

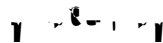
One Book

ONE COMMUNITY

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This guide has been compiled by the Public Programs Office of the American Library Association as a resource for librarians everywhere.

We hope that this guide will be a valuable resource for novice and veteran alike—whether you have already produced a couple community-wide reads or you are contemplating taking the first steps to planning a community-wide read for your town, county or library system.

We are grateful to librarians and program directors across the continent who sent us their materials and talked with us about their programs. Our thanks to Nancy Pearl from the Washington Center for the Book, Mary Dempsey and Amy Eshelman from Chicago Public Library, Steve Sumerford from Greensboro Public Library, Sheila Murphy from the Wallace-Reader's Digest Funds and John Cole from the Center for the Book, at the Library of Congress for their leadership and consultation.

For more information about the Public Programs Office of the American Library Association, please visit www.ala.org/publicprograms.

— ALA Public Programs Office

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Whether it's called a city-wide book club, a state-wide reading campaign, "If All of Seattle Read the Same Book," or "One Book, One City," communities of all shapes and sizes are adopting the concept originated by the Washington Center for the Book: people coming together through the reading and discussion of a common book.

Since 1998, when the Washington Center for the Book hosted author Russell Banks for four days of programs and discussion about his novel, *The Sweet Hereafter*, communities all over the United States have increasingly embraced the notion of civic unity through the reading of literature. There are now statewide, citywide, countywide, and event country-wide reading programs all over the world.

This resource guide is designed for program directors—the people who will guide the project from start to finish. This guide presents a number of different models for communities to follow and resources for developing a program tailored to your community.

"The idea is that the city that opens the same book closes it in greater harmony."
— Mary McGrory, *The Washington Post*, March 17, 2002

"People can go for days at a time not talking to anyone outside their immediate family. There are precious few opportunities for people of different ethnic background, economic levels or ages to sit down together and discuss ideas that are important to them this project provides that opportunity."
— Nancy Pearl, Director, Washington Center for the Book

"This program is a wonderful opportunity to bring individuals together in the community through a shared reading experience. It is certain to enrich the lives of those who participate."
— Bill Bogaard, Mayor, Pasadena, California

"I wanted the community to connect, and I wanted a way for us to talk about something shared...it's a great conversation starter."
— Gus Garcia, Mayor, Austin, Texas, commenting on the Austin Public Library's "The Mayor's Book Club"

All of these reading initiatives share a number of commonalities, ranging from the concept's populist appeal, its new approach to a basic reading and discussion model, and its ability to create a shared experience of reading among a wide spectrum of people.

By setting goals you will be able to articulate your plans, your needs for assistance and the impact that you hope this program will have on your community. By setting clear goals you convey your vision for this program to your supporters, colleagues, sponsors, partners and the general public.

- **United We Read, Kansas City, Missