible space for style guides, documentation, and materials. Sharing materials centrally ensures that keeping the RDS image consistent does not rely on one person's access to a computer or account. We use Box (https://www.box.com/) to organize and share all our files. We try to apply consistent, clear naming conventions as well as a topical organization system to keep all files at our fingertips, ready to reference, share on social media, or print at a moment's notice.

Give Your Image Substance through Content Strategy

Know what is important to your audience. You may already be familiar with their needs or have to reference usage statistics, but try to identify the most accessed content on your platforms. Considering that we are a data management organization in a university campus environment, RDS chose to focus content related to data management or RDS events and services. For us, this content included things like information on data management practices, overviews of helpful tools, news related to the research data landscape, boosting services our team offers, or sharing summaries of RDS sponsored events. We always ensure that the content we create and the information we highlight through our communication channels falls within these predefined categories. Being clear about our content builds an expectation of curated, reliable information and helps users understand our mission.

Build on what you have. Creating content is time-consuming and difficult, so it is best to build content from work you already do regularly. There are three areas that RDS leverages to create a regular content pipeline: RDS events, keeping an eye on topical news, and partnerships.

Events. Every semester, RDS hosts three to four brown bag talks, where researchers share their work with our campus community. At the end of every talk, we ask if we can share their slides and then do a quick write-up for our blog. Doing this helps amplify the researchers talk, generates a record of RDS events, and provides content for our blog.

News. As we read and keep up with social media throughout the month, we collect links to interesting data management news and articles that we can share with readers in a monthly "Link Roundup." Giving readers our personal reading recommendations in the link roundup lends a more personal touch while still being relatively low cost in effort and time.

Partnerships. RDS has had success partnering with a group that has an overlapping user community. The Digital Humanities Research Network (DHRN) produces a podcast of interviews with UW-Madison humanists, part of which focuses on the humanist's data. RDS agreed to host regular posts showcasing the data portion of the interviews on our blog. This is beneficial to both parties by helping us create regular content while providing DHRN access to the wider campus audience we have built through our website and digest. At the end of each month, we include all blog posts written that month into the email digest. This process of content creation eases the creative burden while building a pipeline of regular content for the digest.

Automate it if you can. Regular content is important to keep an engaged user community. Keeping a social media presence updated can be a lot of work. RDS has a robot that tweets data news, behind the scenes for us, to help provide a stream of interesting content and keep our profile active. We were lucky to have a former chair set this up for RDS and it makes our Twitter presence much easier to manage.

Design the Visual Aspect of Your Image

Start brainstorming a renewed design aesthetic. Our advice is to look at what designs you already have, keep the pieces that you need (such as institutional colors or logos), and remix the content in different ways. Mock up a few examples of what your materials could look like and ask others for feedback. Do not get discouraged as you test out different options; all design takes iteration. Be sure that the colors and fonts you pick are easily readable.

Be consistent with your design choices. Having a consistent image requires that you maintain reliable application of your colors, fonts, and design choices across all materials. This does not mean that every flyer or web page has to be explicitly identical. You can still enjoy creative freedoms with designs but things should be visually tied by consistent choices in colors, fonts, and styles. This creates cohesion in your image.

Highlight key information and visually lead the reader through the information. Key information should not be hard for the reader to identify or find, and often less is more when designing advertising materials. If you are unsure about a design you have created, try deleting a few elements or paring down your text blocks. Remember that using different font sizes, in tandem with white space, can help lead a reader to information.

Have fun! Being professional does not mean that you cannot be playful. At RDS, we find a lot of joy in designing fun-filled comics and incorporating puns into our website. We have received great feedback on how inviting this makes us seem!

Cautions

There are many great free tools out there. Just be sure to read the licensing terms. Make sure you and your team are clear on how many times and through what media you can distribute the marketing materials you create. Also, have patience. Solidifying your identity takes time—creating new content and materials are iterative processes that will build upon themselves and the benefits of your hard work will show over time. Additionally, be aware of your college or university's communications policies to ensure that you are working within the design and outreach guidelines of your institution.

Assessment

Assessing the success of image or identity rebranding can be difficult. We closely watch and document the statistics available on our website through Google Analytics, on Twitter through Twitter's analytics, and on our monthly digest through MailChimp's "Reports" feature to measure our impact. With these statistics, we can see which types of content or features are most successful and use that information as a building block for future work. We also pay close attention to the anecdotal or qualitative feedback that filters our way, as well. Mentions at conferences, on social media, or invitations to speak on user experience podcasts indicate positive improvement.

Reflection

The process of building a recognizable image or identity on your campus is a sustained, iterative process; however, it is a valuable investment. After implementing our image redesign at RDS, we saw increased reach on social media, increased attendance at events, a regularly high rate of opens for our digest, mention at national conferences, and other positive outcomes. By investing in our image, we are generating interest and buy-in from our users and setting a stage of expectation for our content and our services. However, the most important piece of this work is putting the energy into documenting, building workflows, and making strategic design and content choices. You want to build a sustainable image and one that can be continually improved and built upon. To do this, you need to ensure you have built an infrastructure for that work.

Chapter 3

Build Your Own Outreach Technology Toolkit

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Introduction

Most academic librarians understand the value of marketing and outreach. Using marketing and outreach tools effectively contributes to student retention, demonstrates the value of the library, humanizes librarians, and builds relationships with students and faculty. However, the terms marketing and outreach are used interchangeably in the literature, which can lead to some confusion about what librarians actually need to do in order to reach their users. According to the Online Dictionary for Library and Information Science (Outreach, 2014), outreach consists of the "library programs and services designed to meet the information needs of users" while marketing involves the broader plan "specifically designed to systematically implement a set of goals known as a marketing strategy, through promotion, outreach, etc." (Marketing, 2014).

Therefore, outreach efforts should be implemented as part of a larger marketing plan that involves identifying your target users, their needs, and the library features that can meet those needs. For the purposes of this chapter, outreach will refer to the promotion of our libraries and services in order to serve our users, utilize our resources, and influence their perceptions of the library. Outreach activities may include but are not limited to engagement activities, programs, displays, and events. With the increased challenges facing academic libraries, such as shrinking budgets and the continued need to prove our value and relevancy, librarians should utilize technology tools to improve their outreach and promote their services in unique and innovative ways.

Description of Institution

Berkeley College is a four-year degree granting institution located in the New York metropolitan area that offers associate's, bachelor's, and master's degree programs. We have eight physical locations and a robust online campus. Each campus has its own library space with at least one professional librarian who serves as the campus leader advocating library services. These include information literacy instruction, research assistance, and technological resources for faculty and students.

Outreach/Marketing Problem Addressed

Librarians were performing outreach at their individual campus locations by developing their own programs and activities prior to 2014. However, there was no cohesive message and the outreach experience was not the same across all of our sites. Taking advantage of technology tools, especially free ones where available, allowed us to go beyond traditional flyers and lectures by providing opportunities for collaboration, connection via social media, live streaming videos, and digital materials.

How We Did It

The Berkeley College Library created its own Outreach and Marketing Committee (O&M Committee) that assists librarians in promoting and enhancing the library's visibility, resources, and services. The committee's creation also encouraged consistency among branches. While each campus library is still responsible for performing outreach to their unique users, the committee now acts as a unifying resource by providing materials, designing cohesive multi-campus outreach opportunities, and analyzing relevant data for targeted activities. At your institution, you may have a committee similar to ours, a dedicated outreach librarian, or department that handles all the public relations and social media, or maybe a solo librarian doing it all. No matter what role you are in, you can build your own technology toolkit to create awesome outreach that energizes your campus community.

We were using technology tools in innovative and productive ways to design outreach activities. Our effective use of these tools was noticed by the committee, which then tasked us with turning our ideas into a formalized process that we could share to guide all Berkeley College librarians in their own outreach efforts. The toolkit concept we developed incorporates technology through a four-stage process: preparation, building content, communication, and post-promotion. While we recommend using at least one tool at every stage, you can use as many as you would like for each unique outreach project. For example, in planning an author event, you may decide to use three tools for the preparation stage and only one tool for the communication stage. For another type of outreach, you may only need to use one tool per stage. When creating your toolkit, you decide how many to use and what technology works best for you and your institution.

The Four-Step Process

Preparation. The first step in our outreach workflow is the preparation stage, which can include brainstorming ideas, collaborating with colleagues, or assigning tasks and responsibilities. Preparing your idea can be difficult, so you may need to search for inspiration for your outreach activities. Technology has allowed for the aggregation of our ideas so that users can search for, save, and share them on platforms such as the digital pin board Pinterest (https://www.pinterest.com/), blog aggregator Feedly (https://feedly.com/i/welcome), and Facebook (https://www.facebook.com/). Many professional library groups, such as the Association of College & Research Libraries (ACRL) Library Marketing and Outreach Interest Group, have Facebook pages that allow librarians to share their outreach efforts and solicit ideas. Social media websites, such as Pinterest and Facebook, also have search functions that let you target a specific concept to get ideas that are more precise and save ideas you find in other arenas. These tools can be used on the fly when you need inspiration or as a place to store your ideas to be used in the future. [Editor's note: If you subscribe to Springshare's LibGuides package (https://www.springshare.com/libguides/), you can also utilize it to help this collaborative role of sharing internal information with colleagues.]

Once you have decided on your outreach activity, you will need to create a plan to implement it. If you are on a team of librarians or working with another department or outside partner, you may need to schedule planning meetings. Scheduling tools, such as Doodle (http://doodle.com/), can assist in selecting meeting times that work for everyone while Google Hangouts (https://hangouts.google.com/), Skype (https://www.skype.com), Join.me (https://www.join.me/), or other conferencing software can make those meetings happen in real time. It is also important to keep track of necessary documents during the preparation stage. Cloud services, such as Google Drive (https://www.google.com/drive/) or Microsoft OneDrive (https://onedrive.live.com/), allow participants to view and edit documents in real time.

The last step in preparation, if necessary, is to assign tasks or responsibilities to those executing plans for the outreach activities. Basic project management tools, such as Trello (https://trello.com/), Zoho Projects (https://www.zoho.com/projects/), or Microsoft Planner (https://tasks.office.com/), allow users to create projects, assign tasks, and update their progress. This type of tool would be most valuable for longer-term outreach efforts. Semester-long events or projects that involve many planning steps, such as a Human Library event, would fit this criterion. However, it could also be used to keep a solo librarian organized while planning small or large events. Once you have planned your outreach efforts, you are ready to start advertising them to your users.

Communication. The communication stage refers to the creation of deliverables to disseminate your message to your campus communities. In recent years, there has been an increase in free online websites and tools for photo editing and graphics, so librarians who may not have a design background can create professional-looking visuals. These include flyers, posters, social media graphics, and other promotional materials. Canva (https://www.canva.com/) offers a variety of templates that can be modified by customizing the layout, fonts, color, photos, and icons to create materials in print or digital format and is entirely web-based. Canva has become so popular due to its most valuable feature: the range of editable design formats, from flyers to logos to business cards, that are available.

Piktochart (https://piktochart.com/) and Ease.ly (https://www.easel.ly/) are also free web-based design tools that also allow you to create a variety of graphics, but their strength is in their templates for creating infographics (see Figure 3.1). Your infographics can then be integrated into library displays to promote or explain library services and events or even in reporting data to faculty or administration. Two other tools that are known for their photo editing capabilities, BeFunky (https://www.befunky.com/) and PicMonkey (https://www.picmonkey.com/), allow you to edit and manipulate pictures, create collages, and design custom-sized imagery for social media. For even more eye-catching flyers and posters, you can drag and drop your edited photo into one of their expanded design features, which are similar to the colorful templates in Canva.

All of these web-based design tools give you the ability to manipulate and edit your designs with seemingly endless possibilities. While they are mostly free, there might be a fee for unlimited access to all design elements, with the possibility to select a discounted educational or non-profit account. The key to success in creating engaging deliverables is to find the graphics design tool that works best for you. You should allow yourself time to explore the different options and experiment to find the best fit.

Building content. The third stage of our workflow, building content, is closely tied to the next stage, post-promotion. Building content is essential because in order to assess and promote your outreach effort once it has concluded, you will need artifacts of what took place, such as pictures, videos, or survey results. This

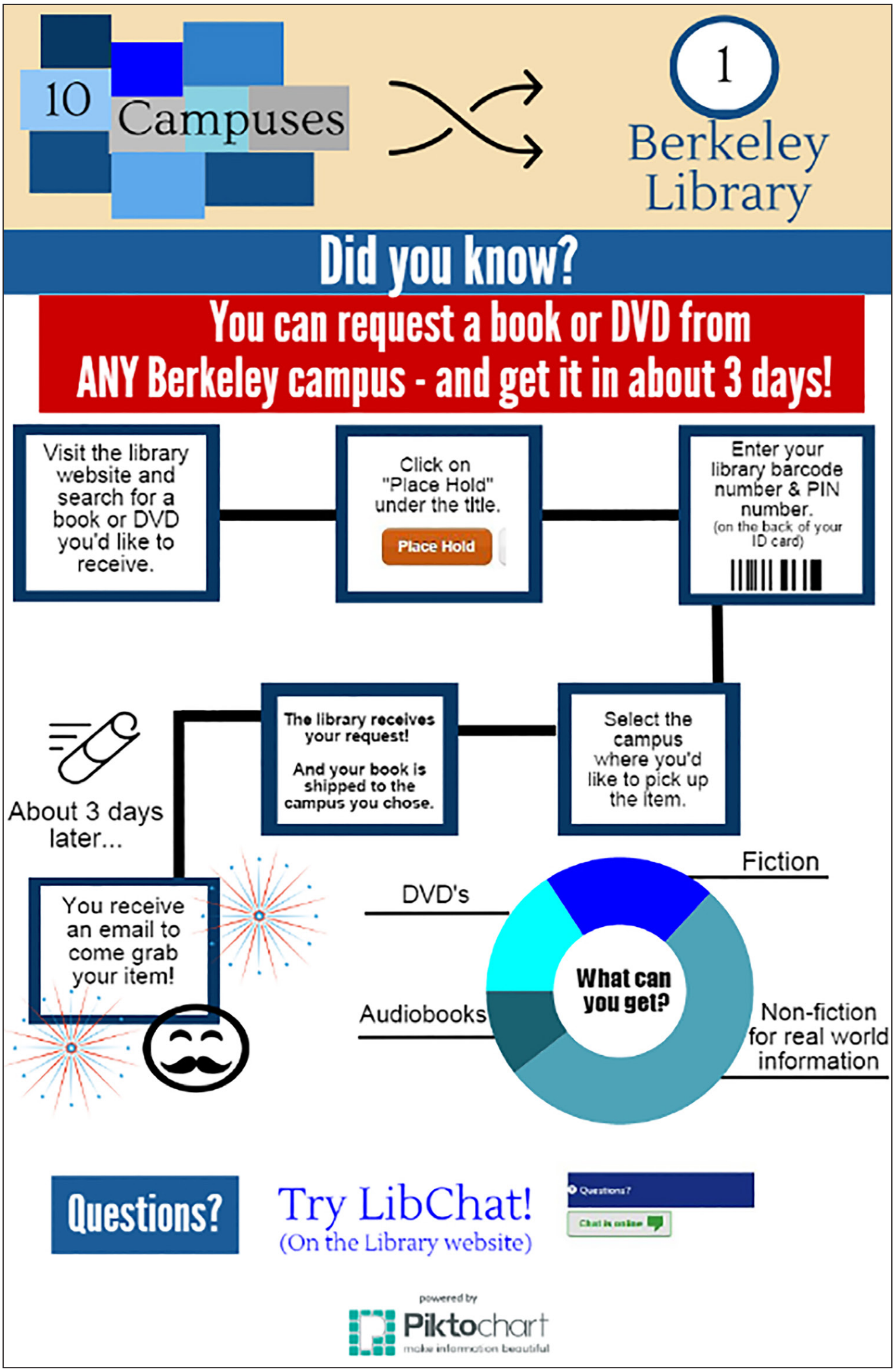

Figure 3.1. An infographic flyer created to show the inter-library loan process that students could use at Berkeley College.

is the "go-live" part of an event or promotion, so the types of tools that can be used are ones to record your event, poll your audience, and organize digital media. Live streaming with tools such as Skype or YouTube (https://www.youtube.com/) requires some coordination in advance to set up camera equipment and technical aspects, but the benefits include the ability to advertise the link in promotional materials and then share it later with patrons who could not attend.

At Berkeley College, our Online Book Club (OLBC) author talks are a very popular multi-campus event that take place every semester. Participants read the book selection, engage in an online discussion on Goodreads (https://www.goodreads.com/), and then attend a presentation by the author, which is streamed live from one of our campus locations. The OLBC team has used the College's Skype for Business account to live stream the event but has now switched to Livestream (https://livestream.com/), which is better supported by our information systems department. Partnerships such as these may have to be taken into account when choosing and implementing a tool, and institutional requirements may require you to switch to something new.

There are many fun, interactive ways to involve the audience during any event. Quizzes or polls keep your patrons interested and engaged, and the results may be used for on-the-spot or post-assessment. There are many free polling tools, such as Kahoot! (https://kahoot.it/), Poll Everywhere (https://www.polleverywhere.com/), Qzzr (https://www.qzzr.com/), and Flipquiz.me (https://flipquiz.me/). These interfaces allow you to spark competition and discussion at your event as attendees answer questions in real time. Users may need a cell phone or computer to respond, so you will need to plan ahead for those that do not bring their own. At our White Plains campus, the library hosted a table event where they presented a set of Qzzr questions that tested students about the differences between using the Internet and the library. Students loved being quizzed and their results opened up a dialogue about the value of both resources.

An important task that people forget to do is photographing their outreach activities. Assigning a photographer (even if it is you) is an important part of the preparation stage in order to capture all of the work you have done! Photos do not need to be taken with fancy cameras—a phone camera works just fine, especially if you take advantage of the editing tools from the communication stage. Just make sure you are able to download and manage the photos once your event is over. Many tools for photo organizing can be incorporated into your existing workflows, such as Photos for macOS (https://www.apple.com/macos/photos/) or Flickr (https://www.flickr.com/). It is important to create an organization structure for photos that allows you to find them easily and edit, name, and tag them for storage. Recording events is easy with live streaming but can also be done with a phone and tripod (depending on event length) or other recording devices. Building content any way possible, whether that is taking and organizing photos, streaming your event, or polling your audience, is what is important.

Post-promotion. The final stage in creating your toolkit is the post-promotion stage. Now that your event or program is over, it is important to share your outreach activities. Regardless of how successful the outreach activities may or may not have been, this is another opportunity for the library and its activities to be visible. The content you have from the building content stage is now available to post on social media, send pictures and video links to be included in your college's and/or library's newsletter, and submitted in your reports to administration. A great way to post-promote an event is to create a video slideshow of your outreach using YouTube, Kizoa (https://www.kizoa.com/), or Animoto (https://animoto.com/), which are all free web-based video creation sites. At Berkeley College, a slideshow we created, using pictures from our college-wide National Library Week event, was distributed by our provost in a welcome letter to all new students. If we did not originally share that link in our reports, it may never have been recognized by our administration.

One of the last parts of the outreach process is assessing the results of any feedback you have collected. SurveyMonkey (https://www.surveymonkey.com/) and Google Forms (https://www.google.com/forms/about/) are both free, effective, and easy to use tools for assessment and data gathering. Even if you survey your audience with paper, you can always manually input the data into these tools for analysis. The other advantage of these tools is that you can share data and results with other departments and stakeholders. While these allow you to create charts and other representations of data, for even more appealing visuals you can also import the data using the infographic tools mentioned earlier in the communication stage.

Toolkit Selection Criteria

Finally, in order to select the appropriate technology for your toolkit, we have outlined important factors that can guide your decisions (see Figure 3.2). These selection criteria can help you decide what you may like to utilize:

Conclusion

Librarians should always be connecting with their campus communities through engaging outreach. This builds relationships and demonstrates their value while taking advantage of the latest technology tools. Choosing the tools strategically throughout the four-stage process will not only improve the type of message that is reaching your users but the quality of your outreach. Keep in mind, technology is constantly being developed so there will always be new and interesting tools being touted as the "next best thing." That does not mean you need to use or try every type of tool in your outreach. Ideally, you would want to use at least one tool for each part of the outreach process, but you do not have to force it if there is not one that works for your toolkit. With outreach, one size does not fit all.

Factor	Questions To Ask	Examples
Audience	Whom are you reaching? Students or faculty? What are their communication styles?	Reaching students who don't check their emails should rule out the idea of working on a newsletter that will be e-mailed to them. Something web-based and social media shareable may be more effective (and assessable with views that are tracked!).
Distribution Method	Digital such as social media, websites or emails? Or print such as flyers or bookmarks?	If you have a lot to say/share, a flyer or bookmark may not capture that message. Perhaps a video or slideshow is better.
Technology Comfort	Are you comfortable creating a video in the time you have before or after an event?	You may need to set aside time to learn these tools before you use them or delegate to someone else.
Cost	Does the tool cost money for the features that you want to use? Who can I collaborate with to share the costs?	Many available technology tools are free with the option to purchase additional features. For example, you may want to use the website Canva to create amazing flyers but certain designs do cost money while others are free.
Institutional Requirements	Are you allowed to poll students? Do you have social media rights to post?	If there are policies in place at your library or larger organization, those must be taken into consideration before selecting a tool or at least discussed in the Preparation stage.
Available Technology	Does your library have digital screens? A LibGuide? Computers to do a live stream?	Creating a slideshow may be more effective for libraries with digital screens to display it.

Figure 3.2. The Selection Criteria chart is an example of what you can create in Piktochart.

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Chapter 4

Using Content Marketing to Reach Elusive Populations

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Introduction

Content marketing is the contextualization of services and products within well-designed and highly curated content. Rather than focusing on informing library users about new electronic resources that the library has licensed, for example, content marketing works to contextualize library resources and services for specific, targeted user populations. Libraries can use this approach by placing their services and the resources they license within a larger concept or theme that speaks to targeted communities within their institutions. Content marketing requires careful planning and the ability to build and maintain engagement channels. This includes thematic development and the identification of specific communities that will be partners in the rollout of new library products and services. In this chapter, we will discuss a content marketing strategy within the context of academic and hospital libraries and provide practical examples of this approach.

Description of Institution

The core mission of the Levy Library at the Icahn School of Medicine at Mount

Sinai (ISMMS) is to support the research, education, and clinical needs of ISMMS and the Mount Sinai Health System (MSHS). MSHS is the largest non-governmental employer in New York with 36,000 employees. Levy Library's services have traditionally focused on providing access to a robust electronic collection of biomedical literature, clinical decision support tools, and reference services. In recent years, new leadership has expanded services to include scholarly publication and research impact support, as well as evidence-based medicine/practice instruction that is embedded in both the medical school and graduate school curriculums. New leadership also recognized the importance of marketing library services, resources, and expertise to all library users.

Outreach/Marketing Problem Addressed

The challenge of reaching core constituents through outreach and marketing efforts at academic health sciences organizations, e.g., medical students, graduate students, medical educators, etc.), are well documented (Kaur, 2009; Koontz, Gupta, & Webber, 2006; O'Connor, Spalding, & Wang, 2006; Olu Adeyoyin, 2005; Xia, 2009). Core constituents of the Levy Library include medical and graduate students, faculty who are also practicing clinicians, and other healthcare providers such as nurses and pharmacists. We were faced with marketing our services to a population that is inherently busy and often overwhelmed.

Traditional approaches to library outreach and marketing did not gain much traction with our intended audiences. For example, end-of-term stress relief activities we offered at the library, geared toward first- and second-year medical students, were not well-attended. One medical student remarked,

> When I was in community college, I loved going to little events at the library. I had more time and the library felt like a second home. As a medical student, I have no time to eat or sleep, let alone relax in the library. I am either in class, doing coursework, or studying for my USMLE. The library feels like a torture chamber—no offense (K. Doobay, personal communication, Sept. 22, 2016).

The one exception was a monthly visit from a certified therapy dog—called "Tail Tuesdays" since the event takes place on the second Tuesday of every month. Students remarked that they enjoyed learning about how animal therapy could be integrated into clinical practice and the fact that the event was structured on a casual drop-in basis. Clearly, a different approach to outreach and marketing was needed if we were going to successfully market ourselves and build relationships with our users. It was with this perspective in mind that we began to consider the idea of employing a content marketing approach.

How We Did It

The content marketing process can be broken down into four stages.

Plan

Identify the "who" (i.e., potential audiences), "what" (i.e., specific resources and services), and "why" (i.e., increase overall awareness of library services, raise the profile of the library within the institution, increase usage of a specific resource) of your content management strategy. An example of how this process was executed is the Levy Library's "Year of" annual campaigns. The first step was to identify a community that would be the focus of the library's marketing and engagement efforts. For "Year of the Nurse" in 2016, the library collaborated with the nursing communities across MSHS. The library established a nursing/library steering committee with representatives from the library, nursing education, nursing research, and nursing leadership in order to ensure success. During these meetings, the library was able to identify what resources and services the nursing community needed in order to deliver high-quality patient care and pursue research excellence, hence identifying the "who, why, and what" components. Following the steering committee's initial meeting, the library licensed a select number of new resources on a trial basis (e.g., EBSCO's Nursing Reference Center Plus and ClinicalKey Nursing) to meet these needs. After the resources were licensed, we offered training and opportunities for nurses to provide feedback on each resource through a special "Year of the Nurse" LibGuide.

We launched our "Year of Public Health" campaign in 2017. Unlike the previous year, which focused on one community of users, this campaign involved several MSHS departments focused on public and population health. The library conducted a series of information-sharing meetings with the different department leaders and collected information about their education and development needs. Based on these sessions, the library was able to develop a strategy around services and launch several educational events to meet these needs. The importance of targeting a specific community or focusing on a research area lies in the ability to successfully plan, build, and execute a yearlong content marketing campaign.

Create

Work to build content that is engaging, customized, and shareable to your selected audiences. Effective use of content marketing includes using infographics, how-to guides, behind-the-scenes videos, interactive social media campaigns, and customized seminars and workshops. The library has created two seminar series.

The first is called "Research Insider" and explores issues at the nexus of research, technology, and information. The second is called "Mindful Medicine" and it is a Continuing Medical Education-bearing series that explores humanistic topics related to healthcare. All seminar events are planned around the annual theme and touch on different topics that appeal to our audiences while providing learning and development opportunity to the attendees.

The crucial aspect in developing these seminars is to embed the products and services and ensure that the audience is able to identify and use them going forward. For example, instead of informing users that the library licensed a variety of apps for their convenience, the concept of using apps in the medical and research arena was embedded in the seminar "Rx in the App Store" to contextualize their use. Likewise, instead of informing nurses of available resources, they were invited to participate in our "Next Gen Nursing: Advances in Nursing Technology & Research" seminar. Initially, we were concerned that busy nurses would not be able to take time away from the floor to attend a seminar, but our content marketing approach paid off in the end, with more than 75 attendees. In follow up surveys, nurses expressed enthusiasm and gratitude for content that had been developed specifically for them. So often, marketing is approached with a one-size-fits-all, shotgun approach. Content marketing clearly demonstrates the value of curating content for a specific population.

For our 2017 "Year of Public Health" campaign, the library promoted its writing and research support services by producing two Wikipedia edit-a-thons on topics such as race and bias in medicine. Finally, in order to promote the library's resources as well as its research and education services, two "Mindful Medicine" seminars were developed, focusing on trauma as a public health issue and LGBT geriatric health. Delivering these seminars enabled the library to create continuous and contextualized marketing of newly licensed resources as well as librarians' expertise in research, writing, and editing.

Distribute

It is essential to develop an effective content marketing communications plan. The communications plan will address potential channels available (e.g., social media, website, print materials), communication objectives, content/conversation plan (i.e., how you are planning to tell your story), and an editorial calendar. Since there are plenty of communications channels available, it is important to utilize those that work best with the audience the library is trying to reach. Our strategy has been to choose two to three channels that work the best and continuously maintain them.

We conduct an annual survey of our users in which they rank the best ways to reach them. This allows us to ensure that the channels we use are the best ones to engage with our users. Based on user responses, the library decided to utilize a blog, Twitter, Facebook, and Snapchat for our marketing communications. The content of our seminars and their related services and products is advertised across all channels in a harmonized manner. For example, our blog includes short preview and summary articles on our seminars, while Twitter is used to provide basic promotional information and to live tweet during our events.

Pictures, videos, and testimonials are posted to all channels, thus creating continuous awareness. In addition, printed materials are distributed across physical space on campus. We have found that while many users heard about our events and services via our email campaigns, some users completely missed our emails, which can probably be attributed to email fatigue that results from being members of a large research institution. We are currently in the process of implementing an email marketing service, called MailChimp (discussed in Chapter 2), to make our email campaigns far more attractive to users. All materials, whether printed or online, are branded and designed in an identical manner. This allows users to identify them across all channels.

Assess

Assessment of content marketing efforts should directly connect with preliminary marketing goals and objectives. Measurable effects of content marketing include resource usage (e.g., database searches, full-text article clicks/downloads) and web traffic. Other methods of assessment include post-event surveys, focus groups, and feedback garnered via social media. We discuss assessment again later in this chapter.

Content Marketing Educational Series

Levy Library was able to create engaging content for our content marketing efforts by developing a series of branded educational series. In July 2015, we created “The Levy Library Research Insider” seminar series. The purpose of the seminar series was to bring together researchers, clinicians, IT professionals, and the library to highlight the latest innovations in various scientific fields, as well as library resources and services. In order to feature valuable and relevant content to all intended audiences, we collaborated with various departments within the organization. These departments also helped to identify and secure leaders and innovators within MSHS to present at the seminars.

The seminars enabled us to create stories around the topic, speakers, and the event itself. Our first seminar, “Rx in the App Store: Current Issues in Health Care Apps” (Figure 4.1) featured a Mount Sinai ER doctor who invented an asthma app, an IT director who is working on medical apps, and an assistant library director who manages licensing resource apps for the Levy Library. Before the event, we broadcast a series of tweets focusing on medical apps and about app development at MSHS (Halevi & O’Hanlon, 2016, p. 342).

Figure 4.1. Rx in the App Store: Current Issues in Health Care Apps promotional eFlyer.

Our second seminar, "NextGen Nursing: Advances in Nursing Technology and Research" (Figure 2) was part of the library's 2016 Year of the Nurse @ Levy Library campaign (Figure 4.2) and was a direct result of collaboration with MSHS's chief nursing officer. Prior to launching this campaign, a joint mission statement was produced stating the following:

Figure 4.2. NextGen Nursing: Advances in Nursing Technology & Research promotional eFlyer.

In order to support nurses and provide access and education about these tools, the Levy Library declared 2016 as "The Year of the Nurse." In 2016, Levy Library at Icahn School of Medicine at Mount Sinai is focusing attention on understanding the information and research needs of clinical and research nurses throughout the Mount Sinai Health System. Throughout the year,

> we will be developing and leading training sessions, seminars and events that will feature new frontiers in nursing. In addition, the library will be featuring interviews and talks with nurses and promote them throughout the system. Our hope is that by strengthening collaborative relationships with these richly diverse communities we can elevate institutional support of this surging and vital profession.

The "Neaten Nursing" seminar focused on issues surrounding big data and nursing, nursing informatics, and electronic library resources for nursing. We utilized this seminar to introduce new and existing library resources for nurses. We created a series of articles about the seminar and available resources and promoted it on social media channels and our website. We wrote a recap article, and a recording of the seminar was uploaded to our YouTube Channel, the link to which we tweeted and advertised on Facebook. As a result of this effort, a library-nursing steering committee was established, which aims to identify potential areas of collaboration between the Levy Library and the nursing department. The results of these content-driven messages have been increased use of nursing resources, including EBSCO's Nursing Reference Center Plus, plus a surge in our followers on Facebook and Twitter, including the development of the #MountSinaiNurse hashtag (Halevi & O'Hanlon, 2016, p. 343).

A Wikipedia edit-a-thon event, creating awareness to gender and bias in medicine as a part of the "Year of Public Health" campaign, was used to promote the library's writing and research services (see Figure 4.3). In addition, it was used to promote the library's special collections on this topic. This event was the result of collaboration with the Wiki Project Medicine student group.

Cautions

Content marketing is a relatively new approach to advertising and promoting products and services. Its purpose is to "attract and retain customers by consistently **creating and curating relevant and valuable content** with the **intention of changing or enhancing consumer behavior" (Content Marketing Institute, 2017).** Content marketing flips traditional marketing on its head; rather than promoting your library (e.g., services, resources, and expertise), you are instead promoting information and ideas that are of interest to targeted populations. It is essential, however, to find avenues to promote your library within your content-marketing efforts. Otherwise, you will simply become a vacant channel for promoting the ideas of other individuals and groups. Also, be aware that content marketing can be a significantly time-consuming and complex undertaking, requiring dedicated personnel to create the most impact.

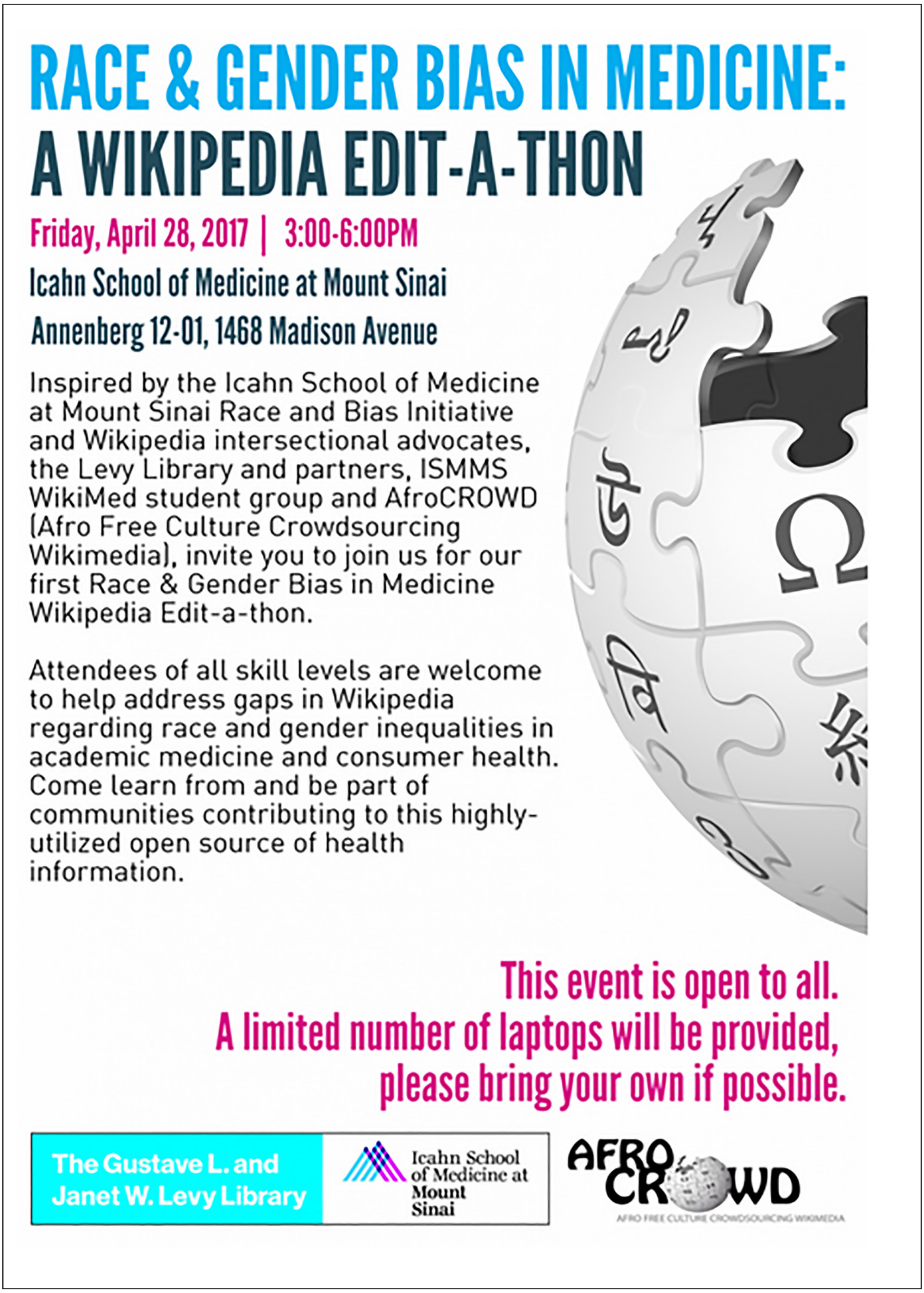

Figure 4.3. Wikipedia edit-a-thon promotional poster.

Assessment

Techniques for assessing the effectiveness of content-marketing efforts are plentiful. These can include measuring increases in use and engagement with library services and resources, analysis of social media engagement using Google and Twitter analytics, SEO keyword audits of web content, and views/clicks/downloads of specific content. In order to measure the success of these engagement efforts, libraries must first set a series of success measures depending on their goals. We decided to start with the number of participants and level of resource usage. Participation levels are easy to measure via headcounts. Usage levels, however, require more time to measure and do not necessarily spike right away. Therefore, it is important to continuously monitor newly offered resources and track usage over time. It is also important to distribute post-event surveys. These surveys have proved to be the most effective if distributed in print, during the event, rather than as follow-up surveys distributed via email. Post-event surveys are an excellent instrument to collect testimonials that can then be used to promote products and services.

Reflection

It is important to closely work with existing committees and departmental initiatives in an academic or research environment. Another important element is finding active collaborators who will assist in promotion as well as inform the library of relevant topics. Without the active participation of the relevant user communities, it is difficult to deploy marketing efforts, let alone comprehensive content marketing campaigns. User communities assist in identifying gaps in resources and services that the library can address. Establishing committees and keeping regular meetings helps with the development and execution of engagement events. These committees are instrumental for the assessment phases where success measures can be discussed and adjusted accordingly. As previously mentioned, the key to successful content marketing is to constantly engage the audiences one is trying to reach by creating engaging and relevant content. Content creation requires time and skill, but the payoff, in the end, is well worth the investment.

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Chapter 5

Practical Website Usability Testing

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Introduction

It is important for librarians to ensure that their online content is user-friendly. This is especially true for your library website. Website usability testing, a method for determining just how user-friendly your site is, "answers the question, 'Can the user accomplish their goal?'" (Spool, 2007, para. 4). Designing and implementing a website usability study and then analyzing the gathered data can be done by information professionals in any library for little to no cost. Not only will this improve the patron experience with the library website but it will also ultimately improve the patron interactions with the library in general.

Description of Institutions

BridgeValley Community and Technical College (BVCTC) formed in 2014 with the merger of Bridgemont and Kanawha Valley Community and Technical Colleges. BVCTC's entire library is strictly virtual. Marshall University (MU) was founded in 1837. MU's library plays a key role in online learning and is the primary research point for many students enrolled in graduate and doctoral programs as a majority of said programs are online. These academic institutions of higher education are located in Charleston and Huntington, West Virginia, respectively. Each has unique patron populations, and usability testing was conducted with varying assessment goals at each one.

Outreach/Marketing Problem Addressed

BVCTC's website was relatively new, having only rolled out a year earlier, and we wanted to know what our constituents thought of it. Usability testing was completed with the main assessment goals focused on general areas of improvement, ease of use for adult learners, and ease of use for learners with low technology literacy. Statistics gathered over the first year of the library's existence showed a number of problems with the website, and the administration decided, with input from librarians, that a usability test was necessary for accurate revisions to be made. Similarly, MU completed a total, institution-wide website revision and overhaul in 2015. Librarians decided to conduct a usability test following said revisions. We assessed the library's usability by working with distance students enrolled in graduate degree programs.

How I Did It

Preparation

I consulted a number of resources before building our website usability testing materials. These included:

- Department of Health and Human Services. (2013). *Planning a usability test.* Retrieved from www.usability.gov/how-to-and-tools/methods/planning-usability-testing.html.
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- Robbins, T. (Producer). (2013). *Usability testing for the greatest user experience* [Audio webinar].

I also sought and received Institutional Review Board (IRB) approval before beginning the process of usability testing. This may or may not be a necessary step depending on how you are using the data. The first step in usability testing is to identify exactly what should be investigated, the whole site or specific portions (Williams, Bonnell, & Stoffel, 2009). I asked the following questions to identify what needed testing:

1. Has the website had any recent updates or changes (big or small)?
   a. Yes.
      i. Would it be appropriate to test only the changes? This would require just testing a section[s].
      ii. What stage is the revision in? Have all changes been made or is the revision in early or middle stages?
      iii. Were the changes or updates so major that it would be best to look at the whole site's new interface?
   b. No.
      i. Are there any pre-identified problem areas? Are there specific sections that need testing?
      ii. No problem areas have been identified, so what sections are the library's top priority in general? Why?
2. Are there plans to add new sections or pages to the website?
   a. Yes.
      i. Have you clearly defined how and where the new information will be located? Testing can be done to assist with the decision-making process for new formats, new layouts, new pages, etc.
   b. No.
      i. Consider tailoring questions and scenarios to generate more anecdotal or opinion-based feedback.

Best practices are to test, refine, test revisions, refine again, test second revisions, and do a final round of refinement. This is true regardless of what will be tested. Further, usability testing never ends. Small revisions and problem resolutions should occur consistently over time.

We tested the entire library portion of the college's website at BVCTC. We did this for two reasons: testing had not been conducted in the past and problem areas were identified throughout the online library website. At MU, we only tested the pages and sections of the library website that were most likely to be visited by distance learners.

The Target Audience

Identifying a target participant audience, or the *who*, is the next step to conducting a successful usability test. This step of the process is situational and will rely heavily on the *what* identification. For example, if a public library's "summer reading" pages are being updated with the goal of increasing overall patron participation statistics, the target audience could be parents with children who participate in various library programs, young adults the library hopes to encourage to join in the program, and/or adults who are avid readers but generally do not participate in library events.

Libraries can do several things to successfully identify and schedule participants. For scheduling, libraries should have a preset schedule of days and times and should consider the option of testing participants on the spot. If the library wishes to test a specific audience, creating a preliminary questionnaire to include/exclude specific patrons from the study is necessary (Krueger & Casey, 2015).

A preliminary questionnaire was created for each institution to identify specific patron populations. BVCTC searched for students who had not attended a library orientation session for at least two semesters and who were less likely to frequently use computers or the Internet. MU searched for face-to-face participants who were graduate or doctoral students completing a majority of their classes online. We sent out a call for participants during summer classes to students and staff (several staff were completing master's degrees and frequented the online library for resources) and offered incentives like a flash drive and a college-branded fleece jacket upon completion of the testing. The call included a detailed description of the assessment's goals.

Testing Packet Creation

Once the *who* and the *what* are identified, test creators should move on to *how* the test will be conducted. The first part of the *how* is the creation of the testing packet. The testing packet will look the same for every participant and will consist of the test description and participant consent, the tester's script, and the usability scenarios. The description and consent should include a brief introduction, background information, procedures, the risks and benefits of being in the study, voluntary nature of participation, confidentiality, questions, and a signature section. The script will be read aloud by the tester to every participant, verbatim. It should be short and to the point, directing the participant through what is about to take place and instructing exactly what they are to do to complete the tasks.

There should be seven to ten scenarios for each participant to complete as the actual usability test. These scenarios reflect the changes that have been or will be made. If the library is unsure of what website updates are appropriate and/or necessary, the creation of the usability scenarios is the ideal time to include a broad range of tasks.

Each scenario should be a task that either an average patron, or a specific patron population would complete and should reflect frequently asked questions, patron understanding of the definition of a database and what databases contain, vocabulary used throughout the library pages, and general layout and navigation of the whole site.

Additionally, scenarios should range from simple to difficult. An example simple scenario for an average patron could be "Find the contact information for the librarians as well as the hours for physical libraries." Whereas an example difficult scenario for a specific population could be "You need to find journal articles about the topic 'Child Psychology' from three different databases. Where do you find the databases and what three databases do you choose?"

Recording Data

The second part of the *how* is to select and utilize a standard recording style to use while participants are being tested. Every tester will be trained to record in the same manner so that results are not skewed. Recording can range from simply paper and pencil to the application of voice recording and/or eye tracking software. Recording preferences are up to the discretion of each library. No matter what recording style is used, each scenario should include the following aspects to be recorded:

1. Time started and ended scenario
   a. It is very important not to say time "completed" because ending and completing each scenario are two separate things.
   b. Each participant will have three minutes to complete each scenario. If a participant has not completed the task in three minutes, the scenario ends and participants move on to the next task.
2. Observer notes
   a. A. Completed task easily; B. Completed task with some effort/confusion; C. Completed task with assistance; D. Could not complete task.
   b. Observers simply select one of the options at the end of each scenario
3. Post-task question
   a. How confident are you that you successfully completed the task? (Very confident; Fairly confident; Not confident; Not confident at all; Did not complete task)
   b. Please rate your impression of the level of ease or difficulty in completing this task. (Very easy; Easy; Difficult; Very difficult; Impossible)
   c. Each question and list of answers should be read aloud to the participants upon ending each scenario.
4. Participant comments and click stream
   a. Participants should be instructed to "think out loud" as they complete every task. Librarians are not mind readers, so it is very important to hear a participant's reasoning for clicking and searching in the manner as they do.
   b. The click stream is a recording of each spot a participant clicked to get their end destination (i.e., "resources" > "databases" > "subject drop-down list" > "psychology").

Once participants have completed all scenarios, a post-test survey should be completed immediately. This is an ideal opportunity to gather more assessment information and should be completed before participants leave the library to guarantee responses. Again, it will be up to each individual library to populate this survey with questions that would be most helpful to individual research, but the information sought can include demographic information, overall impressions of the website or sections tested, overall experience with the scenarios, etc. Open-ended questions are also significant for gathering more detailed feedback.

Analyzing Results

The final step of website usability testing is compiling and analyzing the results and applying this new knowledge to the revisions. Compile the results for each scenario and separately compile the survey results. When analyzing, ask the following questions:

1. What was hardest for participants to complete?
    a. Was/were there one scenario(s) that were often failed or took the longest to finish?
    b. What scenario(s) had the most frustrated comments or longest click-streams?
2. Was there a certain participant group that was an outlier (older adults taking longer to complete certain tasks, young adults finishing everything in thirty seconds and rolling eyes the whole time, eleven-year-olds, who not only finish all of the tasks before the tester even finishes reading scenarios but then proceed to fix the computer and the library's phone)?
3. What were the most shocking findings?
4. What librarian assumptions were debunked (i.e., the FAQs were actually uninformative and hard to navigate when the creator of this page believed it to be intuitive and insightful)?

No matter the motivation to conduct usability testing, revisions should be made in stages, and it is best practice to not shut down a website for revisions. Testing should be conducted two to three times before revisions are final. Conduct the same test each time but use new participants for each iteration. Whichever scenarios caused the most trouble or gave the most surprising results should be the first to receive focused revisions.

Cautions

First, facilitators should be trained to follow these guidelines: while testers are completing a task, do not speak, do not answer questions, do not use body language. Trainers should become statues or pretend to be supermodels walking down the runway, devoid of all feelings, thoughts, or emotions. Librarians naturally tend to want to help answer questions, but in order for this assessment to have the most helpful and truthful results, facilitators cannot offer any assistance to participants, verbally or via body language. It is best for the facilitator to sit out of eyesight of the participant but with full view and hearing of the screen and participant comments.

Second, this is not a test of the participant but a test of the website. If a participant cannot complete a task, it is the failure of the site, not of them (usually). This should be strongly reiterated at the beginning of the testing and throughout if encouragement is needed.

Last, usability testing can be done for free or for little overhead. While incentives are not necessary, food such as candy bars or pieces of fruit and other small giveaways, such as mugs, flash drives, or earbuds, tend to generate the most interest in participating in a usability study. Any individual or information professional team can create, disseminate, and analyze a website usability test.

Reflection

Usability testing at each institution of higher education provided incredibly insightful results. The testing done at BridgeValley improved the look, the feel, the ease of use, and the ease of interaction with the library pages. Student, faculty, and staff usage increased, and library instruction sessions were met with more positive outcome assessment results. Perceived student confidence in completing work using the webpages also increased. Marshall University's results showed that students felt at ease with the updated web presence, and the ability to resize library web pages to fit any mobile device increased access for distance learners.

As facilitator, this was a wonderful learning opportunity that has since helped to shape and grow my path of librarianship. I learned more about how students interact with library resources than I could have ever learned in a class, and it broadened my information layout and output horizons. The way I design LibGuides, teach instruction sessions, assist with curriculum development for online courses, and work one-on-one with patrons have all been shaped by what I learned from listening to, studying, and (hopefully) improving user experience. Examples of my materials can be found in the Appendix at the end of this chapter.

Appendix 5A. Website Usability Test Description & Participant Consent

Study description: Marshall is working on a usability study to evaluate the accessibility and ease of use of the new online library platform. We would like to give you some background on the study to give you an idea of what we are going to be doing.

Background information: The purpose of this study is to see how well-designed the library site is, where the site falls short in terms of causing difficulty for the users, and to get the testers' opinions about the site (how easy the site is to navigate and use). This project is designed to be a test of the web site's usability/accessibility, **not** of the users' abilities. We are looking for persons who are current undergraduate and graduate students at Marshall University.

Procedures: If you are eligible to participate and agree to be in this study, we will ask you to do the following: navigate to the library portion of Marshall's website and perform several tasks—tasks that a student would typically have to perform, such as searching for research materials. There will be one person with you during the process—the facilitator who will help direct the process, ask questions, observe, and take notes. Following the facilitated questions portion of the study, participants will be asked to fill out a brief survey rating the various portions of the website. Participants will be given a coffee mug and a flash drive for assisting us with the study.

Risks and benefits of being in the study: We do not anticipate any risks for you to participate in this study and survey. We hope that the information gathered in the study will inform the library staff about what will make the site more accessible and usable and help them to improve the website for all users.

Voluntary nature of participation: Your decision to participate in this study will not affect your current or future relations with Marshall University or other cooperating entities. You are free to withdraw at any time without affecting those relationships. However, if you do withdraw, your compensation will be voided.

Confidentiality: The records of this study will be kept private. In any sort of report the librarian may put together, no identifying information will be included. Research records will be kept in a locked file; only the testers will have access to the records.

Questions: If you have any questions, please contact Marshall University's graduate and government documents librarian, Kathleen Phillips, MLIS, either at phillipsk@marshall.edu or 304-746-8906.

Signature: ____ Date: __________

Print Name: ____

Usability Test Script

Subject Name: ____

Date: ____

Facilitator: ____

Time: ____

I will be asking you to navigate the library portion of Marshall's website and to perform some specific tasks that a distance graduate college student might do. Please "talk out loud"—explain what you are doing as you work to help us understand what you are thinking about as you perform these tasks. Remember that this is not a test of your abilities but rather a test to see how well the site is designed and how "usable" it is.

Scenario 1:

Starting from the library home page:
You need to find the contact information for the librarians as well as the hours for physical libraries.

Time started scenario:
Time ended scenario:

Observer notes:

1. Completed task easily.
2. Completed task with some effort/confusion.
3. Completed task with assistance.
4. Could not complete task.

Post-task questions:

1. How confident are you that you successfully completed the task?

☐ Very confident ☐ Fairly confident ☐ Not confident
☐ Not at all confident ☐ Didn't complete task

2. Please rate your impression of the level of ease or difficulty in completing this task.

☐ Very Easy ☐ Easy ☐ Difficult ☐ Very Difficult ☐ Impossible

Comments:	Click stream:

Scenario 2:

Starting from library home page:
You need to find journal articles about the topic "Child Psychology" from three different databases. Where do you find the databases and what 3 databases do you choose?

Time started scenario:
Time ended scenario:

Observer notes:

1. Completed task easily.
2. Completed task with some effort/confusion.
3. Completed task with assistance.
4. Could not complete task.

Post-task questions:

1. How confident are you that you successfully completed the task?

☐ Very confident ☐ Fairly confident ☐ Not confident
☐ Not at all confident ☐ Didn't complete task

2. Please rate your impression of the level of ease or difficulty in completing this task.

☐ Very Easy ☐ Easy ☐ Difficult ☐ Very Difficult ☐ Impossible

Comments:	Click stream:

Scenario 3:

Starting from Resources page:
You are writing a research paper and have to borrow materials from another university. Where do you go to do this?

Time started scenario:
Time ended scenario:

Observer notes:

1. Completed task easily.
2. Completed task with some effort/confusion.
3. Completed task with assistance.
4. Could not complete task.

Post-task questions:

1. How confident are you that you successfully completed the task?

☐ Very confident ☐ Fairly confident ☐ Not confident
☐ Not at all confident ☐ Didn't complete task

2. Please rate your impression of the level of ease or difficulty in completing this task.

☐ Very Easy ☐ Easy ☐ Difficult ☐ Very Difficult ☐ Impossible

Comments:	Click stream:

Scenario 4:

Starting from library homepage:
Where will you find the answer to the question "Where are the photocopy machines in Drinko Library?"

Time started scenario:
Time ended scenario:

Observer notes:

1. Completed task easily.
2. Completed task with some effort/confusion.
3. Completed task with assistance.
4. Could not complete task.

Post-task questions:

1. How confident are you that you successfully completed the task?

☐ Very confident ☐ Fairly confident ☐ Not confident
☐ Not at all confident ☐ Didn't complete task

2. Please rate your impression of the level of ease or difficulty in completing this task.

☐ Very Easy ☐ Easy ☐ Difficult ☐ Very Difficult ☐ Impossible

Comments:	Click stream:

Scenario 5:

Starting from the library homepage:
You would like to schedule a meeting with someone for help with your research or thesis paper. Where do you find the information to do so?

Time started scenario:
Time ended scenario:

Observer notes:

1. Completed task easily.
2. Completed task with some effort/confusion.
3. Completed task with assistance.
4. Could not complete task.

Post-task questions:

1. How confident are you that you successfully completed the task?

☐ Very confident ☐ Fairly confident ☐ Not confident
☐ Not at all confident ☐ Didn't complete task

2. Please rate your impression of the level of ease or difficulty in completing this task.

☐ Very Easy ☐ Easy ☐ Difficult ☐ Very Difficult ☐ Impossible

Comments:	Click stream:

Scenario 6:

Starting from library homepage:
You really, really need to ask a librarian something, but you are at home. Find and list the different ways you can contact one without going to the library?

Time started scenario:
Time ended scenario:

Observer notes:

1. Completed task easily.
2. Completed task with some effort/confusion.
3. Completed task with assistance.
4. Could not complete task.

Post-task questions:

1. How confident are you that you successfully completed the task?

☐ Very confident ☐ Fairly confident ☐ Not confident
☐ Not at all confident ☐ Didn't complete task

2. Please rate your impression of the level of ease or difficulty in completing this task.

☐ Very Easy ☐ Easy ☐ Difficult ☐ Very Difficult ☐ Impossible

Comments:	Click stream:

Scenario 7:

Starting from library homepage:
You are writing a research paper and have to cite your resources in APA format. Where do you find MLA, APA, and Chicago citation guides, and information on EndNote?

Time started scenario:
Time ended scenario:

Observer notes:

1. Completed task easily.
2. Completed task with some effort/confusion.
3. Completed task with assistance.
4. Could not complete task.

Post-task questions:

1. How confident are you that you successfully completed the task?

☐ Very confident ☐ Fairly confident ☐ Not confident
☐ Not at all confident ☐ Didn't complete task

2. Please rate your impression of the level of ease or difficulty in completing this task.

☐ Very Easy ☐ Easy ☐ Difficult ☐ Very Difficult ☐ Impossible

Comments:	Click stream:

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Chapter 6

Actively Engaging with Patrons on Social Media

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Introduction

Using social media for outreach entails more than just creating engaging content—it also means actively engaging with patrons. In our experience, using social media well involves a heavy emphasis on two-way communication with patrons. We have built a social media presence that, above all, seeks to build relationships with our patrons. It provides a venue for building relationships with both those who already closely associate with the library and those who do not. Establishing and strengthening ties to the library makes patrons more likely to share their positive perceptions of us with friends, family, colleagues, and coworkers. Because word-of-mouth remains the most credible mode of advertising (Nielsen, 2015), social media has the potential to greatly enhance the image of the library. This chapter lays out the strategies we have found most successful in building relationships with patrons via social media and will help librarians take advantage of it as a tool for two-way interaction by providing best practices for engaging with patrons. Our strategies revolve around listening to and seeking opportunities to engage with patrons and assessing the appropriate mode of interaction.

Description of Institution

Duquesne University of the Holy Spirit was founded in 1878 at the edge of downtown Pittsburgh, Pennsylvania. The university is committed to educational excellence, moral and spiritual values, an ecumenical atmosphere open to diversity, and service to the Church community, nation, and world. With nine schools of study, undergraduate education consists of 80 degree programs complemented by 85 masters, doctoral, and professional programs. 25 of these programs are online. The regular student body stands around 10,000 full-time equivalent (FTE) while more than 90,000 alumni have graduated from the institution.

The social media presence of Duquesne University is widespread. An Office of Marketing and Communication oversees official communications via traditional social media channels (e.g., Facebook, Twitter, and Instagram). Many academic departments, support units, sports teams, and student organizations also have their own Duquesne "branded" social media channels. Further, faculty, staff, and students affiliated with the university have their own personal accounts that often reference Duquesne. Gumberg Library social media engagement seeks to leverage relationships with all of these avenues—formal communication via the official university accounts, the semi-formal announcements and postings via departments and student organizations, and the informal interactions with faculty and students.

Outreach/Marketing Problem Addressed

Most library patrons are not aware of the range of resources offered by libraries, and patrons' perceptions of libraries reflect a narrow understanding of their purpose (Online Computer Library Center, Inc., 2010). Moreover, libraries have struggled in recent years to communicate their role within their communities and institutions (Creaser & Spezi, 2013). Thus, social media use by libraries has grown tremendously over the years due to their ability to connect libraries directly with their patrons. It has become an accepted—and popular—platform for engaging with patrons because it allows libraries to build a dialogue with users that can inform their mission and goals. Indeed, as Burkhardt (2010) explained, effective social media use produces a conversation, not a monologue:

> Much like in real life if you talk only about yourself, people will soon become bored. If you ignore your fans and followers when they are talking to you or post to your profile, they will not continue to talk to you. Constant communication in both directions is crucial to social media success. (p.12)

How We Did It

Social Media Outreach Strategy

Regardless of the platform, all social media activity for the Gumberg Library serves to manage impressions of the library. Social media content often provides information about resources, library events, campus happenings, and/or relevant higher education issues. However, above all, we use social media to influence our patrons' perceptions of our facility. Whether posts provide practical information or general amusement, we aim to present the library as friendly, helpful, fun, and knowledgeable.

An outreach and communications librarian oversees social media activity along with a dedicated student worker and Social Media Committee. Multiple members of the library staff monitor social media activity and, in general, responses are coordinated through the outreach and communications librarian. Social media postings are both planned and impromptu. Planned posts include those that are scheduled in advance to promote library and campus events, regular occurrences such as library's hours changes, or holidays or milestones (e.g., Shakespeare's birthday). Impromptu posts are those that address immediate informational needs, such as elevators being down or an event location change. They also address current happenings in the library. For both planned and impromptu postings, we aim to communicate the information in a creative, fun, and/or captivating manner. Our hope is that every post will result in engagement, such as likes and shares, which will help spread the word that the library is a vital member of the community.

How We Engage

Engaging with patrons on social media primarily requires a sense of creativity, patience, and humor. However, as will be explained, these natural resources may also be supplemented with a systematic approach that includes certain routine practices. This approach benefits from the use of social media monitoring tools like HootSuite (https://hootsuite.com/) or TweetDeck (https://tweetdeck.twitter.com/) to help libraries keep in touch with their users. Having a general communication strategy for interactions on various social media platforms helps guide the process. In terms of specific channels, Facebook and Twitter posts typically present timely content in a concise manner. Typical Tumblr posts consist of a few informational paragraphs, never more than the equivalent of a page or so. Instagram is used to capture the beauty, charm, and intrigue of various aspects of the library and its parent institution.

Instructions

Be alert. We recommend configuring notifications on your phones and other devices so that you know immediately when someone tags the library in a post, messages or tweets at the library, or comments on a post. We highlight alertness because time is of the essence—on average, 60of consumers expect a response to customer service requests within an hour (Elrhoul, 2015, para. 9). It is helpful to have multiple people monitoring accounts, given the 24/7 nature of social media engagement. This can be accomplished with a few dedicated employees, a committee, and/or a triage system for responding.

Listen. We have found that paying attention to what our patrons say on social media can help us discern what is important, interesting, and relevant to them. Aside from following user accounts who make up our community, we have set up monitoring streams on HootSuite to "listen" to our patrons. We have found it useful to scroll through our streams at least once a day. These streams can be configured to aggregate publicly displayed posts generated by keyword/hashtag searches and/or posts generated from lists of users we follow. We make use of both types. These monitoring tools apply primarily to Twitter and other public-oriented social media. Unfortunately, monitoring tools provide little utility in keeping up with your community on Facebook because they cannot aggregate Facebook posts created by other users unless they tag your library. Libraries that are part of a parent institution can expect that others around the institution are also monitoring your social media. Thus, it is better to stay ahead of the game by actively reviewing what patrons are saying about the library and catching potential problems than to be caught unprepared by a concerned call from an administrator.

Assess opportunities. As we are listening in, we look for opportunities to engage with our patrons, as well for instances where responding might cause damage. In terms of replying to posts not necessarily intended for or directed to the library, we have found that the following are prime opportunities to jump in and respond to a patron's post:

- The patron is asking a library-related question or mentions the library.
- Your response benefits the patron in some pragmatic way, whether by offering helpful information or resolving an issue. Sometimes comments are made or questions posed that can be easily answered with a link to a library resource or LibGuide. In addition, we have found it pays to respond to patron complaints, especially those that represent a frequently reoccurring issue. For example, we previously received many complaints regarding our ID policy. Thus, when we received the below tweet (see Figure 6.1), we used it as an opportunity to publicly clarify our policy, while also lending a sympathetic ear.

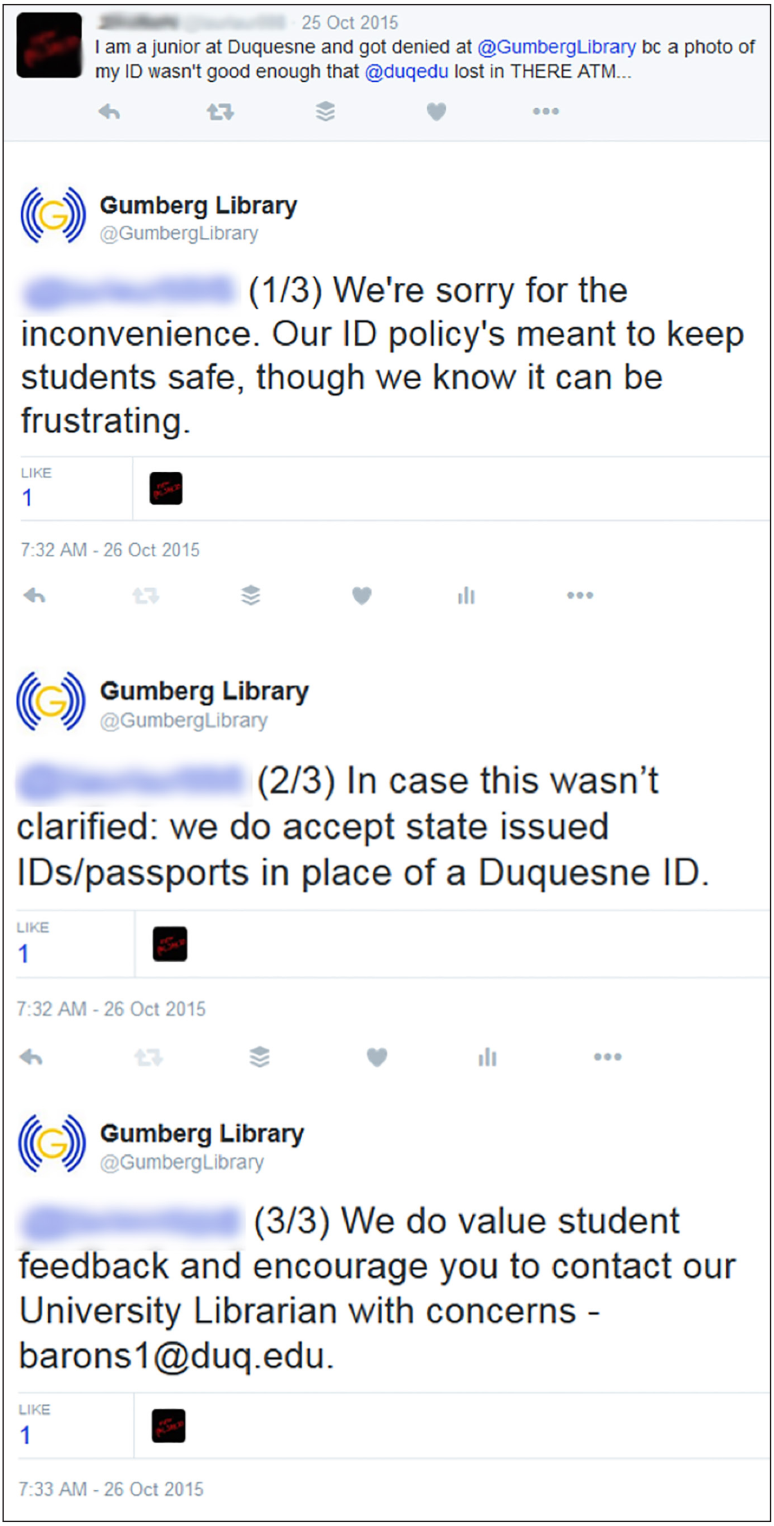

Figure 6.1. An example of a Twitter exchange with Gumberg Library.

- A response demonstrates support for a relevant event or initiative or an affiliated person or entity. We believe that liking a faculty member's post about a new publication or sharing the basketball team's post about a big win not only shows support for those entities but also illustrates that the library is a vibrant and active member of the community. Sometimes, liking a patron's beautiful photograph or post about a major milestone may simply brighten the patron's day, which is the ideal result of social media engagement.

On the other side, whether you are considering "cold-replying" to a patron or replying to a direct mention (i.e., a post/message intended for and sent to your library's account), we have found that the following are some reasons you may choose not to respond:

- The post is purely antagonistic or caustic in nature. Don't feed the trolls!
- The post contains highly personal and/or sensitive information about the patron or others. A response to this type of post could be perceived as "creepy."
- The post is clearly at odds with the mission of the library or parent institution. While individuals have the freedom to express a variety of views, as a significant unit within a university, everything we post must be held to a higher standard that is representative of the mission. In some cases, acknowledging a post that conflicts with the mission of the library or parent institution may be interpreted as tacit validation or approval of a post's message.
- The post likely has not been seen by many people (e.g., few likes/retweets/shares, the user does not have an extraordinary amount of followers) and a response would only draw unnecessary attention to a negative perception of the library.

Consider the Appropriate Response

Like. Not all posts warrant a conversation. Sometimes, a simple "like" will let the patron know you "hear" and appreciate them and what they have to say.

Repost. A repost (share or retweet) will not only signal to the patron that you like what they have to say but, in some cases, can also turn the patron's statement into an impromptu testimonial of the library. This can be a very powerful tool—one that we regularly make use of (as seen in Figure 6.2).

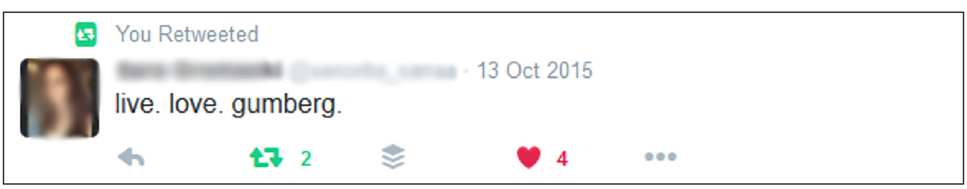

Figure 6.2. Sharing a student's positive Tweet about our library.

Reply. A reply, seen in Figure 6.3, helps define a relationship with the patron and is more personal than a "like" or a repost. We like replies because they allow direct interaction with individual patrons and an opportunity to express some personality.

Figure 6.3. A Twitter exchange with one of our patrons.

Direct message. A direct message (DM) offers privacy above all and can be useful for occasions when you may need a patron to supply personally identifiable information, like a phone number or email address. Additionally, while replying to a patron publicly means others will likely see what he/she said, direct messages are only between you and the patron. You can see an example in Figure 6.4. Thus, we have used direct messages to avoid drawing unnecessary attention to a post that might damage our library's reputation. On a more practical level, in the case of Twitter specifically, direct messages have also come in handy when an issue becomes too complex for 140 characters.

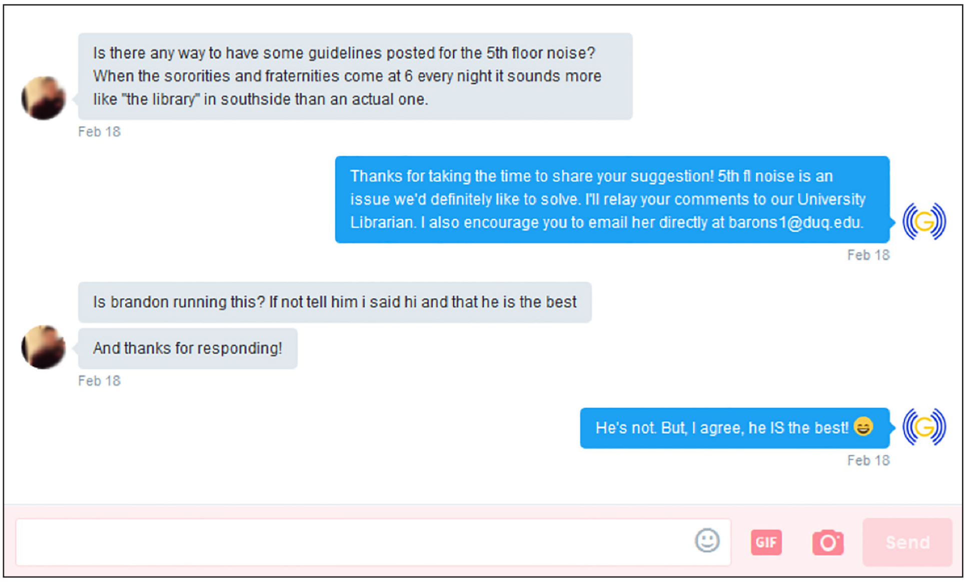

Figure 6.4. A DM with a patron.

Cautions

Choose your words carefully. If you decide to reply or direct message a patron, be friendly. As Twitter reports,

> Our study found that when consumers have friendly customer service interaction—as defined by showing empathy and offering to help—they are more likely to recommend the brand. Of those who had a friendly interaction, 76% were likely to recommend the brand. Of those who had an unfriendly interaction, 82% were unlikely to recommend the brand. (Elrhoul, 2015, para. 4)

Also, don't forget that this is an informal medium. We aim to write as we would speak, rather than as if we were composing a formal letter. When appropriate, we recommend being funny and light-hearted as seen in Figure 6.5. If you can get the patron to repost your response, you have won. For this reason, we always try our best to craft posts that will make people chuckle.

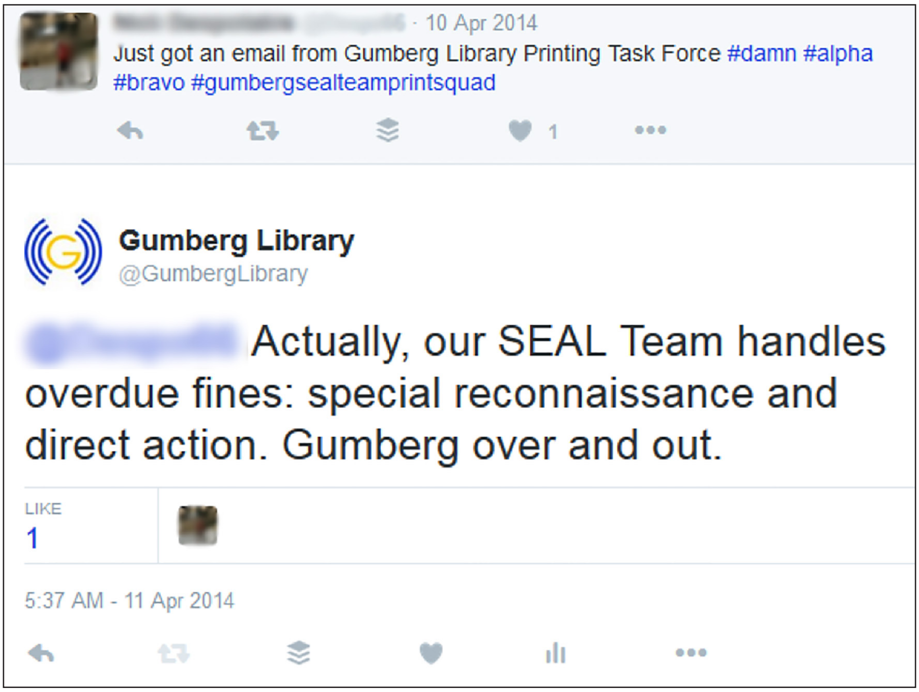

Figure 6.5. Light-hearted Twitter exchanges can help keep the medium informal.

Additionally, keep in mind that any message sent in private may be made public. So be careful crafting responses.

Conclusion

Consistently responding to patrons' direct mentions and posts will encourage further interaction with the library on social media—both by those who have already posted something directed at the library and those who have not. Although we have certainly run into many scenarios that require some heavy-duty public relations maneuvering, we believe consistently responding to posts that tag the library has, at the very least, created goodwill by acknowledging our patrons and demonstrating our regard for them. Overall, we have found that you will not lose a lot by not responding to a post, but you also will not gain anything either. Every interaction is an opportunity to demonstrate how friendly, helpful, fun, and knowledgeable the library is.

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Chapter 7

Graphic Design on a Shoestring Budget

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Introduction

Marketing library services and programs are often the last concern of staff who are stretched thin and expected to do more with less. Thankfully, there are many online tools you can use to create professional-looking print and digital marketing pieces with no background in graphic design and little to no cost. This chapter will show you the best free and low-cost graphic design tools for creating library marketing materials—and the tips you need to use them effectively.

Description of Institution

The Metropolitan Library System (MLS) includes 19 library locations in Oklahoma County with almost 400,000 customers and 5.7 million circulations in FY2017. Several MLS locations are also piloting checking out new technology such as iPads, Chromebooks, Wi-Fi hotspots, and Kindle Fire tablets.

The Chickasaw Nation Law Library at the Oklahoma City University School of Law primarily serves the approximately 400 students and faculty members of the law school. They are open to the public and often serve attorneys and individuals representing themselves in legal proceedings. The library's outreach and marketing efforts are primarily focused on informing students and faculty about how the library can serve them. We offer a variety of programming, including Writing Wednesday, where we focus on a particular writing tool, and the Legal Research Award, which students earn by attending voluntary classes taught by librarians.

Outreach/Marketing Problem Addressed

Libraries often do not have a full-time, professionally trained designer to create graphics for flyers, signage, and the web (Schmidt, 2011). In addition, only 23.2% of libraries surveyed by Carter and Seaman (2011, para. 24) had any funds budgeted for outreach; of those, most had a budget lower than $5,000. Consequently, many professional librarians are being asked to create signage, flyers, graphics, and images for the web with limited resources to purchase software and other design tools. In a case study of job postings for entry-level, full-time professional librarians, Detmering and Sproles (2012) found that over 42% of job postings listed marketing and outreach as job duties (p. 548). These factors led to what Schmidt refers to as "design by neglect" (2010, p. 29). Not focusing on and being deliberate with design leads to inadequate visual communications being created, and this is frustrating for users (White, 2010). This chapter presents free and inexpensive tools to help those without access to a professional graphic designer and expensive software. While the authors work for a public library system and an academic law library, these tools can be used in any library environment.

How We Did It

We use the following tools to create professional-looking designs for print and online marketing pieces. We also provide some suggestions for how to use them effectively.

Image Creation and Editing

Canva (www.canva.com). This web-based design tool contains millions of templates to suit a variety of needs, including simple 8×11 flyers, Facebook event headers, and business cards. Templates include high-quality stock photos and elements, or you can upload your own images and logos. Canva is great for quick graphics with easy instructions for non-artistic people (Ziesenis, 2015). It also has a robust design school (https://designschool.canva.com/) that features tutorials and design advice. Many of Canva's templates and features are completely free, and the charge for others is $1.00.

Piktochart (www.piktochart.com). Infographics tell your library's story and convey information in a visually appealing way. They are used to highlight your library in text, numbers, and graphs. Piktochart comes with customizable templates and multiple additional options. The free website also provides chart-building tools, icons, and maps (Evans, 2016). In addition to traditional infographics, Piktochart also offers poster and presentation templates. The free version comes with a handful of fully customizable templates and the ability to create a link or download an image of your infographic. You can upgrade to the pro version to receive more than 600 templates and download high-resolution images and PDFs for a low annual cost.

PicMonkey (www.picmonkey.com). PicMonkey is an easy-to-use, web-based photo editing and embellishing tool that has both free and paid features. In addition to basic edits like re-sizing, PicMonkey also has touch-up features to do things like remove red-eye and whiten teeth (Zeisenis, 2015). Beyond photo editing, PicMonkey also has ready-made filters, frames, and stickers to add to photos. Overlaying text on photos is another feature, and you can either use their built-in fonts or any of your own. If you are using the free elements, you do not have to create an account. The paid version has a nominal cost and buys you more design elements and editing tools. PicMonkey also recently released a free app for Apple devices that allows you to edit photos in the palm of your hand.

Pixlr (www.pixlr.com). Need Photoshop but cannot afford it? Pixlr is for you. A completely free web-based photo editor, Pixlr has two different applications—Editor and Express. Editor is designed to be a slightly less robust Photoshop. It allows you to edit images with layers, filters, and editing tools like blur, brightness, and more. It is perfect for the person with a solid knowledge of photo editing and has numerous features. The Express application is easier to use and more fun. It provides built-in effects for images like borders, overlays, and stickers. In Nerd Know-How, Zeisenis (2015) called Pixlr her favorite photo-editing tool.

GIMP (https://www.gimp.org/). This powerful open-source photo editing software is completely free. It is not browser-based, so you do have to download and install it. GIMP is available for both Mac and Windows operating systems. Further, its functionality is comparable with Adobe Photoshop. If you take your own high-quality photos, you can use GIMP to give them a professional polish. Though more advanced than the web-based tools, there are great tutorials that walk you through much of the functionality on the GIMP website.

Eyedropper (available in Google Chrome Extensions). When you want to match that blue in your library's logo perfectly, but are not sure which of the sixteen million-plus options on the color wheel to choose, Eyedropper is the perfect tool. This free extension for the Chrome web browser allows you to find the color codes of any hue on the web so you can use it in your graphic editing program. When you are ready to find the color code you want, simply click the eyedropper icon in your toolbar and hover over the color you want to match. Eyedropper will give you HEX, RGB, and HS1 color codes.

Biteable (https://biteable.com/). Biteable makes creating videos easy with more than 100 templates and hundreds of pre-built video segments. Many aspects of these segments can be customized to include your text, photos, logo, and preferred colors. The templates include pre-built presentations, instructional videos, and more. Biteable offers a free and premium level. You can create an unlimited number of videos, embed them on a website, and share to social media on either level. You must purchase the premium subscription, for a low annual cost, to remove the Biteable logo, download a video, and unlock thousands more stock video segments and templates.

Free or Cheap Assets

Pixabay (http://pixabay.com). As librarians, we know how important copyright is. When we use stock photos, we want to make sure we have full rights to do so. Pixabay is a website with more than 950,000 free, high-quality stock photos, illustrations, vectors, and videos. You can register at no cost to avoid having to authenticate with each download. Pixabay even gives you size and resolution options when downloading.

Pexels (https://www.pexels.com/). Photos and videos on this site are under the Creative Commons Zero license. That means this content is completely free when used for any legal purpose. These images and videos can be modified, copied, and distributed with no attribution required. There is one restriction: identifiable people in the content cannot appear in a bad light or a way they might find offensive unless they give prior consent. While a search for "library" does not bring up as much content as other sites, try keyword searches for "reading," "study," and "computer" for a great selection.

123RF (http://www.123rf.com/). This website for stock photos, vector graphics, video, and audio has a wide range of high-quality content perfect for use in print and electronic products. To use the site, you must purchase credits that are used to redeem content. Depending on how many credits you purchase at one time, they roughly equal around $1 or less. Most photos and vectors in a print quality format are around three to four credits. Video ranges from 20 to 70 credits, and audio averages 15 credits per file.

Fonts

Font Squirrel (www.fontsquirrel.com). This site provides hundreds of free fonts for download and many others you can purchase. You can search by size and style to find the right font for you. The website also has a font identifier component, so you can upload an image of text and discover what font was used to create it.

DaFont (www.dafont.com). Features thousands of free fonts grouped by style for easy searching. While this site is not as user-friendly as Font Squirrel, all fonts are free to download.

Basic Graphic Design Dos and Don'ts

White space is your friend. It is the clear area between words, pictures, and other elements on your page. It is as important to effective design as the images and words themselves because it provides a place for the eye to rest between elements on the page. Not enough white space in a design makes it look cluttered, messy, and hard to understand. White space does not have to be "white." When used properly, white space can call attention to the most important parts of your design (Gomez-Palacio & Armin, 2009).

Use high-quality images. Nothing ruins a design faster than a pixelated or grainy image. Camera phone images are seldom high-quality enough to use in a print project. Low-resolution images can also become grainy when resized. It is good practice to refrain from copying and pasting images from the web. Instead, use high-quality images from photo sources like 123RF, Pixabay, and Pexels. 300 DPI is a good resolution for images that will be printed while 72 DPI is acceptable for web-based images.

Know your fonts. Serif fonts feature small lines attached to the end of a stroke in a letter or symbol. They are considered easier to read in print form and make long blocks of print more readable. Serif fonts have a traditional and serious feel (Kliever, n.d.) and include Times New Roman and Libre Baskerville. Sans Serif fonts feature clean lines and do not have small lines attached to the end of a stroke in a letter or symbol. Sans Serif fonts are thought to be easier to read on a screen and have a more modern feel (Kliever, n.d.) and include Helvetica and Futura. Script fonts have the look of handwriting and the characters are usually connected. Script fonts range from having an elegant to fun feel (Kliever, n.d.) and include Snell Roundhand and Noteworthy. Decorative fonts standout due to their unusual, eye-catching design and are used to draw the viewer's attention. They are most effective when used in small doses (Kliever, n.d.) and include Phosphate and Chalkduster.

Use fonts effectively. Your choice of font sets the tone for the entire project, so choose carefully. Use one to three fonts that complement each other. Choose a classic-looking font like Libre Baskerville for serious projects. Choose a font with personality, like Quicksand, for fun projects. Pick no more than three fonts that complement each other. Using more than three can dilute the impact of your design and distract the reader. To call more attention to certain aspects of your design, try using the same font **bolded**, in *italics*, or ALL CAPS. But use all caps sparingly. For more contrast and impact, mix serif, sans serif, script, or decorative fonts. For a more in-depth look at choosing fonts for a project, check out Canva's Design School article by Janie Kliever on this subject.

Pay attention to color. Color choice can have a major impact on how your audience views your design. When choosing colors, think about your target audience and the purpose of the flyer. You should also consider the cultural and social significance associated with color (Millman, 2008). For example, in western culture, green hues are often associated with nature and growth, but when paired with red in some designs it can make the viewer think of Christmas decor. Utilize color theory and the color wheel for a professional edge. Try using analogous colors—colors that lie next to each other on the color wheel—or complementary colors that are opposite each other on the color wheel.

Cautions

Exercise caution when relying on web-based tools, especially free ones. One tactic new companies use to gain users is to offer their services and content for free for a period of time, then institute a paywall. Prices may go up and tools that were once free may no longer be. Just be flexible and willing to try the next new thing.

Conclusion

Now more than ever, libraries must do all they can to make sure their customers, students, and communities understand their value. Thanks to the growing selection of free and low-cost web-based graphic design tools, even time-strapped library staff can be effective marketers. Take advantage of these tips and tools to produce professional-looking print and digital marketing pieces to promote services and resources to your service community. Three very different examples of our work can be found in Figures 7.1, 7.2, and 7.3

Figure 7.1. An example that utilizes large fonts to take advantage of space without crowding the image.

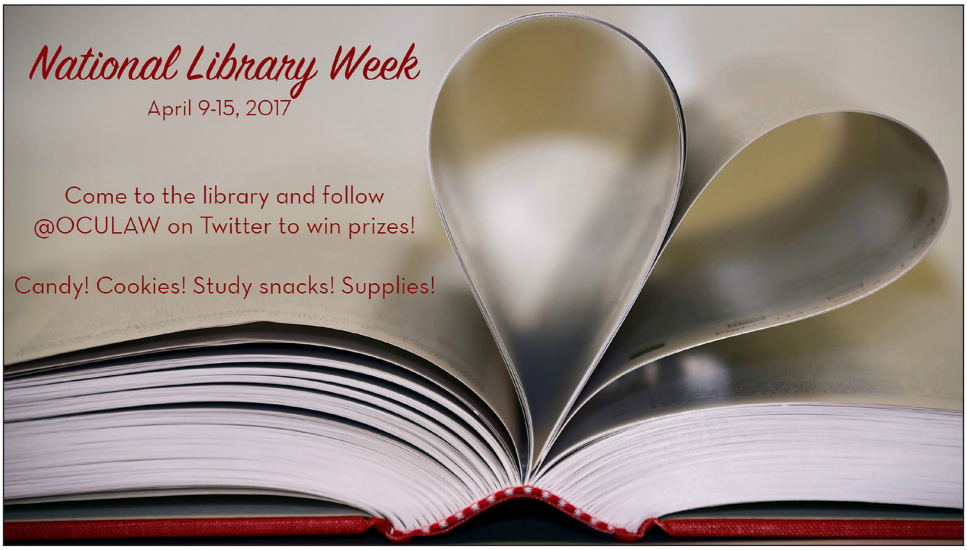

Figure 7.2. This example uses relatively little text but grabs the viewer's attention with a bold graphic.

Figure 7.3. An elegant design that is simple and eye-catching.

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Chapter 8

Strategy, Intentionality, and Impact:

A Purchasing Plan for Library Promotional Swag

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Introduction

The labor and expense involved in developing a comprehensive outreach program can be overwhelming. There are often additional expenditures for marketing and promotional items to support the outreach events that go beyond costs of planning and staffing outreach activities. The Texas A&M University Libraries boast a robust outreach program—library employees participate in more than 100 outreach activities each calendar year. We developed programmatic strategies for improving the cost and labor efficiency of both purchasing and managing the distribution of library-branded promotional items as a part of these outreach efforts. Colloquially, these items are known as swag. This chapter will provide insight into why and how we created a swag inventory system to support our outreach program.

Description of Institution

Texas A&M University in College Station, Texas is a very large (60,000+) public institution. The undergraduate student population is predominantly under the age of 25 from within the state, although the campus has a significant group of international graduate students. The University Libraries consist of five campus libraries with library outreach coordinated by the Libraries' Learning and Outreach unit. The University Libraries connect with incoming students by participating actively in campus and library outreach events. These include campus orientation fairs (New Student Conferences), intensive orientation camps, and a multitude of department- and organization-level outreach activities.

Outreach Problem Addressed

We began thinking strategically about the scope of our outreach efforts due to a growing campus and a correspondingly large number of outreach activities to manage. Many outreach events involve the dissemination of library swag, from small items such as library-branded pencils to significant giveaways such as custom T-shirts. A substantial portion of the Learning and Outreach budget is devoted to supporting outreach events and promotional items but the number of outreach opportunities continues to grow. The increasing demand for swag items required increasing efficiency to relieve strain on our budget. We developed an inventory system for purchasing, inventorying, and distributing library swag to stretch the budget and maximize impact.

How We Did It

Developing a Swag Inventory System

Laying the groundwork. The process of developing a swag inventory system involved several steps. The first was to be sure that we were tracking all University Libraries' outreach activities. This involved bringing together library outreach stakeholders to consult their calendars and identify all outreach events they participated in during the previous year. We then made a calendar of events, which helped us not only understand the full scope of the University Libraries' outreach program but also helped us identify and avoid potential event conflicts and helped with the scheduling of volunteers.

Once all the events for the year were identified, the next phase of the process was collecting and recording more detailed event information to assist with future planning. Useful data included event sponsorship, audience, and location. We included contact information for the sponsoring unit if the event was sponsored outside of the library. We also identified an individual within the University Libraries who would serve as an event manager. This process helped with planning, communication, and ownership of library outreach activities. Other stakeholders and strategic partners who should be included in decision-making were also listed. A spreadsheet was used to collect and organize outreach event data.

Libraries looking to undertake a swag inventory system, or even a review of their outreach program, should not skip the vital step of reviewing their outreach event year. For a more comprehensive and in-depth view of a library's outreach program, librarians can apply curriculum-mapping techniques to gain insights into the populations present at specific outreach events and the learning objectives of each event (LeMire & Graves, 2017). At a minimum, a review of outreach activities should include information about target populations for each event. In order to plan and develop activities for an event, it is critical to know the intended audience and the size of that audience. This information also helps inform decisions on what types of swag are appropriate and how many units should be brought to each event. For example, at an event where we are standing on stage in front of 1,000 students, it is far more appropriate to bring T-shirts to toss into the crowd than it would be to try to pass out library-branded pens. This analysis also helps identify overlaps in outreach audiences. For events with significant overlap in student populations, we prefer to bring different swag to encourage the sustained return of students at events.

Taking stock. After reviewing our yearly outreach activities, the next step was to identify the swag we already had in stock. Swag had been acquired over the years and leftovers were stored in multiple locations within the University Libraries. Much of this had not been inventoried, so taking stock was crucial to defining the scope of our inventory. This was a labor-intensive process. It required counting each piece, taking a picture of a sample, and consulting purchase receipts to record the exact price per item. This information was recorded in a spreadsheet.

Depending on the size, variability, and level of organization of existing swag stock, this step may or may not be necessary for all libraries developing a swag inventory system. However, this step proved to be important to our process as it helped us identify important information to record about each item to ensure that our inventory system would fully meet our resource tracking, event planning, and administrative reporting needs.

Determining functionality. Although some of our needed functionality was identified during the process of completing an initial inventory, there were other considerations and constraints related to our local context and needs. Available storage space for swag was a critical factor in determining necessary system requirements. Our stock is housed in a storage room separate from the Learning and Outreach office. Multiple library employees have access to, and are permitted to retrieve, promotional items as needed. Therefore, any inventory system created would need to be interactive and easily accessed by multiple stakeholders to make updates seamlessly.

We also determined that an inventory system that could handle relational input forms was key to a successful system. Additional functionality included the ability to color code items, provide formulas for automatic calculations, and the ability to embed photos or link to images of items. With this functionality in mind, we began looking for appropriate tools. Our campus had recently acquired a site license for Google products, so Google Sheets (https://www.google.com/sheets/about/) and Google Forms (https://www.google.com/forms/about/) were identified as tools that could fulfill our needs.

Development. Using the data collected in the initial steps of the process, the Learning and Outreach Program Assistant took the lead in developing a swag inventory system. A Google Sheet was created with swag items represented in the columns and outreach events represented in the rows (see Figure 8.1). Column clusters for each swag item helped organize information.

Item Details

Brown Notebook	Remaining:		1962	
Started with:	2500	Used:	538	
Used for	# Taken	# unused	# used	$
Young Ladies Success Seminar 2/28/15 Patty	1	0	1	$1.07
Doug	60	0	60	$64.20
Constitution Week Talk 9/18/2015 Skeeter	45	11	34	$36.38
College of Liberal Arts Transfer Resource + Academic Connection Fair 9/23/2015 Patty	150	124	26	$27.82

Black Notebook w/ Business	Remaining:		360	
Started with:	1000	Used:	640	
Used for	# Taken	# unused	# used	$
Young Ladies Success Seminar 2/28/15 Patty	1	0	1	$1.45
International Resource Fair 1-15-2015	200	135	65	$94.25
Grad Camp Skeeter	240	0	240	$348.00
Ag Engineering Roger	40	0	40	$58.00

Eco-Notebook	Remaining:		2543	
Started with:	3000	Used:	457	
Used for	# Taken	# unused	# used	$
Undergraduate Research Expo 9/30/2015 Sadie	210	175	35	$33.25
International Scholar Resource Fair 9/25/2015 Katrina	96	82	14	$13.30
ILS New Staff 9/16/2015 Sandy	2	0	2	$1.90
Grad Dinner - Library Intro 10/15/2015 Cassie	7	0	7	$6.65

Grey Pocket Folder	Remaining:		34	
Started with:	250	Used:	216	
Used for	# Taken	# unused	# used	$
HS Library Instruction 10/2/2015 Tamara	10	0	10	$6.90
HS Library Instruction 10/2/2015 Hunter	1	0	1	$0.69
High School 10/9/2015 Hudson	1	0	1	$0.69
High School 10/30/2015 Tamara	1	0	1	$0.69

Figure 8.1. Item Tab in the Swag Inventory System.

There are several item details included about each item in the column cluster:

- Detailed description of the swag item. We find that it is helpful to use the same description that vendors use because it makes reordering much simpler.

- Number of units ordered (or initial count). This information can be useful when reordering for the next year's event. It is also necessary for proper calculations.
- Number of units remaining. The number of a particular item that is left in stock. This number is vital for an accurate representation of inventory.
- Cost-per-unit. This number enables us to make automatic calculations that can aid in budgeting for events.

Each event from the previously defined outreach timeline was added as a row on the spreadsheet. There are occasions when there are multiple iterations of the same event. For example, there are approximately 20 New Student Conferences each summer. Each event is distinguishable by the unique date on which it occurred, which is reflected in a field on the swag inventory.

Items we also included in the spreadsheet are:

- Event details. This information includes the event name, date, time, and the library contact for the event.
- Number of units taken. This field represents items taken from the swag closet for use at the event.
- Number of unused units. This is a count of units that were taken but not given out at the event.

Using the data entered above, the swag inventory system automatically calculates and displays a few other important pieces of information.

- Number of units used. The spreadsheet automatically subtracts the difference between the "number of units taken" and "number of unused units" from the "number of units remaining" prior to the event in order to provide an up-to-the-minute count of remaining stock.
- Reorder indicator. Conditional formatting was created to have the "number of units remaining" cell automatically change colors when certain thresholds are reached. The thresholds were set based on how quickly we can reorder an item and its relative popularity and use. When the "total items remaining" cell changes color based on the threshold, it is a signal that reordering is needed.

As our inventory has grown, so has the variety of items. To facilitate quick review of available items and reduce scrolling, it has become useful to group like items together in their own categorized sheets. This makes the spreadsheet more manageable and can aid users in locating a particular item quickly. For example, we have a writing utensil sheet with the pencil, pen, and highlighter item columns. We created a master sheet that listed the item's description, which is linked to a sample image of the item, and the total units available, which can be pulled using formulas from the other sheets in the spreadsheet.

Although one of the main purposes of the inventory system is to facilitate tracking, managing, and ordering swag, another primary goal was to improve library faculty and staff access to materials they could use to support their outreach efforts.

There are more than 200 people involved in our outreach programs (including librarians, staff, and student workers), and many of these library employees will want to use swag. Our inventory system needed an interface that library employees could access to request swag for an event. Using Google Forms, we created an online order form that allows those individuals to order swag from the inventory system in preparation for events (see Figure 8.2).

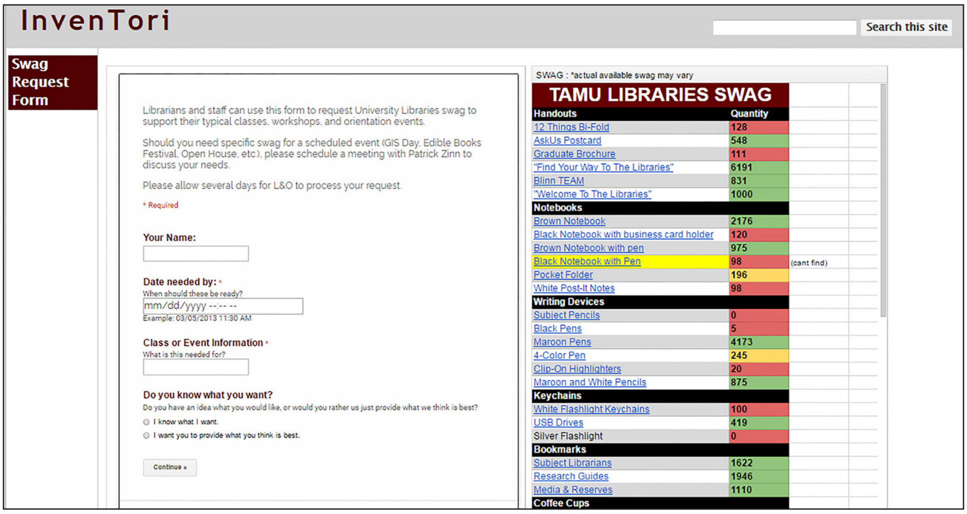

Figure 8.2. Outward-Facing System as it Appears on the Intranet.

Information obtained from the form includes contact information, event information, the date the swag is needed by, and delivery/pickup preferences. Library employees can choose to request swag from the inventory master sheet or opt for the Learning and Outreach staff to help them select appropriate items. When the form is completed, an email is sent to Learning and Outreach so we can fill the request. The master sheet from the inventory spreadsheet is displayed next to the request form on an intranet page for easy access. The master sheet only includes pertinent information to those making requests. This includes the description, a link to the image, and quantities available. This leaves the nitty-gritty details only available for those Learning and Outreach members working behind the scenes. We also find it useful to have paper order forms that can be filled out (see Figure 8.3). These paper versions act as labels on boxes that travel with library employees to events, are useful when accessing the online form is inaccessible, and are helpful when recounting items after the event is over. Information from this paper form is added to the item sheet in the electronic system.

Event:	
Date:	
Library Employee:	

Item Description	Taken	Remaining	Given Out

Figure 8.3. Paper Swag Event Form.

Using the Inventory for Data-driven Decisions

The swag inventory system has become a tool for strategic outreach planning because it collects both swag availability and usage data. A key piece of information it provides is an estimated swag cost-per-event for completed events. As we plan for events each semester, we now have access to data from previous events that can help us predict costs and create a budget that accounts for each major outreach event and builds in capacity to respond to new outreach opportunities.

The swag inventory system also provides us with information that can help guide swag-purchasing decisions. Another important data point is the estimated swag cost-per-attendee at an outreach event. This information helps us purchase swag that will fit the budget for a given event. The desired swag cost-per-outreach event attendee can vary from event to event, depending on the level of impact that the library expects. High-impact events may be worth a little more investment. Data on the swag usage-per-event also provides us with a general barometer of swag popularity. By reviewing data on previous outreach events and audiences, we can surmise that faculty responded well to pens while students were more apt to take iPad chargers. Finally, considering overlaps in outreach event audiences and popularity of swag with different populations helps us identify swag that could be used for multiple events, which allows us to purchase in bulk and reduce the cost-per-item. Selecting swag that does not include a date or event specific information makes it evergreen, meaning that its usefulness will not expire after a period of time, and can help stretch our outreach budget.

We begin ordering after we have planned our swag event budgets for the season. We work with promotional vendors to get the best pricing, using price matching with competitors. We also request a sample item. This is an important step to avoid ordering something that does not meet our expectations and having to send it back. When items arrive, detailed information including description, number of units ordered, and cost-per-unit is added to the swag inventory spreadsheet. If the item is earmarked for a specific event, it does not appear on the general order form for library staff to use; it is entered into the swag inventory but held aside for the event. Once the event is over, any remaining items then go into the pool of swag for general use.

Cautions

One of the biggest challenges of a large-scale library outreach program like ours is maintaining a focus on the big picture. While it is easier to approach each outreach event one at a time, planning a whole year's events can maximize impact and resources. Planning helps ensure that you have ordered, received, inventoried, and made ready all necessary swag and that you have sufficient time to update your inventory. This aids in the identification of available swag resources and helps generate up-to-date reports to better understand the scope and impact of recent events. Long-term planning can also help extend financial resources. Swag prices decrease per unit when purchased in larger quantities and bulk purchases can accommodate multiple outreach events. This strategy works especially well when there are two distinct populations at two different events. Building a swag inventory system can force this intentionality and planning, both for thinking strategically about outreach events and critically analyzing costs

Assessment

Assessment of a library outreach program requires considering a variety of different elements. One element that is often overlooked is assessing swag the library is purchasing. Is it popular? Is it meeting your objectives—for example, is it helping to draw students over to your resource table? Assessment of library swag can take on many forms, both formal and informal. One simple assessment is keeping count of how many swag items are picked up at a particular outreach event and throughout the year. We accomplish this by packing swag in predetermined numbers for events and then subtracting any remaining items after the event using the swag inventory system. This not only helps us track the number of promotional items that are distributed, but it also helps us gauge an approximate number of contacts we made at an event, which is also helpful for assessing the impact of the event. The swag inventory records this information in a transparent and centralized system.

If you are participating in similar outreach events every year, analyzing swag counts from each year can be another form of assessment. An uptick in swag distribution may indicate that students enjoyed the promotional product. The swag inventory allows us to easily track promotional items per event and from year-to-year. Additionally, we gather feedback from those distributing the swag at events. We typically ask event volunteers to participate in a post-event survey or plus/delta meeting. Volunteer feedback helps gather anecdotal evidence about how students respond to the swag provided at each event. Narrative stories gathered from volunteers can help support the quantitative data and tell a compelling narrative about the success of particular promotional items. A notes field in the swag inventory system can be used to record this information.

Reflection

After two years, the swag inventory system has clearly been helpful in managing our outreach program inventory. The creation process was beneficial in helping stakeholders understand the breadth of the events and students seen during the academic year. Library employees have responded positively to the order form and appreciate the ease with which they can make requests for swag items. Administratively, the system has aided in generating reports and showing a more intentional use of budgeting and expenditures.

References

LeMire, S. & Graves, S.J. (2017, May 13). Increase your yield: Scaffolding outreach using curriculum mapping. Interactive workshop presented at the meeting of LOEX, Lexington, KY.

SECTION 2

PROGRAMMING AND EVENT PLANNING

Chapter 9

Hosting a Library De-Stress Week

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Introduction

Student stress is a familiar sight as finals week approaches. We see it in the amount of caffeine consumed and in the zombie-eyed students wandering the library at 3:00 a.m. While stress levels have not changed, how academic libraries are acknowledging and responding to student stress has. Many libraries are taking a proactive approach to student stress by offering stress-relieving activities near final exams. The John Spoor Broome Library at California State University Channel Islands (CSUCI) has provided students with finals stress relief since it opened its doors. Initial efforts were small but have gradually expanded to include a variety of events and activities. Broome Library De-Stress Week has become extremely popular and has made the library a place where students can not only study but also take a breather. No matter the size, by providing ways for students to de-stress during finals, libraries can have a positive effect on student success and well-being.

Description of Institution

CSUCI, established in 2002, is the youngest of the twenty-three campuses in the California State University system. Designated as a Hispanic Serving Institution, CSUCI has a diverse student population with many first-generation college students and commuter students. The mission of CSUCI is to provide a student-centered education with a focus on multicultural, international, service learning, and interdisciplinary experiences. Broome Library directly supports the University's mission and actively engages students, strengthens the student learning experience, and contributes to the overall college experience.

Outreach/Marketing Problem Addressed

Access to on-campus computers and printing is highly valued as we have a high population of commuters, first-time first-year students, and first-generation students. There are no computer labs or study spaces open twenty-four hours on campus, except for some computers in student housing, which are only available to students who live on-campus. Broome Library extends our open hours the week before finals (known as "dead week") and the week of finals to fill that gap. Typically, the library is open twenty-four hours for three days during dead week and four days during finals week. Over the years, librarians saw a dramatic increase in the number of students in the building, both during normal business hours and overnight, during these two weeks. An increase in student stress and burnout also became noticeable, with students arguing over quiet study spaces or seeming to give up on their research papers at the reference desk.

Improving student access to study spaces, computers, and printing during dead week and finals meant we now faced a new problem: student stress. Our options were to simply maintain the status quo and deal with individual student stress issues as they arose, or determine how we could help students manage their stress while in the building. Our solution was to implement a Library De-Stress Week in order to address student stress, demonstrate the library's support for student success, and make the library a more inviting place.

How We Did It

Planning and Preparation

Hosting a Library De-Stress Week requires planning and preparation beginning early in the term. It is imperative to know the programming budget as well as the library's hours and staffing plan.

Begin by brainstorming activities and events; think outside of the budget and be creative, but also be realistic and think of things that can be supported both now and in the long term. Think of ways to obtain additional support and supplies for each activity and event. Some examples include requesting sponsorship from campus departments or student groups, using supplies that are already available within the library or on campus, or asking colleagues to lend or donate supplies.

Create two lists from your ideas. First, one of events and activities that fit within the budget and can be supported with the library's staffing plan. Second, create another that is a wish list of things that could be done with additional funding or staffing.

Organizing the Program

Take steps to request supplies and staffing if needed, reach out to potential campus or community partners, reserve spaces to host events and activities, and create promotional materials. As you gain more support and supplies, begin taking steps to implement those events and activities on your wish list. Once a final schedule of events and activities is set, be sure to promote early and often, not only to students but also to library and campus colleagues. Word of mouth is an important and effective tool for raising awareness and excitement about de-stress events and activities.

As the Library De-Stress Week approaches, be sure to have a plan of action for the day. Also, figure out a method for gathering student feedback, which could be as simple as having a whiteboard or piece of butcher paper on a wall where students can leave comments. The day of the event or activity, be sure to document with photographs and get an estimate of student participants. This combined with any student feedback will be useful for justification of budget requests and future planning.

Activities and Events

After three years of hosting an official Library De-Stress Week, there are several activities and events that have become mainstays and others that are hosted sporadically when budget, staffing, and time obliges. Having one or two consistently offered events or activities gives students something to look forward to, while hosting others intermittently generates excitement about something new.

Midnight coffee, tea, and cocoa service. Providing free coffee, tea, and cocoa at midnight was the only library-sponsored event offered during dead week and finals week before formalizing Library De-Stress Week. As the program became official, Midnight Coffee, Tea, and Cocoa Service grew and became something students appreciated and anticipated every semester.

Beverages are served each night the library is open twenty-four hours. We purchased three 100-cup commercial coffee makers to serve a large number of students; two for brewing coffee and one for boiling hot water. In addition, after some trial and error, three 50-cup insulated beverage dispensers were also purchased. Serving everything is easier with dispensers as there is no need for power outlets and the coffee and water stay warm. The dispensers are also safer because they are not hot to the touch, are easier to move, and have locking lids.

Other supplies needed are cups, sugar, artificial sweetener, stirring sticks, and creamer (powder, liquid, or a combination of both). Once all the necessary supplies are acquired, they are divided and labeled for each night. How much and how often you serve beverages will depend on the average number of students in the building, the budget, and availability of staff.

The cost involved in serving beverages can be quite high. One way to drive costs down is to place a limited amount of cups out each night and encourage students to bring their own reusable cups. Seeking outside sponsorships from other campus departments or student groups can also reduce the cost. We sought sponsorships from Student Government and Student Programming Board. Both groups previously hosted their own events during dead week. However, they were constrained by budget and restrictions on students working during finals. As sponsors, campus and student groups can still support students without straining their budget and staff.

Hosting a beverage service requires a strong commitment from library staff working evening and overnight shifts. The process is time-intensive as staff must prepare the coffee and hot water, set up the serving area, and monitor supplies. However, the benefits to students far outweigh the costs. Providing this service gives students something to look forward to during an all-night study session, discourages tired students from driving off-campus to get a caffeine fix, and allows students the opportunity to step away from a computer screen, move around, and socialize.

Therapy dog day. The desire to bring therapy dogs to the library initiated Broome Library's efforts to formalize De-Stress Week. We first had to find a therapy dog group to collaborate with. We connected with our local chapter of Love on a Leash, a non-profit, all-volunteer pet therapy group. We found them by reaching out to a local public library that hosted therapy dogs. After selecting a date for the group to come on campus, there were several hoops to jump through to get campus approval of the event. This included getting Love on a Leash's insurance information and ensuring parking spaces would be available for the volunteers. The campus approval process took more time than expected and required communication with multiple campus entities, so be sure to get started early on initiating any campus procedures for event approval.

Hosting therapy dogs requires a few supplies, some of which may already be available in your library or are items that colleagues may be willing to donate. Chairs, water bottles, and water bowls for the dogs are provided to the group. Since the event is hosted outdoors in front of the library, a pop-up tent is also used. To get feedback from students, a whiteboard is set up near the event with two questions: "How did this make you feel?" and "What else can the library do to help you de-stress?" The comments left by the students are overwhelmingly positive, with many expressing gratitude for the opportunity to take a moment to do something fun and relaxing. You can see how happy the students are below (see Figure 9.1) More on hosting therapy dogs can be found in Chapter 12.

Figure 9.1. Students enjoying a therapy dog session.

Button making. Button making has been one of our most popular events as students are fascinated by the process. We provide blank buttons so students can draw their own button and ready-made templates with images that match our De-Stress Week theme. A button-making machine, punch circle cutter, and button parts are required to host this event (see Figure 9.2). Buttons come in a variety of sizes, and most button makers come with instructions on creating your button image.

Figure 9.2. Library staff member assisting students with button creation.

Button images and blank templates are printed and cut before the event. It is hosted in the library lobby, where we set up a table and use a whiteboard to advertise. This is a labor-intensive activity. To avoid any potential issues with injuries or damage, library staff or student assistants operate the button maker. Student participants select or create their images to be made into buttons. Should you follow this format, you will need a minimum of two people that can trade off making buttons.

Craft table. This fun activity can be available during throughout finals week, as it requires minimal staff time and supervision. Our craft table is set up in a central location with a variety of creative supplies that are replenished as needed. Individual coloring pages, crayons, markers, colored pencils, and glitter pens are provided. If there is a theme for De-Stress Week, related coloring pages may be used, e.g., beach scenes. To locate coloring pages, you can look for free images online or purchase coloring books. Be sure to print coloring pages double-sided. Otherwise, students will use them for scratch paper.

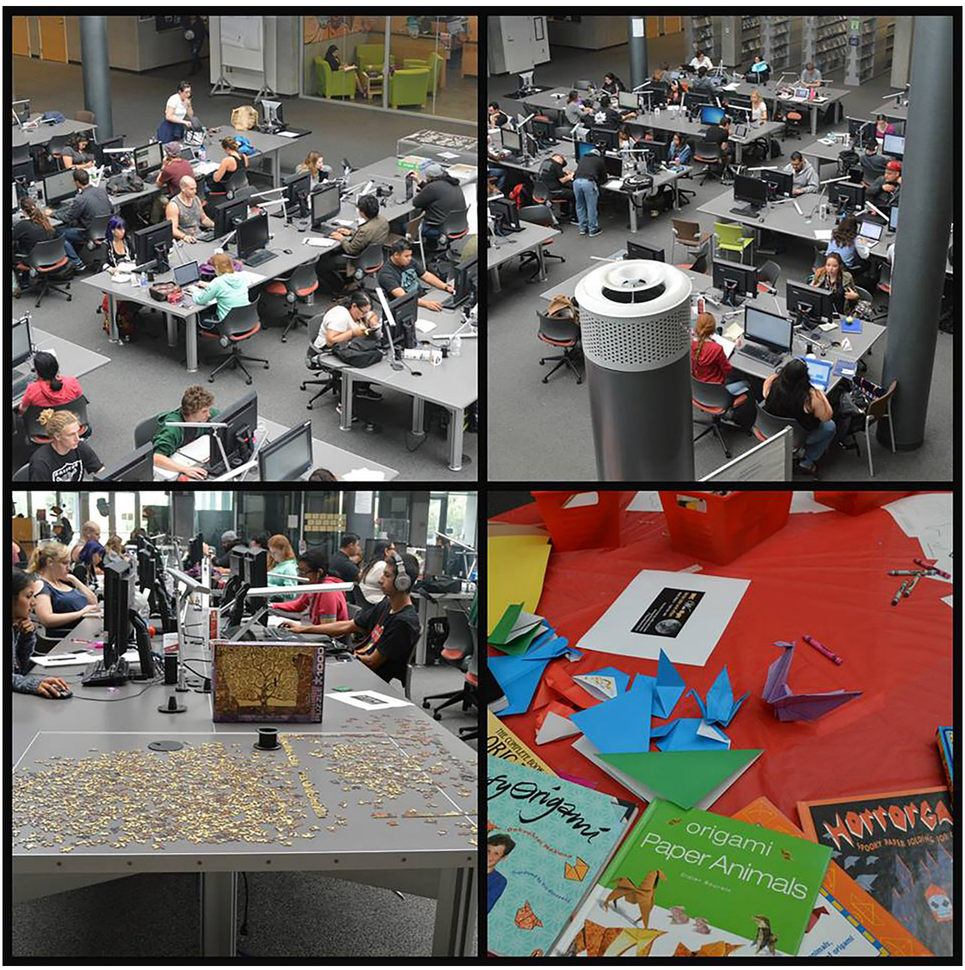

Figure 9.3. A collage of images showing Broome Library's reading room, a puzzle in progress, and craft table.

We also provide materials for origami making. Origami, like coloring, can have a very relaxing effect on a person and can help students focus and calm their minds. We purchase origami paper and pull origami books from our collection. If you do not have origami books, you can solicit your colleagues to see if anyone has one to donate or print off free examples from the Internet. You can see some examples below (see Figure 9.3).

Magnetic poetry and puzzles. Magnetic poetry and puzzles are two other simple activities that require little staff time or intervention. Magnetic poetry kits are inexpensive, can be purchased online, and come in themed kits that students enjoy. While puzzles can be more expensive, we have had luck asking colleagues to donate puzzles they have already completed, and many colleagues find this as an excuse to buy themselves more puzzles.

To set up magnetic poetry, we place whiteboards around the reading room and prepopulate them with the words, then let the students be creative. Students may make inappropriate phrases, but generally that has not caused any problems or complaints. Just watch for it. Puzzles are placed on tables around the reading room and left for students to put together. When puzzles are completed, students sometimes take photos or leave a note with their name and the date of completion. You may even encourage them to post these pictures on social media and tag you in them.

Photo station. Students are constantly documenting their life through photographs posted on social media sites. We created a photo station to give them a fun way to do that while at school. Creating your own photo station saves money when comparing to renting a photo booth, allows you to have it available for a longer period of time, and you have more creative control over the backdrop and props.

We typically use our De-Stress Week theme to design the station backdrop and props. One popular theme was superheroes. For the backdrop, we used black butcher paper to create a city skyline and used yellow paper to put a “bat signal” in the sky. For props, we printed superhero masks and comic book style action bubbles with words like “POW” and “BAM.” We put a sign near the station to encourage students to take a photo and share it on Instagram or Facebook. Our campus has a strong presence on both sites, so we work with our campus multimedia coordinator to ensure any student photos are shared on the campus sites.

Other events and activities. As mentioned, not every activity is offered every semester. Two activities that have been offered previously are Hula-Hoop breaks and a silent dance party. The idea for a Hula-Hoop break came about when a few library staff members began bringing in their own Hula-Hoops to use during lunch breaks. Those staff members graciously loaned their Hula-Hoops for the event. We have a library staff member, or student assistant, Hula-Hoop in front of the library and encourage students walking by to join in.

The silent dance party, on the other hand, is a late night, indoor activity. This event involves a lot of preparation and commitment. A silent dance party, also known as a silent disco, is an event where music is streamed to partygoers who are wearing headphones; thus, they can hear music and dance, while others who are not participating hear silence. You can rent equipment to host a silent dance party; however, this can be costly. There are more cost-effective ways to host this type of event, such as creating a YouTube playlist, but it would not be guaranteed that students would be listening to the same song at the same time. We were fortunate that the campus radio station manager was also a library student assistant, so we teamed up. The radio station agreed to supply the music, host the party, and advertise. For the library's part, we reserved a room, decorated it with lights and a disco ball, and purchased glow stick bracelets and necklaces as party favors. The night of the event, students just had to come to the room, access the radio website, and dance away.

Promotion

Promotion for all De-Stress Week activities and events is done through posters, flyers, digital advertisements, and social media channels. An eye for design, along with proficiency in Adobe Photoshop and Illustrator or hiring a student assistant with those skills, can be helpful in creating attractive promotional materials.

Printing a large calendar with the library's hours and activities is an effective way to get the word out. Two calendars are printed and placed at each entrance to the building. Print flyers for each event and activity are also posted within the library and around campus. Since students spend a lot of time using electronic devices, any digital advertising you can manage will be helpful. The desktop background images on the library's computers are prime real estate for advertising to students. If possible, work with your information technology department to push out an image advertising hours and activities to any available computer desktop backgrounds. If your campus has any digital screens for advertisements in high-traffic areas, try to get your advertisement there as well.

Advertise on all social media channels your library or campus uses. We make sure to do individual posts prior to dead week with the library's extended hours and the De-Stress Week activity list. During De-Stress Week, we post a graphic the day of each event or activity to remind students and then post images shortly after. Since our coffee, tea, and cocoa service is something students tend to look forward to, we make sure to post a graphic about an hour before the service as a reminder, as well.

Cautions

Dream big, but be realistic. Accept the fact you may not be able to do everything you want to do the first time around. Finals week is very stressful time, not only for students but for library staff as well. Carefully consider the demands you are placing on other staff members. Make sure you have strong support from your administrators and that you keep all library staff in the loop about what you are planning to do. If you are planning to serve coffee or snacks, consider the other entities on campus that serve food. Make sure any campus coffee shops are closed before you serve free coffee or get their permission to serve coffee while they are open. Also, remember that some students may not appreciate the noise caused by certain types of events. For potentially noisy events, try a group study area, closed room, or hold the event outside. For outdoor events, ensure you have an appropriate indoor back-up location in case the weather turns against you. If you host therapy dogs indoors, make sure to use a room or area with easy access to the outside. Be clear about the intended purpose of the activity, what your library can support, and your expectations from campus and community partners when you are collaborating with them.

Reflection

The initial implementation of a Library De-Stress Week takes planning, effort, creativity, willingness to collaborate across campus and in the community, and a workable budget. However, once in place, planning and hosting subsequent De-Stress Weeks will go more quickly and smoothly. We have found that the time and energy is well spent because the response from students is overwhelmingly positive. The majority of student surveys and feedback boards are filled with comments about enjoying puzzles during study breaks, the therapy dogs reminding them of home, or thanking the library for giving them a few stress-free minutes. Hosting a Library De-Stress Week is a worthwhile effort that will demonstrate the library's commitment to student well-being and success.

Chapter 10

"Meet, Greet, and Eat" Outreach:

Developing a Library Fair for Faculty and Staff

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Introduction

The average academic library has thousands of resources and provides a multitude of services, many of which are as costly as they are underutilized. Traditional methods of promoting faculty and staff awareness of these resources and services using email, blog posts, and newsletters often go unread and unheeded. The Green Library (GL) at Florida International University (FIU) established a Library Fair to meet and connect with the university's faculty and staff in an engaging and informal setting to address this issue. An interdepartmental task force of librarians, armed with only a minimal budget and a can-do attitude, collaborated with partners throughout the university community in a grassroots effort. Using low- and high-tech marketing, promotion, and incentivized participation (plenty of food), the task force successfully brought newcomers to the library. Now in its third year, we promoted new and featured library resources and services, built stronger faculty/staff-librarian liaison relationships, and put faces to the anonymous "Library" in a well-received and rapidly growing university-wide event.

Description of Institution

The GL at FIU, a large and rapidly growing urban public research university situated in Miami, Florida, serves a sizeable student body of 54,000. Our largely commuter population matriculates in more than 200 bachelor's, master's, and doctoral programs, with a diverse part-time and full-time teaching faculty. FIU has two major campuses: Modesto A. Maidique Campus (MMC) in West Miami-Dade County and Biscayne Bay Campus (BBC) in North Miami. (BBC's Hubert Library serves as FIU's second major library.) Various other locations made up of centers, research hubs, studios, and museums are spread across the greater South Florida Metro area.

Broadly speaking, FIU's liaison librarians provide targeted assistance with faculty teaching needs and scholarly activities. This support includes one-on-one research consultations, workshops, collection development, creation of online course/assignment guides, tutorial development, and embedding in courses. Outside of the Information & Research Services Department, various unique collections to explore, new and updated spaces to use, and pools of experts to consult are also available for faculty and staff.

Outreach/Marketing Problem Addressed

Libraries can be as intimidating and confusing to seasoned faculty or staff members as they are to first-year students. Liaison relationships can only do so much to bridge promotion and marketing gaps. Although liaisons are able to befriend some faculty and staff, and share many of our resources and services, we have found a large number of this user group remains unaware of all of the potentially beneficial services, spaces, and resources the library has to offer. We decided to attempt a novel outreach strategy after experiencing the following: a vendor fair at a regional library conference and a daylong interactive orientation event hosted by our University's Office of Global Learning Initiatives. The vendor fair provided the idea of a tabling event for each of the libraries' departments, while the Global Learning event provided the incentivized interactive "passport" concept we used, wherein an attendee's "passport" (information booklet) is stamped by each table/station visited during the event. Inspired by these ideas, several librarians from the Information & Research Services Department at GL proposed to host an informal drop-in Library Fair to promote and share the latest library resources and services.

We employed a number of marketing efforts to bring awareness to our inaugural event and to reach the widest audience possible. The task force asked liaisons to reach out to their faculty to spread the word. We developed a visually appealing flyer with the event information as well as a form letter liaisons could modify for their individual subject areas (see Figure 10.1).

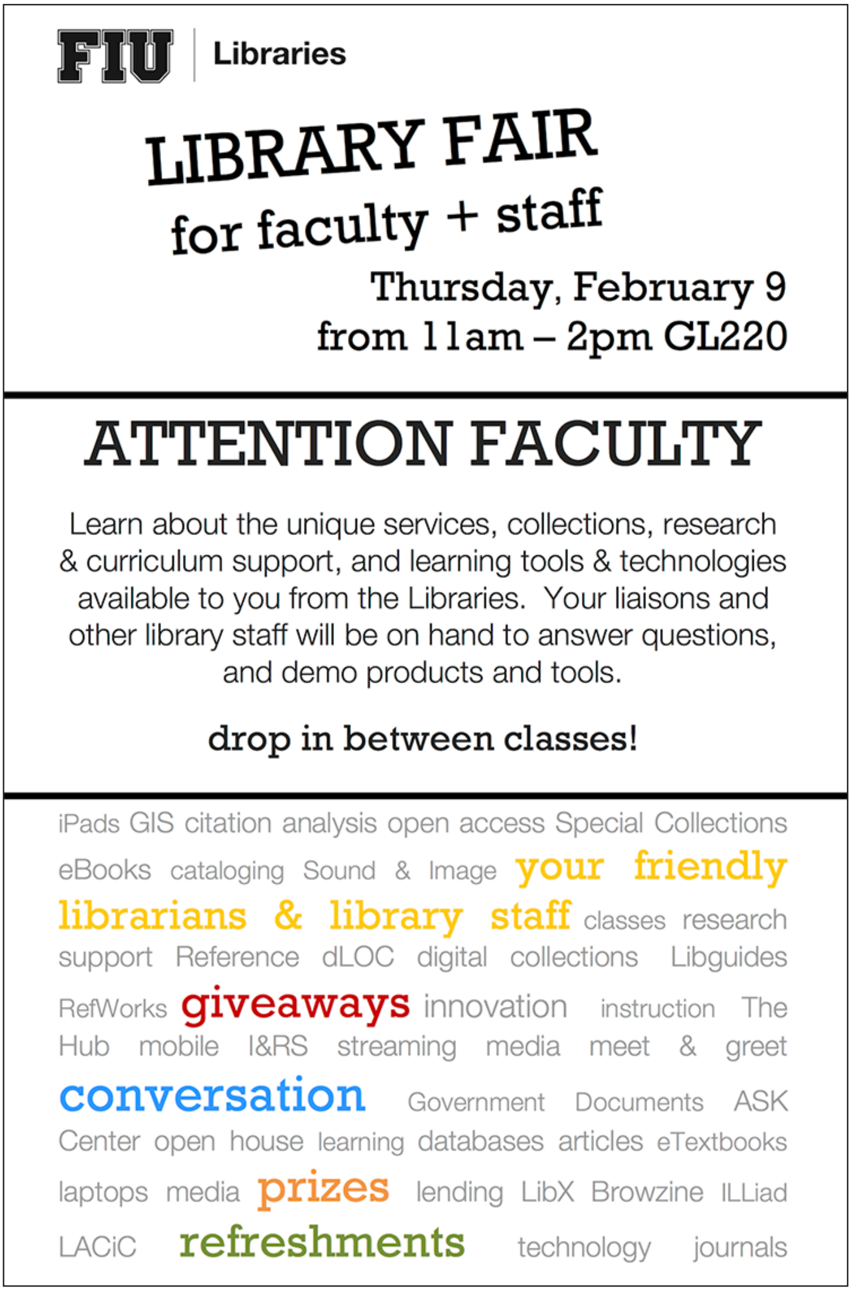


Figure 10.1. Our flyer for advertising the event.

Additionally, some ambitious liaisons created newsletters to grab the attention of faculty in their subject areas, while others sent periodic email reminders leading up to the day of the event. The task force posted the event information on the university's electronic mailing list, initially weekly, then ramped up to daily postings during the week of the event. We also handed out flyers and posted event information on digital signs throughout the library.

We promoted the Library Fair via word of mouth while attending other faculty functions, including the university-sponsored new faculty orientation, the annual faculty union luncheon, and faculty governance meetings and social events. We also used the libraries' various social media outlets to publicize the event via blog posts, Facebook events, and Twitter posts. Furthermore, through our relationship with FIU Online, the university's centralized department for online/distance learning, we reached out to online faculty through their bulletin updates. Perhaps the biggest marketing impact resulted from an official email invitation from the Provost that was sent to all faculty starting the second year of the Library Fair. Due to this, a noticeable jump in RSVPs was observed compared to the responses for the first year.

How We Did It

Resources Used

The Library Fair task force consisted of three to four librarians each year. The event was staffed by volunteers made up of librarians and other library employees representing each library department. Additionally, one to two Library Fair volunteers staffed a welcome table outside the event room, welcoming guests, handing out goodie bags, explaining the passport system (detailed later in this chapter), answering questions, and gatekeeping. Gatekeepers provided supplies, such as library-branded pencils to curious students, and also helped affirm this was a faculty/staff-only event.

A budget of $100 to $500 was provided by the library administration and/or vendors, depending on the year, but in the spirit of thriftiness, many of our supplies were provided by vendors or made in-house. The resources we used included: A large library conference room able to accommodate up to 100 guests at a time, with space for the stations/tables and a conversation/lounge area (in the most recent year, a spillover area just outside the conference room with additional display monitors was added).

- Marketing materials such as email, posters, flyers, and LibGuides.
- Goodie bags containing library-branded materials like pens, pencils, and bookmarks, office supplies purchased to match the Library Fair's annual theme such as notepads, erasers, and water bottles, and vendor gifts ranging from USB drives to earbuds and tote bags.

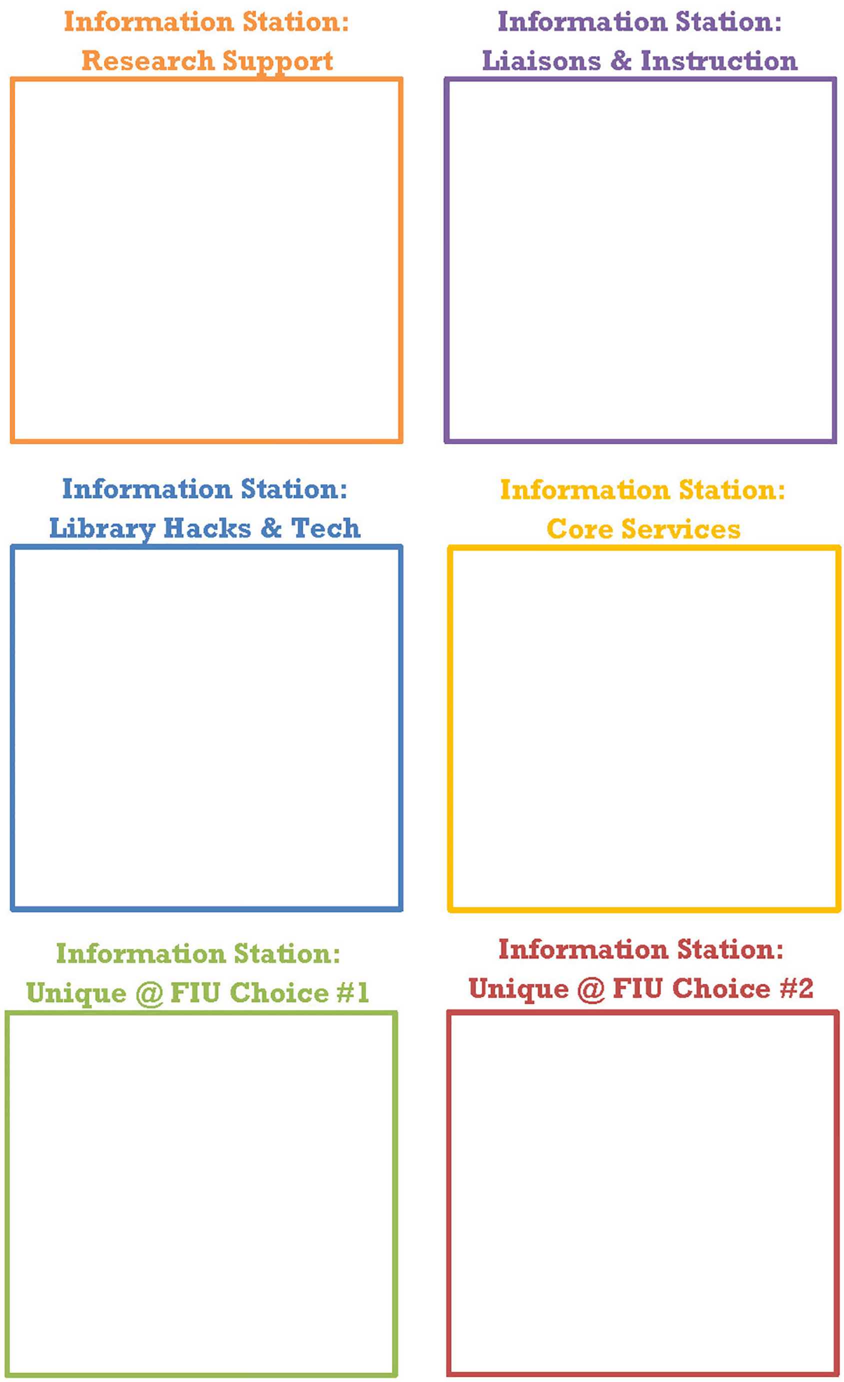
- Drinks.
- A sheet cake for 100 guests with the library name in the school colors.
- Door prizes, including books and Amazon gift cards.
- The Library Fair passport, containing information about each library department as well as a loose-leaf insert to be stamped at each station, which also doubled as a comment card/satisfaction survey.

Step-By-Step Instructions

The Library Fair required extensive planning, particularly the first year. We had to choose a date and time for the event well ahead of the occasion in order to reserve our high-demand conference room. As soon as the room was reserved, we sent "save the date" notifications to both library and university employees. We started to contact vendors to solicit promotional materials for subscription resources and other donations several months before the Library Fair (e.g., gift cards and goodies) and requested a budget from the library administration. We also sent personalized invitations to university administrators who often have schedules booked months in advance. We put a call out for volunteers to staff the fair and ramped up marketing, as detailed above, asking liaison librarians, in particular, to promote the Library Fair to their departments in the weeks leading up to the event. We also sent periodic reminders to guests who had RSVP'd.

The day before the event, we arranged the room's furniture according to a blueprint for the event we made ahead of time. The morning of the event, we set out the food and drinks, set up all electronic equipment, devices, displays, and/or materials needed to showcase resources, provided an orientation for the Library Fair volunteers, and prepared the welcome table outside the room. As attendees arrived, they checked in at the welcome table. The welcome table hosts either verified reservations with the RSVP list or registered walk-ins on the spot and then guided attendees through the sign-in process, explaining what they could expect from the Fair and providing them with the passport. Attendees were informed they would receive a stamp at every table they visited and could return the stamped insert upon leaving, which would serve as their raffle entry for the grand prize (as well as a source of feedback for the organizers). Participants kept the passport booklet as a reminder of the library's services and memento of the fair. The passport can be seen in Figure 10.2.

During the event, the attendees visited each departmental station at their leisure to learn about the library resources and services, speaking one-on-one with employees from each library department. They also networked with each other at food and conversation areas, establishing cross-campus connections and enjoying the refreshments provided. Several Library Fair volunteers regularly navigated the room to answer questions and help attendees find their way around. A photographer from the library staff took pictures of the event periodically,



Information Station:
Research Support

Information Station:
Liaisons & Instruction

Information Station:
Library Hacks & Tech

Information Station:
Core Services

Information Station:
Unique @ FIU Choice #1

Information Station:
Unique @ FIU Choice #2

Figure 10.2. The passport we used for our event.

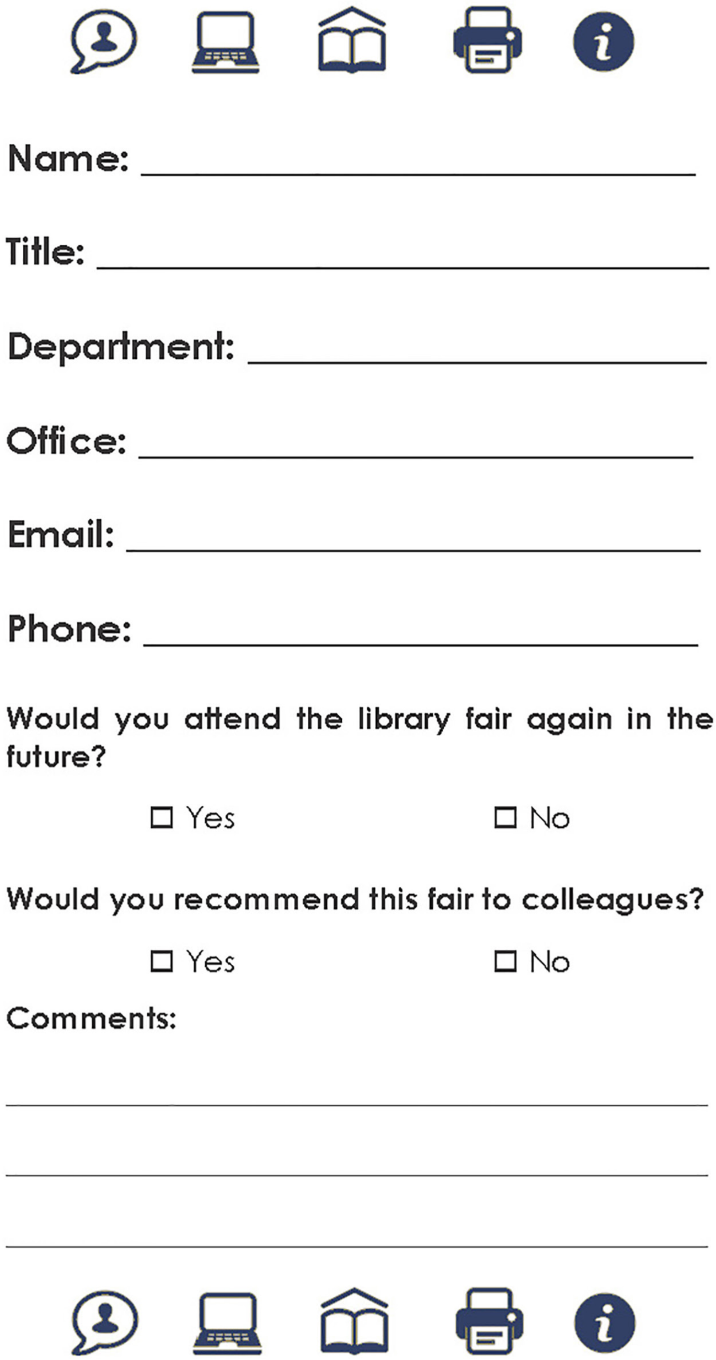
which would be used in the follow-up materials as well as the following year's marketing materials (see Figure 10.3). As attendees left the fair, they stopped at the welcome table one last time to return their stamped passport insert/comment card.

Figure 10.3. Marketing materials that feature pictures taken at the event.

Following the event, we thanked the attendees via email and provided them a "save the date" e-card for the following year's Library Fair. We also distributed follow-up surveys by email to all attendees and volunteers and notified the raffle winners, arranging for delivery of their prizes. The task force met one final time for a postmortem discussion in order to identify what went wrong and what went right with the event and to make notes for improvement/changes for the next year while the event was still fresh in our memories.

Assessment

Our first year of the Library Fair had 28 attendees consisting of faculty and staff from 14 different university departments. This number grew to 75 attendees from 37 university departments in the second year and 80 attendees from 46 departments in the third year. The attendees lingered extensively at the Library Fair each year,



Name: ______________________________

Title: ______________________________

Department: ______________________________

Office: ______________________________

Email: ______________________________

Phone: ______________________________

Would you attend the library fair again in the future?

☐ Yes ☐ No

Would you recommend this fair to colleagues?

☐ Yes ☐ No

Comments:

____

____

____

Figure 10.4. The comment card we used to obtain feedback.

staying between 30 minutes up to the event's full three hours to converse with library employees, network with fellow faculty and staff members, or simply enjoy the refreshments.

We used three separate assessment tools each year: the comment card inserts returned by attendees at the end of the Library Fair (shown in Figure 10.4), which included two questions (Would the attendees recommend the fair?, and Would they attend the following year?) plus space for comments; a more extensive and anonymous survey provided to attendees by email after the Library Fair; and an anonymous survey provided by email to the Library Fair volunteers who helped staff the event. The feedback obtained from all three assessments was enthusiastically positive each year.

Reflection

The Library Fair has been an overwhelming success, with unanimously positive reception, as demonstrated by attendee and volunteer feedback. Our new outreach strategy has been a triumph, with faculty and staff attending the Library Fair specifically to meet their liaisons face-to-face and learn about the library's resources and services. Aside from being informative, library and university faculty and staff have found the fair to be fun and engaging, and nearly every volunteer and attendee has expressed their intention to continue participating/attending in the future. The Library Fair has put a face to the library and strengthened library/faculty and staff relationships.

Attendance at the fair increased almost threefold from the first to second year and stayed steady for the third year. Word of mouth across campus has been positive and strong, cultivating enthusiasm for the event each year. The library administration has recognized the success of the event and has increased their support and funding for the event accordingly. Moreover, due to popular demand and the success of our own fair, the fair has expanded to our university's Hubert Library at BBC (with one of the original task force members serving on this new event task force). The Library Fair has also inspired other university partners to host their own outreach and awareness events.

After planning and hosting the Library Fair for three years, we have learned a number of valuable lessons that have helped us improve the fair each year. A multipronged marketing approach made up of strong word-of-mouth advertising, personalized invitations from liaisons to their faculty, social media channels, blog posts, and event calendars, paired with clear marketing materials highlighting the drop-in nature of the event while emphasizing the target audience, has been crucial to our success. A date and time when faculty are already on campus is also key (i.e., for us that means no Fridays!).

We need to be selective in choosing volunteers, pairing the right people and personality to the right job, especially for the welcome table staffing. Welcome table volunteers are the first friendly faces attendees will encounter; they must be approachable and knowledgeable yet firm enough to serve as gatekeepers when necessary. Some people are better at explaining the passport setup and orienting attendees to the event than others, so finding hospitable volunteers who are also succinct is essential.

Keep an eye on details. For instance, in our first year, we unwittingly provided pork/ham-based meat options almost exclusively and rightfully received complaints accordingly (one of the few complaints we received). We have since learned to be as mindful and thorough as possible, from considering dietary restrictions to providing the appropriate sizes and numbers of display monitors to being aware of the distance between stations in order to permit conversations between library staff and attendees, and more.

Conclusion

Our goals of increasing awareness to unknown or underutilized collections and of introducing the university community to the plethora of experts and research/instruction support available in the libraries have been actualized through the success of the Library Fair. Months after the fair, we still run into faculty and staff around campus who regale us with how much they enjoyed the event, bringing up their appreciativeness, the relationship building with their liaison librarians, and even their use of the goodie bag/raffle prizes. In addition, to our surprise, other units on campus outside the library have duplicated the Library Fair, hosting their own outreach and awareness events. One task force member noticed our plans implemented at another such fair, right down to the types of sandwiches provided. As they say, imitation is the sincerest form of flattery. We hope you too will flatter us and that the lessons we have learned planning and implementing our FIU Library Fair will be useful to you as you plan and implement your own “meet, greet, and eat” outreach event!

Chapter 11

Hosting a Game Night in an Academic Library

Jeffrey Henry

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Introduction

Academic libraries face a range of obstacles and difficulties with respect to carrying out their missions. This is arguably one of the most difficult times that libraries have ever faced due to things like shrinking budgets and fake news. Financing library operations and services has and will almost certainly always be an issue. The best approach that libraries can take to prove their worth—and maintain funding—is to establish or verify a positive relationship between successful student outcomes and library services or collections. Reaching and educating our students is the more difficult part of this story, as even establishing a relationship with a student to have a meaningful impact on their education is challenging. Since academic libraries are depending on student outcomes to prove their worth, how do we address this? Making students comfortable going to the library and asking questions is a worthy and cost-effective effort to reach more students.

Description of Institution

Murray State University (MSU) and MSU Libraries is situated in beautiful Murray, Kentucky. MSU currently enrolls approximately 10,500 undergraduate and graduate students with first-time first-year students making up around 14% of the total enrollment (Murray State University Department of Web Management, 2016, Enrollment and First-time freshmen sections). We are a four-year comprehensive public university that affords opportunities ranging from undergraduate certificates to doctoral level programs with a total of 130 different certificates and programs offered (Murray State University Department of Web Management, 2016, Academics section). The MSU Libraries are positioned under the Academic Affairs Division of our university and their physical spaces are comprised of Harry Lee Waterfield Library (the main library on campus), Wrather West Kentucky Museum, James O. Overby Law library, and Forrest C. Pogue Library (Murray State University, 2016, p. 371).

Outreach/Marketing Problem Addressed

Many students have questions but are not comfortable in approaching library personnel for assistance. Our own internal data regarding reference interactions and instructions bear this out. There could be many reasons for this, but the issue that we decided to address was that of library anxiety (Reitz, 2014). More specifically, we hoped to alleviate the extreme cases of library anxiety described by Nunes (2016) when he states that "in some students it's manifested as an outright fear of libraries and the librarians who work there" (para. 3). Although we did not conduct a formal study to establish if library anxiety is prevalent for first-year students on our campus, anecdotal evidence suggested that it was worth addressing.

Beyond the usual "smile" and "be welcoming," there could be many avenues to take in fostering the anticipation of positive interactions with library staff. We decided to take an approach that other academic libraries have taken and organize a game night (Sutton & Womack, 2006; Elzen & Roush, 2013). Although others' efforts may not have specifically addressed the library anxiety of first-year students, we felt that adapting these efforts for our needs would be appropriate and could be a beneficial start to their college careers in this pivotal transitional period.

How We Did It

Staffing

We relied on voluntary participation from library faculty, staff, students, and pretty much anyone else that didn't mind lending a hand to help successfully carry out the program. We had to rely on volunteers because the event occurred well outside of normal working hours and prior to the beginning of the semester. Fortunately, this has not been an issue for us thus far.

Promotion

We had to identify a time when we could target first-year students and not cause an unnecessary interruption to other students. The natural choice was to hold our event on the last day of first-year students orientation week (called Great Beginnings). This week is organized by the Student Affairs Division of our university. It occurs the week before school begins in the fall semester, and already includes many fun events for the students to participate in prior to their first day of classes. The library attempted to market and advertise our event primarily by word of mouth, which we called Waterfield Wired, the first time we tried our game night. This included sending event staff to advertise at other events being held and channeling our inner carnival barker in the front of the library as students traveled between events. Fortunately, relationships have been fostered between the Student Affairs Division and the MSU Libraries, resulting in many opportunities similar to what other libraries have experienced (Crowe, 2010). One such benefit from this relationship was that Waterfield Wired was included on the official schedule for Great Beginnings and was provided with additional marketing and advertising opportunities.

Programming

Next, we had to decide what games to include. This, much like other areas of Waterfield Wired, has seen several different variations through the years. Most changes have been due to student interest, timeliness, or just to keep the event fresh.

There are a few expensive items that have been part of Waterfield Wired since the beginning. We have offered video game consoles with a variety of game selections, laser tag, and glow putt-putt golf. Understandably, there are some costs associated with these offerings, but laser tag, putt-putt, and Mario Kart have proved to be perennial favorites. We purchased four game console systems, some games, and extra controllers (including some controller equipment specific to certain games). Sometimes, games are supplied by library faculty, staff, or students. We already owned projectors, screens, and speakers to use with the game systems. After initially renting the equipment for putt-putt, the MSU Libraries saw that it would be more cost-effective to purchase it. Each hole is designed and built by library faculty, staff, and students using inexpensive materials (with the exception of some inflatables to spice up some of the holes). We still rent laser tag equipment but are looking at purchasing options.

We also purchased some new offerings to facilitate a carnival section in the library. These items include rubber ducks and a washtub for a matching game, two sets of a pin knock-down game, two Nerf guns and two Nerf bows for a shooting gallery game (targets were made from scavenged material), rings for a ring toss game (bottles were collected), and items for a dartless balloon pop game (the frame for the game was constructed by a library staff member). All were acquired at a modest expense and are reusable.

The remainder of our activities have either rotated in and out of utilization, depending on staffing and space, or have been recently integrated into Waterfield Wired. These include a giant Twister game that requires a large drop cloth with painted or color taped circles and a spinner; a station devoted to games inspired by the popular TV show *Minute to Win It*; a giant Kerplunk game built with dowel rods and balls from a ball pit; giant Jenga, which requires wooden boards cut to length; a bean bag toss, which requires the game boards and bean bags; a station devoted to lip-syncing (this usually turns into karaoke), which requires a desktop or laptop computer with speakers and an Internet connection; and a homemade photo booth with props. One year, we rented a dunk tank, but the lack of volunteers dissuaded us from offering it again. Additionally, we have occasionally hired professionals to come and provide services such as karaoke, caricature drawing, and palm reading.

Additional Materials

The lights are turned off for Waterfield Wired, so it was necessary to provide some additional mood lighting to create the appropriate atmosphere for an academic library game night. We purchased beacon lights to place around the interior of the building to accomplish this. Though these can be a sizeable expense for something not related to the facilitation of a game, they really do change the atmosphere. We also put up balloons and decorations to help change the tone of the facility even further. Thankfully, a small electric air pump was purchased last year to inflate the balloons.

Depending on the remaining inventory from prior years, we may purchase custom T-shirts with Waterfield Wired and/or the University Libraries' logo on them. Intermittently, we have offered snacks and refreshments as well as some grand prizes. In general, the snacks and refreshments have usually been cookies and water. The grand prizes have ranged from an iPad to MSU Book Store gift cards, ranging in value from $10 to $50. There have also been years where no prizes were given.

Implementation

The process of setting the event up begins months in advance. Maintaining communications with the Student Affairs Division for the scheduling of Great Beginnings, researching possible programmatic changes, checking inventory, and placing required purchase orders cannot wait until the month of the event to begin. Within a few weeks of the event night, we should also have an accurate list of the volunteers that will be available to help and make any necessary changes to programming.

The physical set up of Waterfield Wired starts the Friday afternoon before the event and ends right about when the event starts (with most of the set up happening on Friday afternoon and within two hours of the event starting). During this time, the putt-putt course is built, video game consoles and any equipment associated with them is hooked up, various game stations are positioned throughout the library, a registration table is set up, a schedule of station assignments is distributed to the volunteers, decorations are applied, and balloons are filled. Busy would be an understatement when describing that time, but it is certainly fun and exciting.

During Waterfield Wired, which runs from 8:00–10:00 p.m., at least one volunteer is assigned to a gaming station. Things like laser tag and putt-putt take more than a single person to facilitate. A few volunteers are assigned to the registration and prize tables, some volunteers are assigned to be floating relief, and there is a coordinator that assists with unforeseen issues. Those assigned to gaming stations are responsible for ensuring the safe and equitable use of their games. The registration table should have desktops or laptops with Internet access, and the volunteers are responsible for scanning or entering the student ID numbers of participants entering the building. This is done using a Google Sheet or Google Form that is shared between those working the registration table and those working the prize table.

Individuals at the prize table are responsible for randomly selecting 10 student ID numbers every 15 minutes and posting them to a dry-erase board near the exit door. If grand prizes are offered, they would also select random student ID numbers at the end of the night to identify those grand prize winners. Finally, the floaters and the coordinator are responsible for providing relief to station workers when needed and addressing any issues or complications that arise. All volunteers are responsible for interacting with students in a positive, approachable, friendly, helpful, and, most of all, fun manner. Once the event is over, all volunteers help to put away the materials used.

Possible Benefits

Ideally, a student would enter Waterfield Wired and be registered by enthusiastic and helpful workers. They would then proceed throughout the facility playing various fun games, making new friends (both student and Waterfield Wired staff alike), and be amazed at how friendly and approachable all of the event staff are. As the event draws to a close and students migrate toward the exit, what do they see? A prize board with student ID numbers listed on it, and, amazingly, theirs is one of them!

They report to the prize desk to discover that they have been awarded a snazzy new T-shirt plastered with slogans and images marketing Waterfield Wired and the University Libraries. But wait, there's more! Just as they turn to finally exit this fun and exciting event, a voice can be heard over the low rumble of the exiting crowd. The student ID numbers of the grand prize winners are being announced. Intrigued by the prospect of such a notion, the student waits to hear the numbers announced. They won! They are the lucky recipient of a $50 iTunes gift card. Now they can leave rewarded with not only gifts but also a personal understanding that people who work in the library are approachable, helpful, and friendly.

What does the library gain from this? For starters, the University Libraries now have 70 or more student billboards walking around campus advertising the libraries (depending on how many T-shirts were given out). Second, those first-year students have made memories and friends that will stick with them throughout their college career. Lastly, if the goal of alleviating library anxiety was met, there are a large number of first-year students that now know there is someone they can go to in their friendly MSU Libraries.

Cautions

There are several areas that I express caution or concern about when doing these events. The first concern is associated with the promotional aspects. Hosting Waterfield Wired during Great Beginnings requires collaboration with the parties charged with organizing it. Something as simple as being included on a calendar can drastically increase the participation in your event. I wish that we had begun this sooner. Even though we are now on the event calendar for Great Beginnings, by the time that we decided to do Waterfield Wired, all of the time slots were taken for events. This has resulted in our event being booked at the same time as another event during Great Beginnings. This is great for the students because it provides a variety of activities for them to do, but it can be counterproductive when one of the main goals of your event is to reach all first-year students.

Staffing the event can also be difficult. It's easy to get busy planning programming only to get to the point of staffing the various sections and realizing that you do not have enough people. Further, the human resources and payroll policies can be an issue when asking employees to work outside of their regular work hours. This is one of the reasons that Waterfield Wired is staffed by volunteers.

Programming is probably the most fun portion of the event but it has some of its own challenges. I found very quickly that many of my game ideas cost money, and money is not always easy to come by. Therefore, I have had to think strategically about games or inventory that can be used repeatedly. I have also had to make changes incrementally. There may not be funding to accomplish everything in one year, but if the right choices are made over time, future events should reflect the desired result.

Another issue with programming involves the use of video game consoles. Students tend to enjoy them, and my first thought would have been to expand those offerings. However, for the most part, games are trendy, systems become outdated, and money can be scarce. I've had to temper my enthusiasm for those offerings with more reasonable options. In fact, I have been pleasantly surprised to find a growing number of our students moving away from the interest in game consoles and toward other types of games.

Finally, there have been a few implementation issues. Primarily, the prizes are met with mixed reviews. Sometimes students are excited about getting them, and sometimes you cannot get a student to come by and pick them up. If prizes are offered, I am careful not to be extravagant and keep them at a reasonable level for a grand prize. The T-shirts are a different story. While the expense of purchasing custom T-shirts regularly can quickly become one of the largest portions of the Waterfield Wired budget, I like to think that the cost is worth the exposure. Additionally, the students may not always be excited about our grand prize offerings, but a T-shirt is like gold.

Reflection

Although we have not formally assessed Waterfield Wired's effect on the library anxiety levels of our first-year students, we can say that attendance has consistently been good. Even with time conflicts on the Great Beginnings calendar, we have had between 300 and 400 students participate most years. I hear students reflecting on fond memories of Waterfield Wired long after Great Beginnings has ended. I meet students at the information desk that reference seeing me at Waterfield Wired and how much fun they had. Many wonder why we do not offer similar events during the school year and allow all student classifications to attend. I see students walking to class sporting their Waterfield Wired T-shirts, some even from previous years.

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Chapter 12

"Take a Paws" with Therapy Dogs and Make it a Howling Success

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Introduction

College and university students experience varying levels of stress and anxiety throughout the academic year that intensifies during exam periods (Haggerty, & Kiely Mueller, 2017). In response, many academic libraries provide information on effective studying, stress management and self-care, and host activities that help students cope. The Library at the University of Guelph (U of G), Canada, is no exception. We provide appropriate, timely support that is proven effective, and we regularly work with campus partners to bring in additional knowledge and expertise. Since 2011, the U of G Library has hosted a multi-faceted exam stress-buster program to support students through this particularly challenging period of the academic year.

This chapter examines the "Take a Paws" therapy dog event we introduced to the exam stress-buster program in 2016, details key approaches to managing the risks associated with using live animals, and describes in detail our multifaceted marketing and promotion strategy. Readers interested in using this model in their

* In memory of Andrea E. Humphrey (nee Karpala, 1982-2017) beloved colleague and "Take a Paws" champion.

own context are directed to supplementary resources and a document repository from which they can freely download materials.

Description of Institution

The University of Guelph is a medium-sized, research-intensive university with a long history of excellence in research and teaching. Just over 20,000 students are enrolled in the university's regular, undergraduate programs; 2,500 in the graduate programs and almost 600 students are enrolled in diploma programs. Many more students take degree-level or continuing education courses through the University's Open Learning department each year. We are known for our programs in agriculture, veterinary medicine, and domestic science, but we also offer innovative programs at both the undergraduate and graduate levels in the humanities, social sciences, engineering, and life sciences.

Outreach/Marketing Problem Addressed

The University of Guelph Library has long focused on building connections with students, faculty, and staff to foster academic success and create a sense of community to meet the needs of diverse populations. As the "academic town square" within the institution, the library has become more relevant in strengthening students' social framework. This has never been more important than in recent years when colleges and universities have seen a rise in stress levels among undergraduate and graduate students and in the demands for counseling and other, mental health-related support (Fiocco, & Hunse, 2017; Evans, et. al, 2017).

We wanted to support students during peak stress periods and let them know that we care. We have hosted a successful exam stress-buster program since 2011 but we wanted to do more to support our students' mental well-being. Our solution: offering an evidence-based approach to helping students relax and calm themselves through interaction with trained, experienced therapy dogs. They return to their work with a greater sense of well-being and confidence, feeling calmer, more relaxed and refreshed (Grajfoner, Harte, Potter, & McGuigan, 2017).

How We Did It

In April 2016, the University of Guelph Library, in partnership with the St. John Ambulance Therapy Dog program (http://www.sja.ca/English/Community-Services/Pages/Therapy%20Dog%20Services/default.aspx), introduced Take a Paws to their exam stress-buster programming. The inaugural event was such a success that it is now offered every exam period. The key elements of the event proper are listed below; details relating to marketing and promotion follow in the next section.

Venue. Room(s) were selected for location and appropriateness and approved by Environmental Health and Safety (see the Risk Management section).

Session details. Four to six sessions of 1.5 to two hours each are held the first week of exams, during which students may pet and cuddle with the dogs or simply sit quietly in the room dedicated to the event. Each 1.5- to two-hour period consists of 15-minute visit periods separated by five-minute breaks (during which the dogs can play, be taken outside to relieve themselves, etc.). Library volunteers monitor the activity in the visit room and manage the flow of students.

Participants. Four or five dogs (and their owners) serve in each session. The number of students interacting with the dogs at any one time is strictly controlled: student-to-dog ratio is capped at five, (e.g., four dog teams are used, a maximum of 20 students can visit in each 15-minute period).

Registration. This is managed using an online system. Students are encouraged to pre-register for their preferred 15-minute visit period; walk-ins are allowed only if space is available. The day of the event, students check in, sign the photo release, receive their entrance ticket, and wait quietly until the beginning of their 15-minute session.

Marketing and Promotion

The exam stress-buster program was well established when we introduced Take a Paws, and we easily incorporated this new event into the existing, and very successful, promotion strategy (see Table 12.1).

Table 12.1. Marketing Channels for U of G Exam Stress-Buster Program

Campus Unit	Channel/Details
Library	Signage • One large poster in a high-traffic area on the first floor of the library; two large, tall banners near entrance; scrolling on digital signs
	Library website • Banner scrolling on main page (linked to exam stress-busters article on the Library's webpage) • Included in "Events" listing (plus link to registration page)
	Social media • Active promotion through regular posts to the library's Twitter, Instagram, and Facebook accounts leading up to and during the exam-stress buster period • Boosted a post on Facebook to broaden the reach; used the same post on Instagram the week leading up to the event when registration was open

Campus Unit	Channel/Details
Library	Social Media (continued) • Sample social media post: *"Sign-up to snuggle with an adorable therapy dog and Take a Paws from exams!"* (plus link to exam stress-busters article). Note: If you use only one channel, choose the one that has the most followers/engagement. For the U of G library, it was Facebook.
U of G	• Campus Media: "Therapy Dogs Coming to Campus to Help Ease Exam Stress." Campus News, University of Guelph (April 1, 2016). http://news.uoguelph.ca/2016/04/therapy-dogs-ease-exam-stress/ • Event listing on U of G's main events calendar
Event Partners OVC OVC Pet Trust	Ontario Veterinary College (OVC) and OVC Pet Trust • Active promotion through Twitter, Instagram, and Facebook accounts • YouTube video. "Take a Paws @UGLibrary on April 5-April 6, 2016." View it here: https://www.youtube.com/watch?v=IlZMBNrhEiE • OVC Pet Trust Facebook photo album for "Take a Paws" https://www.facebook.com/pg/OVCpet/photos/?tab=album&album_id=1218978148120185
Campus Partners	Worked with campus partners to promote exam stress-buster program • Included in NewsLinks that goes out to all faculty/staff, and in the Student Affairs newsletter (which reaches all divisions of Student Life) • Targeted first-year students living in dorms through Residence Life listserv • Sample wording for promotion by partners: *"Exam Stress Busters: Need a break from studying and need some puppy love? Sign-up to snuggle with a therapy dog for 15 minutes as part of the Take a Paws program"* (plus link to Exam Stress Busters article on the Library's webpage)
GryphLife	The program has developed since the inaugural event to the extent that Take a Paws is now an official organization within "GryphLife," the online community for University of Guelph students. Photos that have been taken at Take a Paws events are uploaded to the site and are freely available for viewing and sharing. https://gryphlife.uoguelph.ca/organization/takeapaws/gallery/

Partnerships are Critically Important

We partnered with the communications teams at the Ontario Veterinary College (*ovc.uoguelph.ca*) and OVC Pet Trust (https://ovc.uoguelph.ca/pettrust). Thanks to their support, we were able to provide extra incentive to students to register early for the inaugural event. The first 500 students to register received their very own limited edition "Buster" stress dog.

We also ran a "Share your exam stress-busting tips with U of G students" campaign. Members of the university community were invited to download a dog bone image from the OVC website (see Figure 12.1), write their own stress-buster tip on the page, and post an image of their tip to their social media account(s) with the #UGstressbusters tag. Different versions of the tips sheet have been created and continue to be used for sharing stress-busting tips from semester to semester.

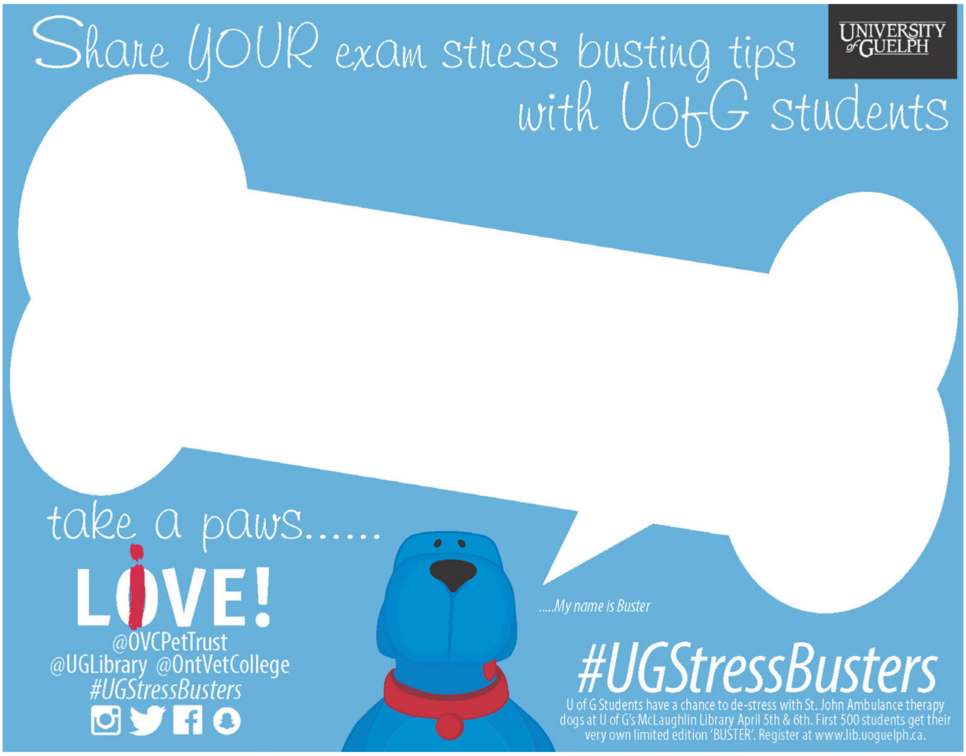

Figure 12.1. The dog bone image that we encouraged university members to use for sharing stress-buster tips.

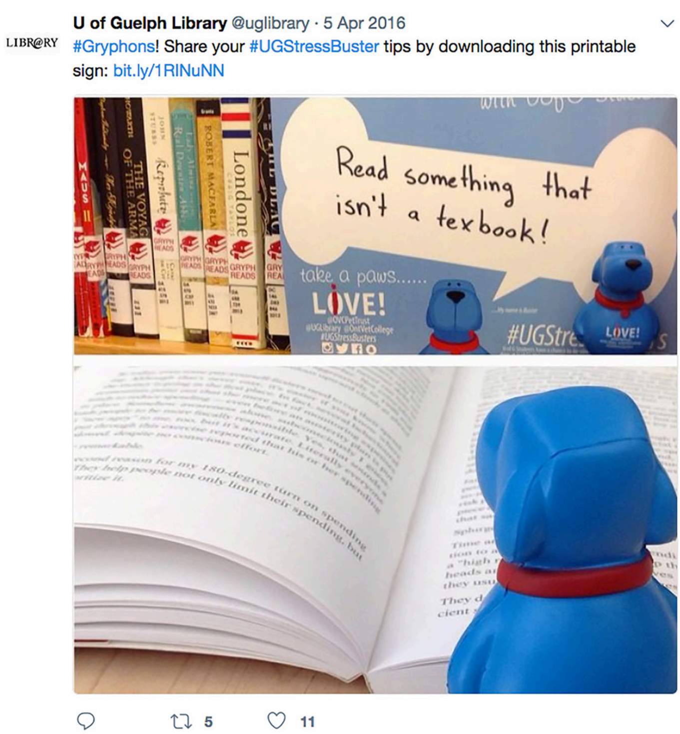

Figure 12.2. Stress-busting tips being shared on Twitter including a Buster stress dog.

Recipients of the Buster dogs were encouraged to take photos of him in interesting locations (see Figure 12.2). The campaign was an immediate hit. Images of Buster—observing surgery at the veterinary clinic, playing the piano, working out at a fitness class, being creative with a coloring book, and more—began appearing on social media and were immediately liked, favorited, and shared.

Our partnership with the Ontario Veterinary College and OVC Pet Trust proved particularly powerful in promoting the event and providing real-time social media coverage during the visits. OVC has 21,500 Instagram followers alone.

Be Prepared to Liaise with External Media

The communications teams of the library, OVC, and OVC Pet Trust liaised with external media to field questions and coordinate visits by journalists. See Table 12.2 for details.

Table 12.2. Examples of Coverage of Take a Paws events by external media

Media	**Event**
Newspaper	Stressed about exams? These dogs can help. (2016, April 3) *Guelph Today.* Retrieved from https://www.guelphtoday.com/local-news/stressed-about-exams-these-dogs-can-help-272928
Radio	U of G “Take a Paws” Stress Busters. (2016, April 5) *Magic 106.*
Television	University of Guelph students to ‘paws’ for canine stress therapy. (2016, April 4) *CBC News*. Retrieved from http://www.cbc.ca/news/canada/kitchener-waterloo/university-guelph-canine-stress-therapy-2016-1.3519571 Pet Program Helps Stressed Students. (April 6, 2016). *CTV Kitchener News*. Retrieved from http://kitchener.ctvnews.ca/video?clipId=844301
	U of G Students and Therapy Dogs Take a Paws from Stress of School. (2017, January 30). *GuelphToday.com.* Retrieved from https://www.guelphtoday.com/local-news/u-of-g-students-and-therapy-dogs-take-a-paws-from-stress-of-school-523503

Cautions

No event involving human-live animal interaction is without cost or risk. Those associated with Take a Paws were easily managed, and the mental health benefits to the students (and library volunteers!)—and the goodwill engendered by the library—far outweighed the costs.

Costs

Therapy dogs. The cost associated with using St. John Ambulance therapy dogs in this program was trivial. Owners volunteer their time to the program and pay for their own transportation to and from campus. The library provided free parking and bottled water for owners and dogs, and had a package of puppy pads available in case of accidents.

Health and safety. The first aid responders who attended the visits sessions were student members of the volunteer University of Guelph's First Response team. All have St. John Ambulance First Aid certifications. The organizers supplied lint brushes and hand-pump sanitizers for all to use.

Give-aways. The Library, OVC, and OVC Pet Trust provided free "swag" for students (e.g., "wellness tips" package, branded pens, writing pads, small book bags) that was paid for through their respective budgets. Students did not expect any freebies. Just having the opportunity to meet and cuddle with tongue lolling, tail wagging bundles of fur was satisfying enough.

Communications. The time and costs associated with designing the communications materials, entrance tickets, etc., and organizing and running the event (including social media coverage during the event) were built into the Communications team's budget. Managers approved the participation of library volunteers, and the time was served during their regular working hours.

Human Precautions

Safe venue. The visit rooms were chosen for their accessibility and appropriateness for this event and approved by Environmental Health and Safety. Trained first responders and the fire marshal are present in the building during the event. Room selection criteria include

- A separate room (i.e., not an open, public space) offering sufficient space in the hall for students to wait for their session to begin, with minimum disruption to students who may be studying in adjacent areas.
- Conveniently located close to exits (for animals, in case they need a bathroom break) and washrooms for owners.
- A room large enough for the dogs, owners, visiting students, room monitors and other, necessary personnel to move comfortably.
- Flexible seating/tables so floor space can easily be cleared and the temperature can be controlled with good airflow/exchange.

Safe animals. Opponents of bringing dogs to campus for such events typically express concerns about aggression/bites, germs, disease, infection, parasites, accidental urination/defecation, boisterous behavior, or handlers' trustworthiness (Jalongo & McDevitt, 2015). To minimize these concerns, only certified, experienced therapy dogs participate in our events. St. John Ambulance Therapy Dogs have passed a rigorous assessment process administered by certified, SJA Therapy Dog evaluators. Dogs are selected for their temperaments and active desire for human interaction. They are accustomed to—and thrive on—being approached and handled by strangers. As weekly visitors to libraries, schools, retirement homes, healthcare facilities, and hospice, they and their handlers typically spend up to two hours visiting individuals and groups. They also participate in public events (e.g., parades) where they may be exposed to hundreds of people in an afternoon. For links to therapy dog organizations in the United States and Canada, see http://www.akc.org/events/title-recognition-program/therapy/organizations/.

Privacy. All participants in the Take a Paws events are asked to sign a photo release form so that students, library and university communications staff, and external media can take photographs/videos and freely share them.

Animal Welfare

Any use of animals on campus must comply with the institution's animal use policies and practices. At the University of Guelph, obtaining approval to host Take a Paws was a lengthy process. Organizers were required to submit a detailed, "Animal Utilization Protocol" (AUP) that underwent rigorous review by the University's Animal Care Committee. Though this requirement is not standard across institutions, it always is best (from a risk management perspective) to structure the event with the welfare of the dogs in mind. Key factors to consider are optimizing the student-to-dog ratio, the length of time the dogs interact with each group of students, the length of rest periods in-between, controlling environmental factors (temperature, noise levels, etc.), managing the flow of students in and out of the room, and the total length of time the dogs are on campus. The author would be happy to share her experience of gaining approval through the AUP process with any colleagues whose institutions have similar requirements.

Assessment

The inaugural event included a simple assessment of the students' experience. Within an hour of their scheduled visit with the therapy dogs, students received a link to an online satisfaction survey. This was automatically sent to each participant's email address by the registration system. 95% of the students who answered the survey reported that their stress was significantly reduced after the event. The students, library staff, dog owners, and the dogs themselves, enjoyed this event so much that it has since become a regular event in the Library's "Exam Stress Buster" programming.

Figure 12.3. Happy therapy dogs and university members enjoying the event

Reflection

The rationale for introducing animal-human interaction to the existing exam stress-buster programming was based on a few different factors. The first was evidence-based stress relief during studying. Interaction with therapy dogs provides participating students with an opportunity to take a physical and mental break from their studying. This decreases their stress levels, increases their sense of well-being, and helps them to return to studying feeling refreshed, more optimistic, and able to concentrate. The timing of the event (during the first week of exams) enables participating students to have a positive experience during the height of their exam stress. This positive may transfer to exams taken later in the exam period.

640 students attended the four two-hour visit sessions during our inaugural event. For the following exam period, we expanded the number of sessions to give

more students the opportunities to spend 15 minutes cuddling with the pooches. 720 students participated. This event, though successful, was too ambitious for the organizers to sustain from semester to semester (e.g., more challenging to schedule the dog teams; greater time commitment for organizers and volunteers), and too tiring for the dogs (we had not yet introduced a five-minute break into the protocol). The third time we did this, we offered fewer visit periods but included five-minute breaks throughout each of the four two-hour visit sessions. It was equally well attended by students. Our demand for additional Take a Paws events keeps increasing, and some advocates envision a monthly Take a Paws event at our University. You can see some of our happy students and dogs in Figure 12.3.

Research Study (Partnership)

The organizers of the library's Take a Paws event are thrilled to partner with an animal welfare researcher from the Ontario Veterinary College. Since December 2016, Dr. Katrina Merkies and her research team have attended the events and gathered data for a study on the effect of the student-animal interactions on the dogs' stress levels. Just as the library is committed to supporting the mental well-being of our students, we are also committed to doing so in a way that preserves the well-being of the therapy dogs.

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Chapter 13

Student Performances in Found Spaces:

Shakespeare in the Library

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Introduction

The Department of Theatre and New Dance at Cal Poly Pomona University hosted a "FoundSpace Festival" in 2004. The purpose of the FoundSpace Festival was to "redefine public space and theatre" (Cal Poly Pomona, 2003/04, p.29) by presenting a series of one-act plays written and directed by students. The plays were held in various locations on campus. The stage and the audience followed the acting troupe of students, with portable chairs, to each location.

Using this concept as a basis, as the Chair of the National Library Week Committee, I had an idea about programming in the library that was outside of a traditional lecture. Incorporating the concept of that memorable FoundSpace Festival and promoting the "learn by doing" educational philosophy of John Dewey and mission statement of the Cal Poly Pomona campus, I reached out to the Department of Theatre and New Dance with an idea to bring theatre into the library. The audience celebrating National Library Week in the library would enjoy a free preview of the upcoming Shakespearean plays performed by our student actors before the production's opening night.

Description of Institution

The Cal Poly Pomona University campus has multiple undergraduate English and

Theatre courses, an annual Southern California Shakespeare Festival, and a Theatre department of talented faculty that act, direct, coach, teach, and write. This means that the study of Shakespearean literature and retelling of plays by the famous Bard are common on this campus.

Outreach/Marketing Problem Addressed

The purpose of this event was to create a theatre-going experience and bring that into the library. This was achieved by collaborating with Cal Poly's artistic director and head of acting from the Department of Theatre and New Dance.

How We Did It

Resources

- Student actors.
- Theatre props (borrowed from the Department of Theatre and New Dance).
- Costumes.
- Lights crew (library staff members and theater stage crew).
- Open aisle spacing for actors to walk through and for wheelchair accessibility (required library staff in charge of moving equipment in library space).
- Posters (Chair of National Library Week and committee members designed and created posters in partnership with the Graphics Department).
- Inventory of campus marketing channels (examples include: Public Affairs, Bronco Student Center (BSC) digital signage, library lobby digital signage, digital signage in dormitory halls, library social media channels (Facebook and Twitter), Department of Theatre and New Dance social media channels and website, handbills, rotating banner and library spotlight on library website, Public Relations Roundtable (for overall campus marketing and email blasts), and word-of-mouth-marketing from library student assistants).
- Refreshments (Cal Poly Pomona University Library partnered with Cal Poly Pomona Foundation and purchased refreshments from campus dining).
- Email access to send email blasts to faculty from Department of Theatre and New Dance.
- Library catalog subject search for works by and about Shakespeare for book display.

- Library loudspeaker with student actor speaking from a script (for example, our script: *"May I have your attention? Please join the Department of Theatre and New Dance for a sneak peek at their upcoming Shakespeare production 'Measure for Measure' on the 4th floor in the Special Collections Room at the University Library. You can dine with Shakespeare during University Hour as refreshments will be served. Thank you."*).
- Creative graphic design for print posters and handbills, social media channels, and digital signage.
- If you have a faculty member with Shakespearean expertise or an English/theatre teacher, this person could benefit by lecturing in between scenes.

Instructions

Set up a budget or request one with an itemized list of quotes for things like refreshments, advertising, staff time, and paper surveys. Additionally, create a committee or team to help stage the event. You can then reach out to your campus theatre department. If you are a campus without a theatre department, connect with a local community theatre or high school drama class. You can pitch the idea to the director, acting coach, or professor that student actors can perform Shakespeare scenes in the library special events room, community room, or in select spaces throughout the library. They should convey to their students it is an excellent addition to a résumé, great experience for their acting careers, and fun.

Create a few variations of a poster using any tools such as Microsoft Word, Adobe Photoshop, Adobe Illustrator, PowerPoint (for digital signage), and create press piece blurbs with catchy catch-phrases for campus email blasts and campus newspaper ads. Use the same graphics and images from the posters for social media channels. Request the theatre to advertise for the preview through their social media channels and advertising connections and include the library logo. Poster the campus (or the community) in approved areas and develop teaser ads in social media to promote the event. You will also want to coordinate with library loudspeaker announcer or intercom and create a script for the day of the event.

Whether a zero-balance budget or a shoestring budget, negotiate with vendors in exchange for marketing the vendor logo or ask for a discount to stay on budget. This can help with costs associated with ordering refreshments for attendees and actors. You can also correspond with the Theatre department to see if they can donate a handful of regular performance tickets as raffle prizes for attendees. Create a sign-in sheet and survey to assess marketing, event success, and ideas for future events as well.

Prior to the event, have an actor, library staff member, or student assistant speak over the intercom to remind local users of the library about the event. The Cal Poly Pomona University Library is a six-story building. The intercom reached all public floors, and this type of marketing reached students with large gaps between classes who did not know about the event. Additionally, create a book display of plays by Shakespeare and place them close to the event.

Set the stage and greet attendees with printed "playbills" that include the theatre's preview of scenes, names of the actors, and a menu of upcoming library and theatre events. You may include library services in the form of scholarly commercial ads. Also, invite the director, narrator, English professor with expertise in Shakespearean literature, or an actor to introduce the scene being performed. The scenes will be previews, and the narration helps guide the audience through an introduction of what is going on in the scene, who the actors are, and a possible interpretation. Be sure to also introduce the library staff and student actors and then enjoy the show. Figures 13.1 and 13.2 show the program in action.

Figure 13.1. Student actors Robert Shields and Nicole Herman perform scenes from *Macbeth* in the library. Photo courtesy of Tom Zasadzinski, Cal Poly Pomona campus photographer.

Figure 13.2. Dr. Edward Rocklin, Professor of English at Cal Poly Pomona University, discusses and interprets a scene performed by student actors. Photo courtesy of Tom Zasadzinski, Cal Poly Pomona campus photographer.

Afterward, check the book display to see if any plays were checked out and record this for usage statistics. You will also want to debrief with committee members and participants after the event. Review survey responses from attendees and use this information for planning future events.

Cautions

For libraries with quiet spaces and higher-level-noise work areas, it is best to make students aware that there will be a live performance with noise. Signage of the performance or an announcement on the library's loudspeaker/intercom is advised. Theatrical performances in the library are most effective when performed in a closed-door space, such as a library's multi-purpose room or special events room.

If refreshments will be served and the library has a policy against food, the closed-door venue is a must. A friendly announcement at the event that all food must be consumed in the room and disposed of in the trash cans located in the room will do the trick.

Assessment

Sign-in sheets obtain names and the number of guests in attendance, which can be helpful data to gather when trying to obtain a future budget for refreshments and justify other programming opportunities. Online forms, such as Google Forms, are preferable to obtain more feedback and keep student information private. You can also use paper-based surveys, though they should be short and easy for data capturing. Example: S.W.O.T. analysis. (Strengths of the event; Weaknesses of the event; Opportunities for learning from the event; Tell us what future events you would like at the library). Attendees that completed our assessment could win prizes.

Reflection

The works of Shakespeare, although instructed primarily in English and theatre disciplines, speak to a universal audience. This experience brought multiple disciplines together that happened to converge at the library. During our debriefing, I was pleased to find students and faculty from the Engineering Department, Sciences, and History Departments were in attendance. These programs created quite a fan base with staff members from various departments who returned frequently for this series of programs as well as other library programs. And while the library attendees for the Shakespeare previews did not have a standing-room-only dining/theatre experience, they were treated to previews of the Shakespearean productions on campus performed by the students in the comfort of the library.

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Chapter 14

Prepare a Picture Perfect (wiki)Pedia Editing Party

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Introduction

The School of Information and Library Science (SILS) Library at The University of North Carolina at Chapel Hill has an extensive collection of graphic novels designed for use by SILS graduate students interested in young adult services and school librarianship. The collection is also popular with undergraduate students and other members of the UNC community. In April 2016, our library hosted our first Wikipedia Edit-a-thon on the theme of Women + Graphic Novels to increase awareness of the graphic novel titles in our collection—and generally in the world of comics—that are written and/or illustrated by women.

Ryan Kulikowski, the owner of local comics store, Chapel Hill Comics, and Siena Fallon, a UNC student who works at the store, kicked off the event with a fascinating talk about female comics creators. Their presentation provided context for the second half of the event, during which attendees worked together to edit and improve Wikipedia articles about women comics creators using library resources and the library's graphic novel collection.

This chapter outlines a workflow for hosting a Wikipedia Edit-a-thon on the theme of women and graphic novels in a library setting. Students learned how to create and edit Wikipedia articles, research the topic area using library collections, and cite their sources. Female comics creators are underrepresented on Wikipedia and the edit-a-thon was arranged to bolster their presence and recognition on Wikipedia while exposing students to the diversity of creators represented in the library's graphic novel collection.

Description of Institution

The University of North Carolina at Chapel Hill Libraries are among the largest research libraries within North America, providing services and collections for research, learning, teaching and public service for the Chapel Hill campus, our community, North Carolina, our nation, and the world. The UNC University Libraries participate as an active member of the Association of Research Libraries (ARL). The Information and Library Science Library is one of ten branch libraries within the UNC University Libraries in Chapel Hill, North Carolina. The branch libraries are distributed across campus and the Information and Library Science Library has a specialized collection with a focus on information and library science.

Outreach/Marketing Problem Addressed

Our edit-a-thon was part of a library-wide series of edit-a-thons occurring at UNC, including the Sloane Art Library's Art+Feminism edit-a-thon, which is part of a broader initiative to "improve coverage on feminism and the arts on Wikipedia" (Wikipedia: Meetup/ArtAndFeminism, n.d.) Beyond content, Wikipedia editorship also lacks female representation. A 2011 survey commissioned by Wikimedia found that females made up less than 13% of its contributor base (Glott, Schmidt, & Ghosh, 2010). The Art+Feminism edit-a-thon seeks to address both of these disparities. Inspired by this campaign, we wanted to create a similar event to improve the representation of female comics creators on Wikipedia using our library's diverse graphic novel collection. Part of our mission was to change our community's perception of comics and graphic novels, which some people tend to associate with male superheroes, and to attract new readers by addressing feminist concerns and highlighting a variety of diverse titles created by women.

How We Did It

Elements of our Wikipedia-Edit-a-Thon:

- Guest speaker(s). We were fortunate to have a local comics store owner and his assistant. Other speaker ideas include an author or illustrator, library

colleague, scholar, professor of English, art or women's studies with a research or teaching interest in comics.
- Library staff presenters introduced the basics of Wikipedia's editing policies and procedures and library resources for research.
- Additional student and staff helpers with Wikipedia editing experience and/or subject knowledge assisted attendees with markup language and content-related questions.
- Provide reference materials. We prepared a mix of print (reference titles, bibliographies, etc.) and online sources (our subject guide to graphic novels was particularly helpful).
- Handouts with helpful tips on Wikipedia editing. The Wiki Education Foundation offers some very helpful PDFs on the basics of editing Wikipedia, citing sources, etc.
- Whiteboard for collaborative brainstorming of topics and tracking who is working on an article. Be sure to take a picture of the whiteboard at the end of the event to have a record of which articles were worked on.
- Food. We provided pizza and drinks. Considering that this was a three-hour-long event held in the evening, having food available was essential to keep participants fueled up and is always a draw for student attendance!
- Computer lab/laptops. Otherwise, be sure to instruct attendees to bring their own computer.
- Extension cords. Depending on the availability of power outlets and whether participants are using laptops.

Instructions

Preparation. Create a meetup page in Wikipedia as a "home base" web page with information about the time, location, and schedule for the event. Include a section with links to helpful pages on Wikipedia editing, markup language, and resources for research. Identify notable female comics creators and check if they have a Wikipedia page. Generate a list of suggested pages to edit for the meetup page. You may find it useful to separate this list by articles that need to be created versus those that already exist but could be improved by further editing. (Tip for identifying notable female comics creators: Trina Robbins has compiled an excellent list of "Women Doing Comics" at the end of her book *The Great Women Cartoonists*.) Set up the event space; we held our event in a classroom equipped with computers and set up the room with a registration table with helpful handouts, a food table, and a cart with reference books. Additionally, order food. This is essential for attracting participants and keeping them fueled for an evening of Wikipedia editing.

During the event. Our guest speakers kicked off the event with a presentation about female comics creators and characters, providing an overview of historical and contemporary representation of women in comics and the comics industry.

Their talk introduced attendees to the problematic lack of visibility of female creators in the industry and how that affects the way that women characters have traditionally been portrayed—often by male artists and in ways that contribute to hypersexualization and female stereotypes.

Next, our library staff briefly instructed participants on the basics of Wikipedia editing. The presentation began with an overview of the meetup page and the reasons why women comics creators were chosen as a topic. We highlighted the resources (materials and people) available to help them as they worked, including the list of helpful web links on the meetup page. This was also a great opportunity to highlight the breadth and diversity of our graphic novel collection. Attendees recorded the article they were using on a whiteboard to track progress and prevent overlap. Throughout the event, have volunteers available to help with research and formatting articles using the Wikipedia markup language.

Cautions

The Society of North Carolina Archivists has an excellent Wikipedia Edit-a-Thon Toolkit with helpful tips and checklists with everything you need to know to host an edit-a-thon. You can find it at http://www.ncarchivists.org/editathon-toolkit/. Further, we suggest the following:

Promotion is key. A Wikipedia edit-a-thon is a great opportunity to reach out to new audiences. Consider collaborating with student clubs in the areas of computer science and coding, art, anime and comics, or others to recruit attendees and to possibly find helpers or funding. Reach out to students via the clubs' Facebook pages or offer to stop by a club meeting to promote the event.

Students may perceive Wikipedia editing as difficult, or be wary of the event as being more work than fun. In your marketing, emphasize the drop-in nature of the event and that beginners are welcome—no prior knowledge is needed and the instruction session will provide everything they need to get started. Playing music in the background also helps to create a fun atmosphere. Also, encourage beginners to work in teams; for example, designating roles of researcher, transcriber, and coder.

Reflection

Hosting a Women + Graphic Novels Wikipedia Edit-a-Thon was a great way to make women comics creators more visible in the online encyclopedia and within our graphic novel collection. Beginning the event with the presentation by the comics store owner, which covered various aspects of the relationship between women and comics for readers and creators from past to present, provided excellent background information and highlighted the need for improvement in Wikipedia articles on female comics creators. Bringing in a local speaker also helped with outreach to the broader community of comics readers in the local area.

While attendance was modest, those who participated were very committed to working on their articles and were enthusiastic and appreciative about the opportunity to edit Wikipedia articles on topics that they are interested in and passionate about. Following the success of our first edit-a-thon, in 2017 we held another with the theme of comics and diversity in partnership with two first-year English course instructors who were teaching about comics in their classes. The instructors co-presented on the theme, discussing facets of diverse representation in comics such as race, ethnicity, sexual orientation, and disability status, and many of their students attended, securing a built-in audience for the event and helping us reach a new population of undergraduate students, many of whom were visiting our library and discovering the collection for the first time.

References

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Wikipedia: Meetup/ArtAndFeminism. (n.d.). In Wikipedia. Retrieved May 11, 2017 from https://en.wikipedia.org/wiki/Wikipedia:Meetup/ArtAndFeminism.

Chapter 15

Traveling Exhibitions as Catalysts for Community Engagement

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Introduction

Traveling exhibitions are an excellent way to create high-visibility events that reach and attract new audiences to your library. The National Library of Medicine (NLM) and the American Library Association's (ALA) Public Programs Office have a history of partnership in providing these resources free of charge to libraries of all types. NLM and ALA both have years of survey data and ongoing interactions with librarians in different communities serving diverse audiences. We find that exhibitions can be a key way to engage students, faculty and their families, university offices, such as development, admissions, public relations and academic departments, the local community, and community organizations.

Many librarians develop their own unique exhibitions utilizing their collections and other assets on and off campus. However, the option with which we are most familiar is to borrow traveling exhibitions. NLM's Exhibition Program creates and makes available graphic banner traveling exhibitions free of charge. Libraries that book traveling exhibitions are asked to pay only for one-way shipping. Generally, the space required for these exhibitions is about 20 linear feet. More information can be found at www.nlm.nih.gov/exhibitionprogram.

ALA's Public Programs Office develops and offers graphic traveling panel exhibitions through a competitive application process. Selected venues receive training, resource materials, and oftentimes a stipend to support affiliated programming. Space required varies for each exhibition. Projects currently taking applications can be found at http://www.ala.org/programming/apply.

Description of Institution

The National Library of Medicine is the largest biomedical library in the world and is situated on the campus of the National Institutes of Health. We have worked independently and with the American Library Association in developing and making traveling exhibitions that explore the history of society and medicine, science, literature, culture, and many other topics for 25 years.

Outreach/Marketing Problem Addressed

Libraries often have limited resources to create their own exhibits. This program provides programming librarians, outreach librarians, special collections librarians, and other decision-makers with a way to attract new audiences to visit their libraries. The real magic happens when librarians use these exhibitions as catalysts to engage with their communities through related public programming. Exhibitions like these can be a key way to engage students, faculty, other university stakeholders, and community organizations. We base this statement on our own experiences, years of survey data, and ongoing interactions with librarians in different institutions in urban, suburban, and rural settings, all of whom serve diverse audiences.

Just because a library is hosting an exhibition does not mean a community will notice. As with most accomplished outreach campaigns, good planning and serious effort are better determinants of success than good luck. Having a budget or building partnerships to help pay for marketing and promotions, printing flyers, program supplies, and other costs associated with affiliated public programs and activities will increase your chances of making a hit.

How to Do It

Collaboration

One strategy we recommend is to let your ideas and creativity spring from the exhibitions themselves. The traveling exhibitions provided by the National Library of Medicine and the American Library Association cover a wide range of themes, showcase a variety of objects and images, and address hundreds of years of history.

Starting with the topic of the exhibition, we suggest brainstorming about natural connections and potential partners. For example, the NLM traveling exhibition about Mary Shelley's novel *Frankenstein* will suggest possibilities of collaborating with faculty from Literature and Film Studies programs, the Biology department, medical school and possibly even your Biomedical Ethics office. The ALA exhibition about African American baseball (now retired) could generate connections in the History Department, in African American Studies, maybe even the Athletic Department. Perhaps staff from your development office or the diversity or alumni offices would help promote events or suggest outside experts to get involved.

Finding partners whose interests align with the themes of an exhibition is something the NLM Exhibition Program typically does when we launch a new project. A few years ago, when we were getting ready to open an onsite special display about the history of the anti-domestic violence movement, *Confronting Violence: Improving Women's Lives,* we reached out to different offices on the campus of the National Institutes of Health to invite their participation in programming efforts. Two offices that have women's health and anti-domestic violence efforts in their portfolios made commitments to help fund the opening events. These events featured talks by the curator and some of the individuals who were featured in the exhibition. These offices widely promoted the program to their constituents through social media, listservs, and email blasts.

Librarians who host NLM or ALA exhibitions often look to the themes of these exhibitions to help identify community groups or university museums with similar missions or related collections. For example, the University of Connecticut School of Nursing recently hosted the NLM traveling exhibition *Surviving and Thriving: AIDS, Politics, and Culture.* The project curator booked the exhibition as a foundation event for a series of programs he developed related to the 35th anniversary of the identification of the virus that causes AIDS. He partnered with the university's William Benton Museum of Art as part of this effort; the museum developed their own exhibition related to the topic called *Visual AIDS.* Figure 15.1 shows how this display was set up.

Figure 15.1. This *Surviving and Thriving: AIDS, Politics, and Culture* exhibition is set up in a perfect space for high foot traffic.

The Henry Madden Library at California State University, Fresno recently hosted *Native Voices: Native Peoples' Concepts of Health and Illness*, an NLM exhibition, which ALA's Public Programs Office currently tours to America's libraries. The host library team did an excellent job involving new community partners, particularly tribal leaders and scholars, to ensure programs were accurate, culturally appropriate, and respectful. They achieved this goal by involving the community in a participatory, collaborative *Native Voices* Planning Committee. The committee not only identified key presenters and panelists but was hands-on in planning an additional exhibition highlighting local culture and traditions specific to tribes in the area. After the exhibition ended, the library team learned that their community partners were very pleased with the exhibitions and programs. The library team was happy to report that the positive outcomes of their partnerships created opportunities for them to work together on other programs and events in the future.

The Physician Assistant (PA) Program at the Charles R. Drew University of Medicine and Science in Los Angeles involved campus offices in sponsoring an information table in conjunction with their library's NLM traveling exhibition *Physician Assistants: Collaboration and Care*. Students in the PA program hosted activities, shared treats, and expanded knowledge about their work to all library visitors.

Sometimes, public libraries and academic or research libraries can be effective partners raising awareness around themes of exhibitions and engaging the wider community. Last year, the Florence-Lauderdale Public Library in Alabama hosted the NLM traveling banner exhibition *Confronting Violence: Improving Women's Lives.* They collaborated with the University of North Alabama, located in Florence, to bring in university faculty to speak on different of topics related to the anti-domestic violence movement. Florence-Lauderdale Public Library's programming covered a variety of perspectives and was supported by faculty in different departments. The first program introduced the exhibition topic to audiences. Another program expanded the conversation to look at images of women and domestic violence in 1970s television, and another targeted social justice issues. The last program focused on anti-domestic violence resources within the immediate community. Because of the diversity of ideas and the expansive network of presenters, the event attracted city-wide audiences.

Promotion

Exhibition themes can be used for inspiration when it comes to promotion. The Libraries at Alfred University in New York recently hosted the NLM's *Harry Potter's World: Renaissance Science, Magic, and Medicine*. The project director created a *Harry Potter's World* planning committee, which included representation from both university libraries as well as faculty from numerous departments on campus. The planning committee outlined and coordinated a variety of public programming

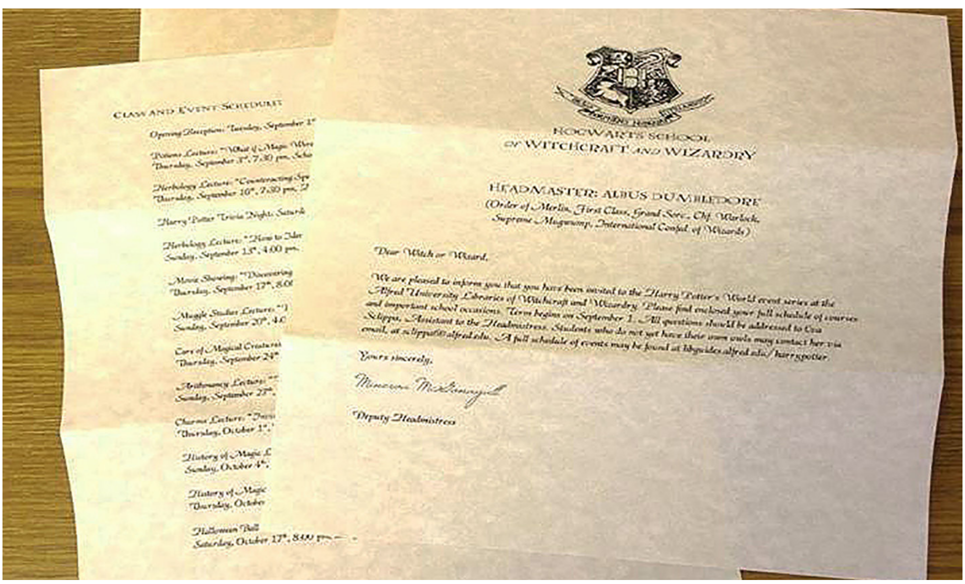

Figure 15.2. Promotional letters created by the Libraries at Alfred University related to *Harry Potters World: Renaissance Science, Magic, and Medicine*. Photo courtesy of Eva Sclippa ©2015.

activities. To promote the events, the project director designed posters and made them available across campus. Additionally, the library sent "Hogwarts acceptance letters," printed on custom designed Hogwarts-inspired letterhead, to students, staff, and faculty to invite them to participate in the various exhibition-related events. Figure 15.2 shows what these invitations looked like.

Project Management

The same good project management skills that help with developing exhibitions and devising related public programming also apply to creating successful promotional campaigns. Be sure to give yourself enough preparation time. Delegate roles and responsibilities to a team or staff to work on the exhibition, programs, and promotion collaboratively. Encourage team members to explore and run with their ideas—within reason.

Develop press releases and other promotional items. Provide language that addresses the talking points, program messages, and logistics readily available to all library staff for any inquiries that come from the community. Work with local media to spread the word about the exhibition and events. Consider placing some key advertising or doing a promotional postcard mailing to your target audiences. If it is hard to find your library on campus, be certain to include all transit options and clear directions on how to get to the exhibition and programs on foot from transit access points, like parking lots or bus stops.

Assessment

If you are borrowing an NLM or ALA exhibition, both organizations ask for host venues to respond to some survey questions. Becoming familiar with those surveys before you open a show will make it easier to respond in full. These surveys may also give you some ideas about what data may be relevant to your institution's leadership.

Depending on how formal your goals and objectives are, develop survey questions that help determine if you've achieved your goals, be they increased knowledge, stronger relationships with the intention to partner again, increased positive press coverage, or more. Your findings may very well give you the data you need to more easily facilitate future exhibitions and ask for additional program funding to support them.

Gather data via Survey Monkey, in person, or informally—whatever your resources allow. Keep count of all activities—how many patrons, how many social media posts, how many news pieces, how many new collaborations—as they all are indicators of the reach and effectiveness of your efforts. Count how many people are first-time visitors to the exhibition or participating in a public program. First-time visitors are a clear indication that exhibitions are expanding your audience.

Cautions

Some of the lessons we've learned in developing and hosting exhibitions and programs and that we've heard from others include:

- Success is multiplied the more you are willing to involve other people in the planning and development processes.
- Lining up partnerships and collaborators early in the process allows for others to support you while they juggle their other responsibilities.
- Regularly communicate with the wider team. Although each component of the programming and promotion process happen at different times in the project life cycle, being in touch with people assures them that the project is on track and is going to launch.
- Make notes about what people say they are going to do and by when—for yourself as much as for others.

Reflection

Exhibitions contribute to strengthening relationships with campus faculty and staff, community members, campus departments, and local community-based organizations. Librarians have been complimentary of the exhibitions and their results. School groups, families, and individuals from surrounding communities are also eager to take advantage of offerings these academic libraries provide, and we have heard positive feedback regarding community involvement.

Hosting a temporary, borrowed exhibition, such as ones developed by the NLM's Exhibition Program or the ALA's Public Programs Office, is an effective starting point for creative programming and outreach efforts that promise to raise awareness of your institution among new visitors and increase appreciation for your services among existing patrons.

If you are interested in the *National Library of Medicine Exhibition Program*, please visit www.nlm.nih.gov/exhibitionprogram. Exhibitions are free of charge with host venues paying one-way shipping only. For information about the American Library Association Public Programs Office, please visit http://www.ala.org/programming/apply. Traveling exhibitions are free of charge but require an application. Host venues receive training, resource materials, and a stipend.

SECTION 3

OUTREACH TO SELECT POPULATIONS

Chapter 16

Libpocalypse:

A Research Activity for First-Year Students

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Introduction

How do you present a library introduction in twenty minutes while keeping it instructive, entertaining, and providing students with the opportunity to actively participate? Our library developed a post-apocalyptic scenario, Libpocalypse, which allows us to cover how different library resources can be used in the research process. Students will face the aftermath of a devastating war by making smart choices with library resources to answer their survival questions. Rather than lecturing students in our short session with them, we engage them with situations where the skills and options they learn about will keep them from getting lost in scholarly research.

Description of Institution

Established in 1966, Miami University Middletown is a regional campus of Miami University located in southwestern Ohio. We teach approximately 2,500 students who commute to our campus. We are an open-access campus that offers bachelor and master degrees. Our student body is diverse, ranging from high school (in the College Credit Plus program) through retirees. Classes are filled with domestic and international, traditional, and non-traditional students. The majority of our students work part-time or have family commitments.

Outreach/Marketing Problem Addressed

The original concept for our instruction was created for a group of eighth-grade students participating in a program entitled "Day in the Life of a College Student." The instruction included four parts covering both online tools and physical resources. Based on the feedback from this program, we adapted the instruction for our Student Orientation Advising & Registration (SOAR) sessions. These sessions focus on incoming first-year, transfer, and international students who are participating in orientation. Taking part in our short information literacy introduction is one of many options students can choose during SOAR, but with our implementation of Libpocalypse we continued to see growth in the number of students in our sessions as well as an increase in their active participation.

How We Did It

For the four parts of our Libpocalypse tale, we used both electronic and print resources. A full list is provided below; however, these are adaptable based on the size of your orientation groups and your available supplies.

Resources Used

- 1 classroom with seating for up to 30 students
- 1–3 instructors (varies based on size of session)
- 8–12 iPads (may be replaced with laptops or desktops)
- 20–30 Libpocalypse handouts
- 20–30 pens
- 30 "I Survived the Libpocalypse" buttons (optional prize)

Books Used

Barnes, J., Anderson, L. A., & Phillipson, J. D. (2007). *Herbal medicines.* London, UK: Pharmaceutical Press.

Berthier, M. G. (1977). *The art of knots: A sailor's handbook: Text and drawings.* Garden City, NY: Doubleday.

Collins, S. (2008). *The Hunger Games*. New York: Scholastic Press.

Frohne, D., & Pfänder, H. J. (2005). *Poisonous plants: A handbook for doctors, pharmacists, toxicologists, biologists and veterinarians*. Portland, OR: Timber Press.

Johnson, R., & James, R. F. (2012). *The ultimate survival manual*. San Francisco, CA: Weldon Owen.

Peterson, L., & Peterson, R. T. (1977). *A field guide to edible wild plants of eastern and central North America*. Boston: Houghton Mifflin.

Wilhelmi, C. (2013). *Gardening for geeks: DIY tests, gadgets, and techniques that utilize microbiology, mathematics, and ecology to exponentially maximize the yield of your garden*. Avon, MA: Adams Media.

Step-by-Step Instructions

1. Set up chairs/desks into four groups of five or more.
2. Equip each table with the necessary items for one of the four Libpocalypse situations.
    a. Situation 1: *A Field Guide to Edible Wild Plants, Poisonous Plants, Gardening for Geeks, Herbal Medicines,* and *The Hunger Games*
    b. Situation 2: 2–3 iPads open to the Psychology and Behavioral Science database.
    c. Situations 3 and 4: 2–3 iPads open to the Libpocalypse library page: http://www.mid.miamioh.edu/library/libpocalypse.htm
3. As students enter the room, provide the Libpocalypse handout and a pen, if needed.
4. Students take a seat in one of the four groups.
5. Once all are seated, a library instructor explains that they will be introducing how to use library resources in a more interactive way. They then read the introduction on the handout.
6. Groups are advised what situation they have, 1–4, and that they should begin the activity.
7. After three or four minutes, instructors switch the items from one group to the next in a clockwise manner and students then begin the next situation on the handout that they now have the tools to answer.
8. Repeat the previous step two more times so that all groups have time to use the appropriate tools and answer each situation's question.
9. Once students have answered all the questions, an instructor will bring them back together and will quickly go over the correct answers.
10. The instructor goes over the conclusion, explaining why we had them work through the Libpocalypse and how it relates to using different sources to help them successfully complete research in their university courses.
11. Students are presented with their "I Survived the Libpocalypse" buttons as they leave as their prize for completing the session.

Cautions

First of all, remember to give yourself time to set up the room to meet the activity requirements. Also, as you are using databases or websites, be prepared to assist with any troubleshooting or access issues. In the case of students, as we are having them work in groups, the session can get noisy, so you may need to remind the groups to keep the volume down. Also, with so much noise and having tools that allow them to go online, you may need to help keep students focused on the task at hand. Our instructors walk around the group and keep an eye on conversations and help answer questions to keep students on task. The time restriction is another reason we need to keep students focused. Our sessions are only twenty minutes long, so we do not have time for a lot of distractions.

Reflection

Students who attended our breakouts consistently provided positive feedback to SOAR organizers about how much fun they had during the sessions. They seem pleasantly surprised by the activity as they were not expecting to have fun while learning how to use the library and its resources. In later library instruction sessions, when questioned, students often referenced the SOAR session as their first introduction to research and were able to respond to questions about the types of online and print tools the library has to help them with assignments. This has also helped the library as there are no required courses about how to conduct research, although we do offer an elective course entitled Research Skills and Strategies, which is mostly taken by seniors looking for their final credits. The popularity of the SOAR sessions allowed us to meet with a higher number of students at the earliest stage of their college career versus those at the end of their undergraduate career. Another benefit from these sessions are the relationships that are built between librarians and students. Those who have attended the sessions noted that they were more comfortable approaching a librarian for assistance as they had met them previously in a non-threating environment.

Sample Handouts

Libpocalypse question and answer sheets follow.

Libpocalypse

Introduction

After WWIII, what was once North America is now in anarchy. Small groups of people have formed to try to survive and protect themselves from the wilderness and the outlaws. In what you realize is the Midwest region of the U.S. before the war, you stumble upon an old library that has power and a small Wi-Fi signal. Your group decides to use this to improve your situation.

Situation 1

Roaming the dusty stacks, you notice some of these books may help you survive. Match which book would be most useful in each situation (*one book will not be chosen).

Situation	**Book**
1. Several members in your group are in charge of finding food. They come from different sections of the country and are unaware of the safety of local fauna. They return with a dogwood plant (cornaceae) to eat. Is this safe?	*A Field Guide to Edible Wild Plants*
2. Since this building seems safe and has electricity, your group has decided to stay here for a while. You would like to plant a garden outside to feed everyone and need advice on starting one.	*Poisonous Plants*
3. A few members in the group have come down with flatulent intestinal colic. What plant would be helpful for treating this condition?	*Gardening for Geeks*
4. Food is scarce, and the garden will take months before harvest. You must get food now. How can you tell what is safe to eat from the nearby forest?	*Herbal Medicines*
	The Hunger Games

Situation 2

While exploring the building, you come across an iPad that still works. It seems beaten up and only connects to the Psychology and Behavioral Science database. You realize this is the perfect place to search for articles on why some members of your group have been having trouble sleeping since fleeing the last camp that was overrun by a rebel group. What words, phrases, or search terms would you use to search for and find articles to help you?

Situation 3

After walking for weeks, you feel that this is a safe distance from danger, but you have no idea where "this" is. Although there are many computers in the library, they all seem to be weather damaged due to broken windows. Fortunately, after searching the building, a lone computer station is found that looks like it might work. It actually turns on and you realize it has some internet access. You would like to find out where in Old America you are exactly as well as where the closest water sources are. Which of these sources would be your best option for a map?

A. Whereamirightnow.com
B. Google Maps: Satellite view
C. Wikipedia: Middletown, Ohio
D. Nationalmap.gov: Ohio rivers and lakes

Why did you choose that source?

Situation 4

You have found a river to get water. While one of the members of your camp walks along the Great Miami River, they find a large trading post with other survivors on the other side. You must build a raft to cross this river so that you can get medicine and supplies. Where can you look for instructions to build a raft?

A. Movie—Cast Away
B. YouTube video on how to build a raft (link to video)
C. Book—The Art of Knots
D. Book—Ultimate Survival Manual

Why did you choose that source?

Conclusion

You have survived the Libpocalypse! So why did we have you do this? We want you to see that different questions and assignments will require you to use different types of library resources. We also want to show you how to make choices of search terms and sources to complete your information needs. Finally, we want you to know more about what we offer, especially our advice and help in searching. We hope you'll turn to librarians for assistance in surviving whatever research challenge you have before you.

Libpocalypse: Answer Sheet

Introduction

After WWIII, what was once North America is now in anarchy. Small groups of people have formed to try to survive and protect themselves from the wilderness and the outlaws. In what you realize is the Midwest region of the U.S. before the war, you stumble upon an old library that has power and a small Wi-Fi signal. Your group decides to use this to improve your situation.

Situation 1

Roaming the dusty stacks, you notice some of these books may help you survive. Match which book would be most useful in each situation (*one book will not be chosen).

Situation	Book
1. Several members in your group are in charge of finding food. They come from different sections of the country and are unaware of the safety of local fauna. They return with a dogwood plant (cornaceae) to eat. Is this safe? B 2. Since this building seems safe and has electricity, your group has decided to stay here for a while. You would like to plant a garden outside to feed everyone and need advice on starting one. C 3. A few members in the group have come down with flatulent intestinal colic. What plant would be helpful for treating this condition? D 4. Food is scarce, and the garden will take months before harvest. You must get food now. How can you tell what is safe to eat from the nearby forest? A	*A Field Guide to Edible Wild Plants* *Poisonous Plants* *Gardening for Geeks* *Herbal Medicines* *The Hunger Games*

Situation 2

While exploring the building, you come across an iPad that still works. It seems beaten up and only connects to the Psychology and Behavioral Science database. You realize this is the perfect place to search for articles on why some members of your group have been having trouble sleeping since fleeing the last camp that was overrun by a rebel group. What words, phrases, or search terms would you use to search for and find articles to help you? *Example terms: PTSD, sleep deprivation, stress, danger.*

Situation 3

After walking for weeks, you feel that this is a safe distance from danger, but you have no idea where "this" is. Although there are many computers in the library, they all seem to be weather damaged due to broken windows. Fortunately, after searching the building, a lone computer station is found that looks like it might work. It actually turns on and you realize it has some internet access. You would like to find out where in Old America you are exactly as well as where the closest water sources are. Which source would be your best option for a map?

A. Whereamirightnow.com—*Does not give exact location, approximate, not detailed*.
B. Google Maps: Satellite view—*Shows most detailed view of the area you are in*.
C. Wikipedia: Middletown, Ohio—*Shows basic map and facts about area*.
D. Nationalmap.gov: Ohio rivers and lakes—*Shows rivers and lakes in area, but cannot pinpoint location. No small details*.

Why did you choose that source?

Situation 4

You have found a river to get water. While one of the members of your camp walks along the Great Miami River, he finds a large trading post with other survivors on the other side. You must build a raft to cross this river so that you can get medicine and supplies. Where can you look for instructions to build a raft?

A. Movie: *Cast Away—Longer running and does not focus solely on how to successfully build a raft*.
B. YouTube video on how to build a raft—*Can show step by step for easy to follow instructions*.
C. Book: The Art of Knots—*Shows how to use rope to keep things tied together. Does not mention buoyancy of items to use with rope*.
D. Book: Ultimate Survival Manual—*Contains information on knot making, raft building and survival on the sea*.

Why did you choose that source?

Conclusion

You have survived the Libpocalypse! So why did we have you do this? We want you to see that different questions and assignments will require you to use different types of library resources. We also want to show you how to make choices of search terms and sources to complete your information needs. Finally, we want you to know more about what we offer, especially our advice and help in searching. We hope you'll turn to librarians for assistance in surviving whatever research challenge you have before you.

Chapter 17

Library Outreach During Disability Awareness Month

Natalie Lopez
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Introduction

As the Cal Poly Pomona University Library Chair of the National Library Week for 2015, I reached out to the Access and disABILITY Alliance (AdA) committee on campus with an idea to create a book display with Braille museum labels. I also joined the AdA Committee; I was already familiar with the wonderful program AdA held on campus entitled "Ability Ally Training." After attending this training session, I was very impressed with the structure of the program and the activities that raised awareness about disabilities both visible and hidden. This program also left attendees with the take-home message to focus on the person and the "ability" versus the "disability" (Cal Poly Pomona Ability Ally Program, 2016).

Following this, I proudly displayed my "Ability Ally" placard on my department's front door. Understanding how to provide services for patrons and "supporting persons with disabilities, and maintaining resources for working and interacting with people with disabilities" was learned via the exercises and activities provided during this training session (Cal Poly Pomona University Ability Ally Training, 2016), and these skills are exceptionally useful.

Description of Institution

The Cal Poly Pomona University was founded in 1938 "with an all-male enrollment of 110 students" ("Heritage," n.d.) and an educational curriculum centered on agriculture. Then called the Voorhis Unit of California State Polytechnic College in San Luis Obispo, the extended campus was originally located in San Dimas.

In 1956, the campus outgrew the unit at Voorhis and “508 students and 44 faculty and staff moved from San Dimas to the campus in Pomona” (“Heritage”). It wasn’t until 1961 when “329 women joined the student body.” In 1972, “California State Polytechnic College” became California State Polytechnic University, Pomona, also known today as Cal Poly Pomona. (Heritage).

Outreach/Marketing Problem Addressed

National Library Week 2015 coincided with Disability Awareness Month. In recognition of both, the AdA Committee celebrated books by donating a collection to the Cal Poly Pomona University Library and recognized Disability Awareness Month by purchasing books by authors who spoke publicly about their disabilities, advocated for awareness of disabilities, or created characters with disabilities. The books were purchased by a grant received by AdA, and the Committee was very helpful in providing a bibliography of titles by Temple Grandin and Stephen Hawking. The topics included “pet therapy,” which led to a lecture by Dr. Aubrey Fine (Cal Poly Pomona professor and Animal Assisted Therapy expert) entitled “Pets Supporting People” (Cal Poly Pomona University 2015 Disability Awareness Month, 2015) that was calendared into the Disability Awareness Month Program. In order to showcase the donation, I decided to create a book display.

Attending the Access and disABILITY-hosted “Ability Ally” training had a memorable impact. It influenced the decision to present information in the form of the book display I had discussed with the AdA Committee for both National Library Week and Disability Awareness Month. I immediately came up with an idea to create a museum-like label in Braille. I came across a book I processed for the collection called “The Multisensory Museum” that discussed the museum as a multi-sensory experience. It also offered a different modality other than printed two-dimensional museum labels to convey the name of the work, the artist or attribution and, in some occasions, the style, iconography, and historical context.

In museums, works of art are curated with deliberate placement in a chronological order or within the context of how the curator wants an audience to interpret the artwork if they didn’t go from left to right to view the works. Not an obvious parallel, but the book inspired me to further research Braille museum labels at a future date. Time was of the essence and I knew I did not have time to create museum labels for National Library Week and Disability Awareness Month.

Because outreach opportunities or ideas did not always land on my desk, I often strolled the campus and walked through the doors of the different departments. While strolling through the Engineering Building, I noticed a print advertisement for the Southern California Engineering Technologists Association (SCETA) program and the student-run club announcing their new 3D printer. I immediately linked my idea of Braille museum labels with the 3D printer and reached out to the student contact for that program. Once I pitched the idea of 3D printing a Braille museum label for the display, the student responded on the phone after a long hesitation. A learning curve for both the student and me, he suddenly embraced the idea, accepted the challenge, and commended me for the idea that he decided to include in his academic portfolio. I researched how to write "Celebrate National Library Week @ Cal Poly Pomona University Library" in Braille. I wanted something re-usable for future National Library Weeks; therefore, I did not include a date.

How We Did It

Start with the pitch. Gather the ideas you have for your program on an ideas board and reach out to the necessary people to make it happen. Dawn Finley, the Chair of the AdA Committee and committee members including Debbie Jackley (Marketing Coordinator, Student Health and Counseling Services) and Dr. Catherine Schmitt-Whitaker (Executive Director of Accessible Technology, Division of Information Technology) came on board with other ideas that made this collaboration, book display, and series of events a huge success.

Search the library catalog for materials such as books and videos that can be included in the display. I discovered a gap in print materials from our library as I found many e-books in the collection that covered these topics or were by authors of these topics. I had the idea to have rotating tablets with e-books for patron visibility on display but discovered it was not conducive to our environment. This could be a step in your recipe if you have the technology to rotate e-books as "scholarly commercials" based on this topic.

Obtain price quotes. If you have events scheduled, price the refreshments, books (if you plan on purchasing additional materials), decorations, and prizes (if you have an event and plan to raffle door prizes). Print posters (if your marketing is not entirely digital). Printed posters are effective on the campus in approved postering areas and the poster stake areas where the great majority of student traffic on their way to various classes can see this type of advertising. You may need to also price 3D printing. You can curb costs by partnering with your Art Department and pitch the idea to a ceramics class to see if Braille labels can be made out of clay or some other creative medium. You can even offer prizes based on a contest for a student to create Braille museum labels out of a three-dimensional medium of their choice.

Seek additional partnerships. Looking back on these partnerships, I wish I could have included an event by our Information Technology Department or our Graduate Student Program in Educational Multimedia. A guest speaker from one of these departments could have talked about how the California State University (CSU) system supports and promotes the "Accessible Technology Initiative," a policy designed to make information technology accessible to all CSU users regardless of disability" (The California State University Professional Development for Accessible Technology: Accessible Technology Initiative, 2009).

Meet with partners and committee members to collect logos and popcorn brainstorm ideas for marketing materials. By coincidence, the National Library theme "Unlimited Possibilities @ Your Library" was very inspirational. Please see Figure 17.1 for an example of a poster used for this event.

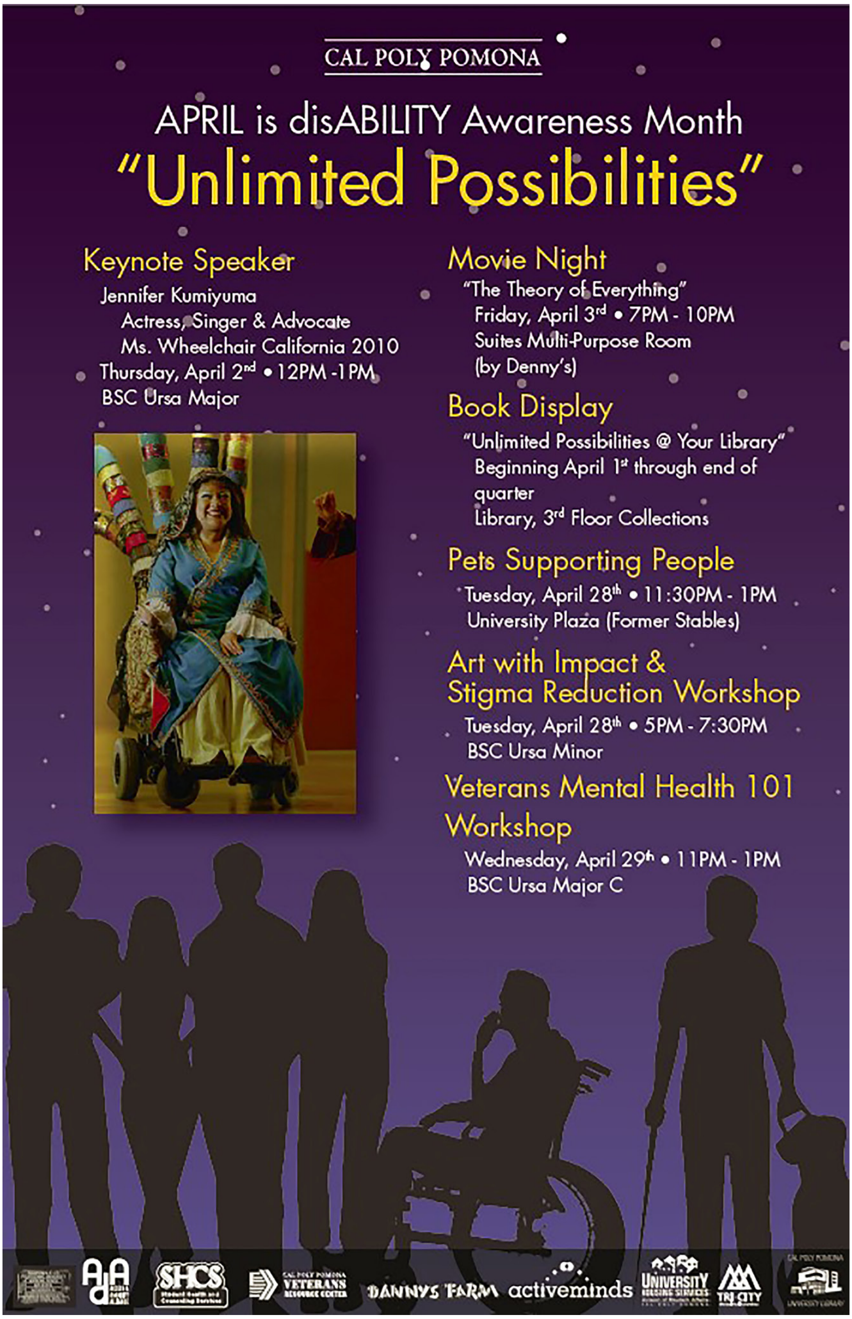

Figure 17.1. Disability Awareness Month poster.

Order refreshments ahead of time. If you want to curb costs, order in bulk and let the vendors know that you are on a stringent budget. Sometimes vendors are flexible if you offer reciprocal advertising for their product in exchange for a discount.

Leading up to the launch of the book display or series of events, send email blasts and post on social media. Ask partners if they would like to post through their social media and advertising channels. Please see Figure 17.2 for an example of a posting on Twitter.

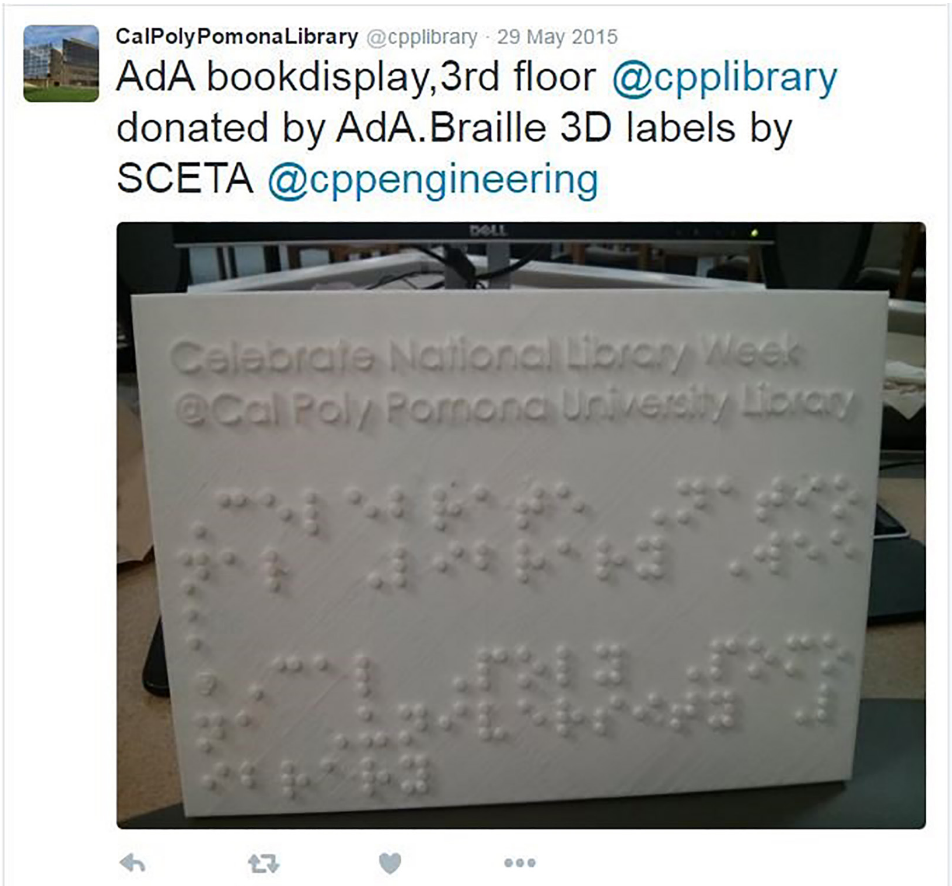

Figure 17.2. A post on Twitter showing 3D Braille labels.

Resources Used

1. A partnership with the Access and disABILITY Alliance, or equivalent.
2. A survey of your library's collection to locate books for this display. Search terms that I used in the library catalog: "Temple Grandin," "Stephen Hawking," "pet therapy," "veteran pet therapy," and "art with impact."

3. Access to a 3D printer. If you have a 3D printer as a makerspace in your library, you can create many Braille labels. I partnered with the owners of the 3D printer in the Engineering Department and it was a successful outcome.
4. (Optional) A lineup of guest lecturers or events. You can stop at a book display or you can have an entire series of events that recognize both National Library Week and
5. Partnership with the Veteran's Resource Center, or equivalent.
6. Partnership with campus marketing channels.
7. A creative team for graphic design, posters, bookmarks, and digital signage. A required sub-ingredient: Collect all participant logos for inclusion on all marketing materials.
8. A script for rotating library announcements on the library loudspeaker/intercom announcing the book display, National Library Week, and Disability Awareness Month.
9. A budget for print posters, refreshments, and any decorations for book display. Partnerships can be very helpful in curbing costs and forming reciprocal agreements for future programs.

Cautions

Place some books on backup in the event books are checked out from the book display. Visiting the display on a daily basis will allow you to shift books around to fill empty spaces or replace books that were on backup to fill significantly larger empty spaces. Also, before you purchase any banners or Braille labels, make sure not to put any dates on the products so they can be reused every year. This will save time in redesigning graphics and money in purchasing these materials.

Check Google Doodles or even Chase's Calendar of Events to see what events or honorary months occur during National Library Week. I was previously not aware National Library Week coincided with Disability Awareness Month. Recognizing multiple honorary months, celebrations, or "on this day in history" events can lead to further partnerships and the formation of ideas that will connect to the library and the diverse resources.

If you don't have outreach ideas, walk around your campus, community, local, or distant areas. It was incredible how I had the problem of time and an idea to have Braille museum labels in the book display all become something successful just by seeing the ad for the 3D printer from the student Engineering Club. Had I not gone exploring that day, the idea of Braille museum labels for the book display would have remained an idea and this chapter would not have been written. The student from the Engineering Club also explored further ideas about using the 3D printer for creating accessible signage. If there are other learning curves that came out of this, it is that 3D printers take a while to warm up, are loud, and your first attempt does not always come out perfectly centered.

Assessment

If providing only a book display, quantitative data can be captured to see how many books are checked out. You can check books off the inventory list for checkout, or if you have a cataloger, you can ask that department if they could automate the process in your integrated library system to create a list of books you have on display and automatically have a list generated that shows the number of checkouts.

Reflection

The book display was an overall success and led to additional events supporting both National Library Week and Disability Awareness Month. I was very impressed by the students on the Access and disABILITY Alliance Committee and their unparalleled enthusiasm to support this Committee and efforts to make the events on the schedule a huge success.

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Chapter 18

Creating an Inclusive and Empowered Graduate and Professional Student Community Through the Library

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Introduction

Many academic libraries have recognized the need for outreach as part of strategic planning and are engaged directly with an increasingly diverse community of users. However, a holistic or universal definition of outreach appears elusive. Often born out of traditional public relations and marketing efforts, outreach has progressively become more specialized, directed toward unique and richly diverse communities that, in turn, require more focused and specific access to collections and services. The rising number of graduate student support services centers and units on the academic campus, whose populations range from armed service veterans to international students, has pointed to new opportunities and roles for the library. Increasingly, academic libraries are positioned at the intersection of the academic classroom and the co-curricular lives of graduate and professional students.

Libraries are at a crossroads. They must not only maintain awareness and acknowledgment of these specialized communities of users but also become both advocates and partners with diverse groups in and out of the classroom. This chapter presents an exploration of the changing physical nature of the academic library, which has warranted an increased need for outreach, as well as how new partnerships and initiatives are effectively re-branding library identities and informing direct engagement efforts with our user communities.

The authors will provide examples of localized outreach and engagement efforts directed toward diverse graduate and professional student populations currently underway at their institution (and nationally) to help identify key roles and new opportunities for library outreach to graduate students.

Through an examination of advocacy and partnership efforts and an ongoing discussion of the changing dynamic of the twenty-first-century library (physical and virtual), the discussion will work toward defining the concept of library outreach at the crossroads—in and out of the classroom. Further discussions of awareness efforts, advocacy programming, and how the twenty-first-century academic library is perceived by diverse graduate student communities will aid in moving beyond a "we know it when we see it" understanding of library outreach. We need to work toward a bi-literal understanding of direct engagement—learning more about our graduate student users while they learn more about us—and we plan to explain how to achieve this goal.

Description of Institution

Indiana University Bloomington's (IUB) libraries strive to advance the missions of the University at large. IUB is a public research university with an enrollment of more than 40,000 students and firmly committed to service learning and civic engagement. It is evidenced not only by the university mission statement but also throughout countless initiatives and endeavors made by past presidents in a wide array of situations and contexts, perhaps most notably by past president Herman B Wells, but in a strikingly similar vein by current president Michael McRobbie. IUB is part of Campus Compact, a national coalition of more than 950 college and university presidents committed to service learning ideals and implementation. In this chapter, we explore how the library used service learning to advance the greater mission and student engagement with the library.

Outreach/Marketing Problem Addressed

The IUB libraries were compelled by the university missions to conduct specific outreach initiatives to graduate students. Over the course of the past ten years, IUB has reported record enrollment levels of international students. The IUB campus alone enrolled almost 6,000 international students, an increase of almost 5% from the previous year, and a system-wide increase of 70% since 2005. In line with the IU International Strategic Plan, this represents the university's commitment to assuring that IU students and faculty and Indiana citizens and business will have the opportunity to play a decisive role in the global community. In fact, the Institute for International Education ranked IUB eleventh in international student enrollment as part of its Open Doors report on more than 1,200 universities in the US. IU is currently actively recruiting in 25 countries to increase the overall diversity of international students. Further, the new School of Global and International Studies will help cement and anchor this accelerated emphasis on teaching global perspective to students. These initiatives have created new opportunities for the library to engage international graduate students with the library.

Another way the library has reached out to graduate students is through collaboration with LGBTQ+ entities on campus. IUB has a Campus Pride Index five-star rating (out of five), which is an overall indicator of institutional commitment to LGBTQ+-inclusive policy, program, and practice. Indiana University establishes itself as an LGBTQ+-friendly campus by including the phrases sexual orientation, gender identity, and gender identity or expression in its primary non-discrimination statement and Equal Employment Opportunity policy, and including sexual orientation and gender identity or expression in public written statements about diversity and multiculturalism. It also includes LGBTQ+ issues, concerns, and representation in its grievance procedures, housing guidelines, admission application materials, and alumnae materials and publications.

How We Did It

Service Learning

Service learning pedagogy is an important and growing trend in higher education and presents librarians with the unique opportunity to not simply provide a mode of outreach but to become deeply involved at their institutions. Service learning enjoins what students learn in the classroom with real-world problem-solving, giving students direct experience with issues and concepts addressed in the curriculum and with actual situations in which analysis and problem-solving occur in the community.

We now know that the majority of graduate students coming to campus are more civically engaged than their predecessors, and service learning students and are typically more motivated and demonstrate a need to reflect and think critically and have an outlet for applying subject concepts learned in the classroom to the community-at-large. In short, by collaborating with faculty and service learning centers, librarians can strengthen their ties to the curriculum as well as their partnerships with faculty.

The library works alongside the University's Division of Student Affairs, Student Life and Learning, and the Center for Innovative Teaching and Learning to further the service learning mission. Graduate courses that employ service learning are far-reaching across disciplines. IUB librarians have been involved in Books and Beyond, a collaborative service-learning project that connects library and information science (LIS) graduate students with three unique groups of students from around the world—The Global Village Living-Learning Center at Indiana University (Bloomington, IN, U.S.A.), the Project School and Harmony School (Bloomington, IN, U.S.A.), and the Kabwende Primary School (Kinigi, Rwanda).

Librarians and LIS graduate students serve on the project advisory board as well as serving as mentors for project teams—specifically, the cultural, curricular, and leadership teams. Teaching and Learning librarians and LIS graduate students mentor student leaders on lesson planning, curricula development, engaging with students and peers, committee/group work, among many other areas.

Librarians also engage in e-service learning, which attempts to blend a desire for civic engagement with both the strengths (access) and pitfalls (direct student engagement) of online learning. Online learning is often perceived as having a lack of engagement and interaction that a traditional, in-person course could afford. Incorporating service learning into this environment would help mitigate this shortfall at a very base level but instead creates an educational symbiosis, merging course content, student engagement, and civic education within a virtual environment.

International Students

International students are one of the largest user communities for the libraries. Jackson and Sullivan (2011) point to the rise in international students on university campuses in the United States, bringing with them a unique set of skills and insight, while acknowledging:

> Libraries play a critical role in connecting these foreign students not only to our universities and colleges, but also to the information literacy skills they will need to succeed. Many students have not previously had librarians available to assist with their research. They are often unaware of library resources and services, and unfamiliar with academic jargon and Western library systems. It is

> therefore critical that we clarify the role that librarians can play in their educational careers. (p. vii)

At IUB, outreach and engagement efforts with the international graduate student community have taken many forms and have proved quite successful. While some early initiatives proved too time- and staff-intensive to maintain, such as multilingual audio tours of the central library, others have grown over time and have proven both sustainable and effective.

During the academic school year, librarians regularly schedule and host workshops specifically for international graduate students in the library. Libraries partner not only with the Office of International Services but with many other campus units that provide outreach to international students. One workshop called *Strategies for Preparing International Students for Job Interviews in the U.S.* was tailored for international graduate students and focused on techniques for job interviews, what employers look for when interviewing applicants, and how to make a good impression. In addition to mock interviews, participants had a chance to ask questions and learn from the experts.

Workshops with partners included:

- Making Sense of the U.S. Classroom (Counseling and Psychological Services)
- Managing Time Efficiently and Avoiding Procrastination (Communication and Culture Department)
- Defensive Driving: Tips for Safe Winter Driving (IU Police Department)
- Speaking Up, Out… and In: Getting Comfortable in Class (Communication and Culture Department)

The library held many other workshops to engage international students, such as:

- Decoding the Code of Student Rights, Responsibility, and Conduct—What You Need to Know
- Writing Workshop for International Students
- Managing Academic Stress
- Cultural Transition/Adaptation & Transition
- Tips for Successful Public Speaking In English. One workshop, Speaking One's Piece: Developing Personal Aptitudes in Public Speaking
- What is Critical Thinking in the American Academic Context
- Exploration of Co-Curricular Education and Value of Out of Classroom Learning Experiences
- Safe Driving in Snow and Ice
- What You Need to Know About Finding an Internship
- Teamwork and Group Assignments
- Conquer Procrastination

Another outreach program is The International Chef Series which is hosted by the Indiana Memorial Union Dining Services. This series features an award-winning chef preparing an authentic dish from one of the many countries represented within the IU international student population.

Dating can be an exciting part of the college experience. However, the nature of dating relationships might be different and sometimes confusing when you're an international student who comes to the US from another culture. During the Do You Have a Date? Myths and Facts about the Cultural Differences in Dating workshop, all participants are welcomed to have an open discussion about the cultural differences in dating based their observations and experiences. It also highlighted the importance of giving and receiving consent in sexual practices and coach students to become informed partners with regard to the cultural nuances.

Library outreach efforts to cultural centers with graduate student populations are not limited to the campus but extend to the greater community. The libraries work with the Asian Culture Center, First Nationals Educational and Cultural Center, Helene G. Simon Hillel Center, Islamic Center, Latino Cultural Center (La Casa), Neal-Marshall Black Culture Center, Tibetan Mongolian Buddhist Cultural Center, and many others. Outreach and engagement efforts with these centers include hosting graduate student information resource fairs in the library lobby, attending outreach and cultural events held on campus, in the community, or at the representative cultural centers (often hosting information tables), or simply partnering in the process by either offering support in name or financially when possible.

One aspect of the IUB Libraries' outreach efforts to international graduate students that has perhaps had the highest impact has centered on New International Student Orientation. Librarians have been centrally involved in the planning and implementation of new directions in new graduate student orientation—serving on a campus-level advisory board that was established to reimagine the summer orientation as well as enjoin it with the domestic new student orientation in ways not previously done. A byproduct of these efforts has seen increased use of library space for orientation events, such as informational resource fairs for new international graduate students as well as traditional Welcome Week events that include late-night programming for new students. The libraries are also involved in the development of pre-arrival resources for new international graduate students, providing opportunities for distributing information about library resources and services to both incoming and prospective international students before they arrive on campus.

LGBTQ+ Students

The IUB Libraries strive to acknowledge the diversity and strengths of its graduate student patron base while being inclusive and mindful of each populations' unique needs. Part of the Office of Diversity, Equity, and Multicultural Affairs, the LGBTQ+ Culture Center works with the other cultural centers and campus offices to create a positive and welcoming environment for all students.

An integral connection between the LGBTQ+ Culture Center and the IUB Libraries was the establishment of the LGBTQ+ Library which contains materials pertaining to asexual, bisexual, gay, intersex, lesbian, transgender, and queer issues. The library's resources include books, videos, CDs, and periodicals for both research and entertainment. It provides lending services to not simply the campus but the entire community. Anyone can become a patron of the LGBTQ+ Library with proper identification.

To be sure, college and university campuses have, over time, improved for lesbian, gay, bisexual, transgender, intersex, and queer/questioning (LGBTIQ) students. K. L. Clarke (2011) points to the need for "strong, current LGBTIQ collections in academic libraries [as] one way colleges and universities can employ to improve the campus climate…. A strong academic library, with rich collections, supportive and helpful staff, and useful services, can help make a more inclusive campus for LGBTIQ students" (p. 81).

In addition to being responsive and inclusive through the libraries' collection development and programming efforts, the LGBTQ+ Library has provided a valuable opportunity to engage with the campus and greater LGBTIQ community. An LGBTQ+ Library Advisory Committee was established over five years ago to provide support and insight for the daily operation of the library and maintenance of its collections. Each academic year, the LGBTQ+ Culture Center actively recruits and hires graduate student library coordinators in internship positions. These coordinators facilitate much of the daily operation of the library, from purchasing materials for the collection to cataloging, staffing, and providing access to the community. The advisory board meets regularly throughout the school year to provide guidance on these functions as well as outreach and engagement opportunities. The board comprises librarians and staff from all aspects of the library system (reference, teaching and learning, archives, special collections, and branch and cultural center libraries) as well as graduate students.

Perhaps the following reflection on time spent over the course of the past year by one of the graduate student intern coordinators best expresses the value that library outreach efforts have served the greater community:

> Despite juggling multiple other jobs …I have found my position as the LGBTQ+ Library Coordinator to be the most rewarding. Most library positions are eager to train you for single tasks (i.e. [*sic*], cataloging, reference, etc.), but [LGBTQ+ Culture Center staff members] are constantly encouraging me to tackle a variety of projects that extend beyond my initial expectations. I have had tremendous support in developing the collections by researching underrepresented subjects, familiarizing myself with the gender studies discourse (and its intersections), planning outreach projects (initiating a possible student organization, creating displays and advertisements, and developing a stronger online presence, among many others), administering an evaluation survey, and

> so much more. I am especially excited to begin developing a zine collection, which will hopefully be used in conjunction with student interactions. It is fulfilling to know that what I do at the office supports students academically as well as personally. In my youth, I found myself in a position similar to that of some of our patrons, scrambling to find resources in my most desperate times. Working at the office gives me a great sense of pride because I know I am helping to provide a service that many members of our community need. And it goes without saying, but I feel at home at the [LGBTQ+ Culture Center]. I have learned, above all my expected duties as a library coordinator, that a well cultivated space can provide an invaluable sense of comfort and safety. (IU LGBT+ Culture Center, 2015, p. 7).

The LGBTQ+ Library graduate student library coordinators have created many resource guides, frequently with the assistance of the librarian for gender studies and in consultation with the advisory board for selected topics that are frequently requested. Guides are downloadable or accessible via the library's web page. Teaching faculty and course instructors may also request that a custom resource guide for specific courses be made by the library coordinator. Research and resource guide topics have included asexuality, faith and same-sex attraction, intersex, lesbian resources, queer populations, history, and important figures, transgender resources, and zines.

The library has collected resources in an array of print and non-print formats, including books, DVDs, CDs, periodicals, and zines. The library advisory board has proved instrumental in providing guidance for collection development and circulation policies and procedures over the past several years. Currently, the library's catalog is not integrated with the IUB Libraries general catalog. It is hoped that this may be a viable option in future; however, at present, after experimenting with a variety of options, patrons may browse the catalog via LibraryThing. The collection includes almost 3,000 items across multiple formats. The library coordinators also provide an assortment of outreach programming throughout the academic year, from open houses to film screenings, lecture series, craft nights, and more. The LGBTQ+ Library, along with the advisory board, has proved integral to connecting the IUB Libraries with the LGBTIQ graduate student community.

Reflection

Ultimately, outreach is part of the much larger process of connecting the patron to the library. At Indiana University Bloomington, librarians have actively sought creative ways to connect to graduate students, aligning the work they do with the campus mission of creating intellectually curious and civically minded global citizens. The outreach and engagement (two terms that are so intertwined as to be difficult to separate in concept) approaches presented in this chapter represent but a small sampling of the ways in which academic libraries align themselves with the campus mission. It is rewarding when those efforts are reflected, however indirectly, by campus and community partners and serve to reinforce all of the difficult but necessary work that continues on a daily basis. Outreach efforts for academic libraries must not be done without proper context—understanding the needs of a diverse graduate student patron base while staying aligned with the overall mission of the campus and community at large is imperative for successful outreach and continued viability.

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Chapter 19

Copyright for Creators:

Bridging Law and Practice

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Introduction

Everyone is a publisher, a maker, or a creator in the digital age, and understanding copyright is a foundational skill. Artists, designers, and arts scholars need acute awareness of the legal landscape and fair use. To help meet this need, Virginia Commonwealth University (VCU) Libraries, in concert with the VCU School of the Arts, created a series of programs on the nuances of copyright for artists, designers, and art scholars.

Description of Institution

Located in the heart of Richmond, VCU is an urban public research university with an enrollment of more than 31,000 students. Its top-tier School of the Arts has an enrollment of just under 3,000 students in sixteen programs, including art scholarship, education, design, performance, and studio practice. VCU's James

Branch Cabell Library meets the research needs of these students with resources and specialist librarians.

Outreach/Marketing Problem Addressed

At VCU Libraries, the Arts Research Librarian is the liaison to the School of the Arts, tasked with providing course-integrated instruction, one-on-one consultations, and programming. The Scholarly Outreach Communications Librarian provides guidance and information on processes by which research and scholarly works are created, evaluated, and disseminated, including topics like copyright, fair use, open access, and research impact. In our work with arts students and faculty, we identified a need for education around the unique set of copyright needs and issues they faced, addressing their work as members of an academic community as well as working artists outside of the academy.

From the Arts Research Librarian's Perspective

When I discussed topics like image citation and fair use in library orientation, copyright information was novel. Students did not seem to consider their rights as generators of creative content and their responsibilities when consuming or appropriating the work of others, the implication being that faculty did not prioritize teaching students to navigate these issues. In addition, faculty requests or comments about using materials for their own instruction and research suggested they were themselves unclear on copyright issues. The ease with which the internet makes it possible to use images, video, and more gives students and faculty the illusion that there is freedom to do so. However, the ease of publishing material to the internet can also erase much of the fair use coverage provided by being in an educational context. I was also concerned that students would develop habits around use and reuse of copyrighted content as student artists and scholars that would not translate into their professional lives.

From the Scholarly Communications Outreach Librarian's Perspective

In speaking to faculty about copyright issues in their teaching and scholarship, I found that faculty working in creative disciplines had unique concerns that were not faced by faculty in other academic disciplines. For example, arts faculty often had concerns, both for themselves and their students, about incorporating existing copyrighted works into new works and protecting their rights as copyright holders. These answers required more education around topics like fair use, copyright registration, and licensing. I also found that faculty and students faced more complicated permissions processes for using art images and other media, given the multiple layers of rights in creative works.

Both Librarians' Perspectives

We decided to address the complex subject of copyright for an arts-focused audience with the Copyright for Creators series. The target audience for this outreach initiative was graduate and undergraduate students and faculty in arts disciplines, as well as creators throughout the university community such as web designers and communicators. Richmond is also home to a vibrant art scene fed by the high numbers of School of the Arts alumni who choose to stay and work in the city. Like most VCU Libraries events, Copyright for Creators was free and open to the public, and the topics covered by the series were relevant to this large creative community both on campus and off.

How We Did It

Once we decided to hold the copyright series, our next step was to establish a partnership with School of the Arts. We worked with the School of the Arts Dean's office to co-sponsor a series of events designed to help prepare students for their life after college. The series was integrated into Catapult (https://arts.vcu.edu/studentinfo/category/catapult/).

Next, we identified and contacted content experts, both legal and artist-scholars, to bridge the gap between law and practice. We were fortunate that our University Counsel had extensive experience with intellectual property law and had advised artists in different fields in the course of her practice. We also identified artists and art scholars from the School of the Arts faculty to provide some real-world context to the issues discussed. Their participation enriched the sessions and encouraged attendance among their students.

We decided to use a modular approach and broke the content into three distinct sessions. The basic session format provided time for the legal expert to present copyright information (45 minutes), time for a faculty guest to share their expertise (15 minutes), and time for Q&A with the audience (15 minutes). During the second year we held this series, we invited different faculty guests for variety.

Copyright 1.0: Overview of Copyright

Copyright 1.0 covered copyright basics with a heavy focus on the concept of fair use. The presenter cited fair use case law from art and other creative fields and explained legal outcomes and implications. The cases covered the concept of transformative fair use and included examples of appropriation, parody, and remix of creative works. Since there was so much content to cover and it was applicable across disciplines, we opted not to have faculty guests for the 1.0 sessions.

Copyright 2.0: Web, Arts, and Multimedia Issues

Copyright 2.0 addressed reuse of images and other media, including music and video. The presenter highlighted the differences between what is allowable in an educational environment versus what is allowable on the open web. She also helped the audience understand contractual issues that can arise when using content from websites with terms and conditions that can restrict use of images or other media. Faculty guests were a video artist who uses appropriated material for social commentary and a documentary filmmaker and photographer.

Copyright 3.0: Scholarly Communications

Copyright 3.0 addressed issues faced by art scholars. The presenter focused on reuse of images in scholarly publications, including the complex layers of rights in artworks and the permissions process. She also covered publishing agreements and author rights. Our 3.0 faculty guests—art historians—outlined their experiences obtaining image rights and permissions for books they have had published.

While conceptualizing the content of the program, we simultaneously planned event logistics and public relations tactics. VCU Libraries has a professional public relations and event planning office to support faculty initiatives like Copyright for Creators. This internal, virtual agency frees librarians to focus on the program's creation and content. Whether your library has this level of staff support or if you are in a do-it-yourself office, the processes and tactical steps are similar.

From the Director of Communications and Public Relations' Perspective

Talk before you act. The PR office is an integral part of the discussion and should be brought in from the start of the planning rather than at the end of an assembly-line-style process. This office, or other staff, can offer insight and guidance about a variety of practical factors and focus your ideas and scale and organize your event for the greatest chance of success. For instance, our events office, which manages close to 200 events each academic year, strongly advises that 90 minutes is a maximum time for a program. It also can offer firm time-tested guidance on matters such as the best setup for your session or how time or day and conflicting events can affect turnout.

Think about the intended audience clearly. The tactics and tools used to promote an event will vary widely. Determine the scale, tone, and budget for the sessions. The speaker you choose for a formal lecture may be different from the one for an informal discussion or panel presentation. Book a suitable venue. Copyright for Creators held sessions both in the School of the Arts interdisciplinary collaboration space, The Depot, and in the library's Lecture Hall.

Set up a registration system. This gives you control over the budget and setup. Registering attendees also provides a way to communicate with them about the event. This was particularly important since ours was a three-part series that depended upon repeat attendees. We also asked for some basic info to glean who was interested and why. We used the Springshare product LibCal for registration, which was an efficient and streamlined way for us to manage our event. Registrants automatically received a confirmation email upon registering, a reminder a day before the event, and a feedback survey an hour after the event ended.

Plan food—or not. We had a budget to offer a "lunch and learn" format. Other formats, such as a bring-your-own coffee for conversation for a breakfast program, might work equally well. Test and check the technology in the room. Gather presentations in advance and load them on the hard drive or the cloud. This is particularly important for media-rich talks. Recruit volunteers or colleagues to staff a check-in table and welcome attendees, run microphones during the Q&A period, and assist in other ways. This frees the main hosts to tend to their guest speakers and handle introductions and other podium duties.

As with all of these projects, the PR director helped to craft a public relations plan. The Copyright for Creators plan, compared to other communications work, was simple and focused on outreach to targeted audiences, mostly but not exclusively in the School of the Arts. A visual identity/graphic was created, merging da Vinci's Mona Lisa with the copyright symbol. This simple, iconic visual appeared on all materials, which included

- a web page as part of VCU Libraries standardized events outreach effort;
- rack cards—3.75 by 8.5-inch, two-sided brochure printed on card stock—distributed at faculty orientation, pop-up libraries, in School of Arts buildings, open houses and orientations, and library service points promoted the three-part series;
- e-vites (built in Mail Chimp using a guest list of probable and then actual attendees);
- e-newsletters sent to School of the Arts and Humanities faculty; and
- posters (24×36-inch) were displayed in library buildings and in some arts buildings; 11×17-inch posters were distributed to faculty offices in

School of the Arts and to other individuals and departments such as the Brandcenter, and Mass Communications.

Additional materials created to support the project included

- copyright for Creators online guide with relevant resources (http://guides.library.vcu.edu/copyright-for-creators);
- mass emails on campus; and
- social media postings.

After each session in the series, a brief online survey invited feedback to gauge effectiveness and inform future sessions. We used the Springshare product, LibWizard, which integrated seamlessly with our registration tool LibCal. We also added the legal expert's presentation slides to Copyright for Creators online guide, sent an invitation for future sessions to attendees, and sent thank-you notes to our speakers.

Cautions

Consider contacting your university's legal team or office of counsel to see if an intellectual property expert would be willing to partner with you or recommend someone else. Find someone who can strike a balance that will encourage responsible copyright behavior and support academic and creative freedoms. Having our university counsel was a great benefit. Her position allowed her to speak with authority on the university's policies around copyright as well as articulate the university's support for fair use.

Be clear with speakers about what you need from them and how long they are to speak. We provided a list of specific topics that we wanted our legal expert to cover and explained the specific perspectives we wanted guest speakers to provide. Less is more, and if you tell someone to talk for 10 minutes, they will generally talk for 15 or more.

The session moderator should be prepared with questions to ask the audience during Q&A, in case they don't offer any. Questions can also be solicited in advance via email or social media. However, our attempts to crowdsource questions prior to the events from School of the Arts students and faculty were unsuccessful.

Decide if you will record sessions and how you will share session content. We decided not to record the sessions on advice of our legal expert so that we could provide a candid environment for the presenters and the audience to speak about legal issues. Although we did not record the sessions, we did create a research guide to share the legal expert's slides and other helpful resources. Unfortunately (and ironically), it would have been difficult to share slides from our artist-scholars because of the amount of copyrighted works within them that would not necessarily have a strong case for fair use (for example, art images that were displayed as the speaker explained the permissions process they went through to use the images in their scholarship). In order to maximize the impact of the workshops, it may be helpful to translate any presentation slides into a more easily readable format and to find a way to share out the experiences of our artist-scholars (for example, writing them up as case studies).

Do not try to fit too much into any one session. We tried lengthening the sessions with a hands-on activity based on the concepts covered in the session, but most attendees did not stay for the extra half hour. Based on feedback received from the follow-up survey, it seems that inviting attendees to future, more focused sessions with hands-on components could be more effective than increasing the length of this event beyond an hour and a half.

Assessment

We repeated the series for a second year due to our success with the first year. For both years, we gathered information about attendees' status and department during registration. We found that there was interest not only from faculty and students in the School of the Arts, but also from those involved in creating art or media throughout the university, including faculty and staff in communications, University Relations, and web design. Many attendees were alumni and artists from the community. However, the second year attracted an even more diverse group of attendees from divisions outside of the School of the Arts.

Survey results were consistent across both years. Based on the feedback we received, attendees found the series content highly useful. Comments revealed this was largely due to the legal expert's interpretation of specific, relevant case law combined with the real-world perspectives and concrete examples from faculty experts. This combination helped attendees understand best practices in their disciplines and provided them with a framework to analyze copyright issues in their own work. The topics that attendees were most interested in learning more about in future workshops included

- discipline-specific issues or media-specific issues (for example, reusing video for filmmakers);
- protecting copyrights, including copyright registration and defending/litigating against infringement;
- contractual or work-for-hire issues when hiring independent contractors or working on a freelance basis;
- navigating and managing the permissions process; and
- finding images or other works that are free of some or all copyright restrictions.

Conclusion

If you would like to view workshop info and more, please view our Copyright for Creators LibGuide at guides.library.vcu.edu/copyright-for-creators. Our plans for the future years include holding more focused workshops with hands-on components that cover topics attendees wanted to learn more about. Now that we have built a partnership among our library divisions and the School of the Arts, we would like to escalate our efforts and hold a day-long series of events with a guest speaker from outside of the university who is both an artist and lawyer or has expertise in both areas. The day could include workshops, public lectures, and time spent with students in the classroom. We are also interested in building partnerships with community arts organizations for future events.

Chapter 20

Active Learning in Special Collections:

A Student-Curated Physical Exhibit Project

Lindsay Schettler

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Introduction

The De Paul Library at University of Saint Mary (USM) began a physical and virtual transformation of their strategic vision, mission, and goals. Part of this mission was the hiring of a brand new special collections librarian in 2015. The new position was especially significant as there had not been a library professional solely focused on this area in over twenty years. Previously, the collections had been appropriately secured, preserved to the necessary degree, but only accessed for a handful of special events each year. I was hired as the special collections librarian, bringing a specialty in preservation, collection care and management, and preventive conservation, among various other skills. After stabilizing the collections and understanding the intellectual content and what material we had, I was able to create collaborative campus projects designed to allow the USM community to actively participate in this exciting library transformation.

We started digitizing special collections material in 2015 by participating in the Consortium on Digital Resources for Teaching and Research, sponsored by the Council of Independent Colleges (CIC). This allowed us to bring a focus on outreach initiatives and bring the collections to the classroom in digital formats. Digitization helped shift the stagnant identity of special collections from being unfamiliar intellectual property to a dynamic research and teaching tool and a primary source resource on campus. Additionally, these outreach efforts helped launch several large class projects with an emphasis on active learning pedagogy in partnership with special collections. We really wanted to build relationships with faculty and students by not only offering instruction but also new ways to utilize the amazing resources we have on campus.

This led to the development of a student-curated exhibit project. A hands-on, guided assignment, the project teaches students the lifecycle of curating and developing physical exhibits. The projects can be simple and one class period long or be designed for three weeks or more, such as we did with the exhibit project. The approach allowed students to explore and discover by handling the special collections materials, developing a theme and narrative, seeing exhibit development, including design and installation, and, finally, engaging with an audience through student-led tours.

The students worked collaboratively by choosing a theme together and individually researched an item that would be part of the exhibit. Once the item was chosen, facsimiles were created by the staff, printed, and given back to the students to cut, mount, and organize within the display cases according to the narrative flow. The students were also given written assignments where they reflected on the project and wrote a short report about their object. LibGuides and Google Docs served as the communication center for project information and collaborative work among the students and the librarian.

Description of Institution

USM is a Catholic liberal arts institution charged by its founders, the Sisters of Charity of Leavenworth, to "understand the past, to confront and shape the future, and to be called to justice." USM offers thirty undergraduate programs, eight graduate programs, and one area of doctoral study to its 1,600 students. De Paul Library serves students on-site in Leavenworth and Overland Park, Kansas and provides virtual services to distance learning students.

The De Paul Library operates with only three full-time librarians and several part-time and students positions. Special collections includes two major collections of local, national, and international importance to the humanities. The Sir John and Mary Craig Scripture Collection holds more than 2,000 bound volumes from the 13^{th} 18^{th} to eighteenth centuries. These volumes and manuscripts provide a history of books and printing as a craft and industry in Central and Western Europe. The Bernard H. Hall Abraham Lincoln Collection contains more than 10,000 items and memorabilia. Seven original documents signed by Abraham Lincoln are the highlights of this collection, including an original copy of the 13th Amendment.

Outreach/Marketing Problem Addressed

We are building our outreach and marketing programs for De Paul Library Special Collections from the ground up. Partnering with faculty, we design projects that allow the student to intellectually and creatively grow. Further,we engage with the campus community to help shape our library's identity. With limited funding and staff to take on large marketing and outreach initiatives, incorporating these efforts into every project we do helps us maintain and enhance our image. Since we are a small library, our marketing and outreach plan is cohesive. While most institutions have the staffing, funding, and need to separate special collections from the main library marketing and outreach program, the impact we can make by integrating special collections into the general library outreach programs and vice versa has become the key to success.

The exhibit project allows us to showcase student work in the high-traffic and social gathering areas to reach students, faculty, staff, and the general public. We sent invitations to all faculty and staff to ensure attendance when the students led tours displaying their digitized exhibit projects. We also chose a day when the library would have popular events scheduled, providing high volumes of traffic that would walk past the exhibit and possibly stop to view. This gave me a chance to chat with other faculty members about possible partnerships as well as discuss the wide variety of opportunities for students through service learning projects, class projects, and accessibility to our resources.

How I Did It

Resources

- Faculty member and students.
- Class time.
- A collection of materials.
- Handling instructions and training tools on YouTube.
- Tables and seating.
- Digitization equipment (e.g., a scanner or digital camera).
- Colored printer for facsimiles.
- Display space and/or cases.
- Pencils.
- Scissors.
- Spray adhesive or double-sided tape.
- Foam board.
- Cutting mats.
- Exacto or Ofla knives.

- Mounting support and props.
- Polyethylene or pure polyester film.
- Corrugated board scraps.
- The book *Exhibits in Archives and Special Collections Libraries* by Lacher-Feldman.

Directions

These instructions are designed around a three-week course, twice a week for 1.5 hours per class. There is a total of six sessions and the tour date. Please feel free to adjust the timeframe to your needs.

Step one. Discuss possible exhibit ideas with faculty members who are interested in using special collections (or any collection) as part of their class. Once an overarching theme has been decided between the professor and librarian, you can curate how and what the students can physically handle when exploring the collection.

> **Preservation tip.** I set up a table with several document cases filled with different media and formats of material that were stable and fit our digitization equipment's format standards. This helped streamline the digitizing process and included several items that were already digitized and ready to be printed for display purposes. It also kept high-risk material out of the hands of non-professionals.

Step two. Once teams are created, they can set goals and objectives as well as create to-do and supply lists. These lists will keep a collaborative project organized so that everyone involved will have a clear understanding of their role throughout the project. The team may look like: a librarian and/or curator, instructor/professor, marketing assistant, and digitization technician. Depending on the size of your department and size of the exhibit, you may bring in volunteers, interns, technicians, staff, etc. I worked with the professor, my graduate assistant who digitized and printed the material, and the marketing department to create a flyer and email to send out about the tour at the end of the project.

Step three. Compile the tools and supplies you will need and purchase any additional items needed (see resources above). The class will meet in special collections or in a room dedicated to the class project. The first half of the project will explore and research an item from special collections and then shift to designing and building the exhibit with the facsimile. You can provide a reading room or research space where there will be security measures in place and then choose a different workspace where cutting and gluing can happen without compromising the collections or reading room furniture. We chose to use folding tables in a large, open space for research and using adhesive sprays, along with a processing station in special collections for cutting.

Preservation tip. I would recommend double-sided tape over the adhesive sprays, especially if the exhibit display case is not in a climate-controlled space, due to the paper curling because of fluctuating humidity.

Step four. Create a packet with additional information about exhibit cycles, labels, display techniques, and pictures of exhibits using similar items. This can be in digital form as well. We used several excerpts from the book, *Exhibits in Archives and Special Collections Libraries* by Lacher-Feldman (2013). The book provides a variety of label templates and an exhibit cycle diagram that identifies all the main development steps taken to curate an exhibit. It was useful in providing a broad and simplified example of how an exhibit cycle works from start to finish. This was an efficient way to introduce such a large process and break it down to fit their project while providing a sense of purpose to what they were doing.

Step five. Build a digital station on the platform your institution uses for project information and updates as a place to collaborate; it also serves as a communication center between the librarian and class. We used LibGuides and linked to Google Drive for the students to add information about their object. Please see USM LibGuide for Historical Methods Course and Exhibit Description Assignment at http://stmary.libguides.com/HI201.

Step six. The first session is an introductory class that explains the project and timeline that you have created. Training for handling the material and special collection rules will be provided and the brainstorming process for the exhibit theme will take place. The faculty member I worked with had the students read a book relating to the collection they would be using to help identify and build a theme. Since the class period is short, I staggered the instructions for each step in the exhibit project cycle throughout the three weeks. This kept the workload minimal and information easier for the students to process.

Step seven. Every session starts with how to handle archival material to ensure items taken from their housing units are put back safely. The organization system includes two slips of paper per item with space for the item number, type of item, and student's name. One slip was placed visibly as a holder in the item's house and the other slip was kept with the item. This helped keep track of items being used, taught students to be aware of their actions, and played a huge role in risk management.

Step eight. The next two sessions explore the collection with students choosing a box or folder and picking an item to research. This leaves time for questions and gives the students a chance to explore the materials. The second session will determine the exhibit theme. Once the theme is chosen, marketing designs for the exhibit can begin, including posters, email, blog posts, social media, and flyers, such as our "Tips for the Stalled" news flyer posted in bathroom stalls.

Step nine. Students leave the third session with a chosen item that can be digitized and printed before the fourth session. A station is provided where they can leave their item safely and return to it in the following class period. Having a deadline on choosing an item will help keep the project moving and allow the librarian to identify the items on the cart as only chosen items to keep the digitization process moving.

Step ten. Sessions four and five concentrate on the design and installation of the exhibit itself. Students will choose from a list of label templates and design their label, submit the label to the librarian who performs a quality check (i.e., uniform font and font size), and then prints the labels for the students to cut and mount. Students added their label information to a Google spreadsheet in the class LibGuide (please see Research Searching Practice LibGuide Tab—Exhibit Item Label Information Sheet at http://stmary.libguides.com/HI201). The students cut foam board, adhere their facsimile and label to foam board, and choose a mount for their item.

Once all the items are mounted, the students will start to lay out their exhibit before installment (please see Figure 20.1). We measured the display case and taped off those measurements on a folding table for the students to start building their story. Once they all agreed on the layout, they installed the exhibit. Depending on the type of display case the project will go in, it is always wise to give the students enough time to install everything during the same session and leave room to shift things around to create a balanced, well-articulated, and cohesive presentation.

Figure 20.1. An example of the exhibit layout before installation.

Preservation tip. If you do not have premade mounts to prop up two-dimensional items, you can make them by using foam board, adhesive, and/or polyethylene or pure polyester film, or corrugated board scraps. This could also be an additional step for the students to partake in, and then you have mounts to use for exhibits in the future!

Step eleven. Session six will wrap up any loose ends and can be used to prepare students for tours. If the class is large, divide the students into groups and assign each student a section from the narrative to speak about during the tour.

Step twelve. We had the exhibit opening span over three hours, providing each group time to lead tours to the public. We also displayed images of the students working on the project throughout the three weeks on a flat screen next to the display case and printed a large banner to display above the display case with department logos and the title of the exhibit that the students cohesively created.

Step thirteen. The professor will assign a written reflection piece and send out a brief survey to evaluate the project. Keep the exhibit on display for an extended period of time so it can be viewed by the university community. It can be a great marketing tool for faculty partnerships, advance funding opportunities, and show the impact special collections projects have on student learning. Please see Figure 20.2 for an example of the exhibit.

Figure 20.2. Examples of the final exhibit.

Cautions

There will always be various levels of student participation. Be ambitious but organized and have collection material ready for student discovery and extra handling materials nearby. Be conscious of time and work balance. Know that the first time trying this project will be the most time-consuming but creating documentation will help for the second round. Leave the need for perfection and high standards for aesthetics at the door for this project. The focus is on students becoming more comfortable with special collections and/or library and developing skills for researching primary source material. It also teaches students how to utilize these skills in an innovative way, build upon creativity, and frame interpretation. Finally, students do not need art or craft skills, but some will feel uncomfortable with some aspects of this project. Be patient and let them explore this unknown territory.

Assessment

A survey was sent to the students once the project was completed to assess and evaluate the impact the project made in learning outcomes, information literacy, library usability, and thoughts on the structure of the project. Please email library@stmary.edu to request a copy of this survey.

Reflection

There were a lot of wonderful outcomes from this project. A couple of students were interested in volunteering and/or working in special collections. One student decided her career path was linked to cultural heritage archival material and wanted to learn more about the different jobs in this field. Several students were extremely excited to work with the material and experience special collections firsthand.

All the students were cautious and intimidated to handle the material, but reassuring them that it was allowed enhanced their learning experience. Acknowledging that many students still see special collections and archives as a "do not touch" zone helped me to coach individual students to fully embrace the opportunity.

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About the Editors and Chapter Contributors

Editors

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Ryan L. Sittler is an associate professor and the instructional technology/information literacy librarian at California University of Pennsylvania. He received his MSLS from Clarion University of Pennsylvania, MSIT from Bloomsburg University of Pennsylvania, and Ph.D. in Communications Media and Instructional Technology from Indiana University of Pennsylvania. Sittler has coedited multiple books on both information literacy and Springshare's LibGuides platform. Among these are *The Library Instruction Cookbook* (2009), *Using LibGuides to Enhance Library Services* (2013), and *Innovative LibGuides Applications* (2016). Dr. Sittler is also part of a team that developed the educational information literacy game *A Planet in Peril: Plagiarism*, which won the Caspian Learning 2010 Serious Games Challenge. His current research interests are instructional design in educational games and media effects as they relate to information processing. He also happens to be a huge *Doctor Who* fan. He can be contacted via email at sittler@calu.edu or on Twitter at @RyanLSittler.

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Contributors

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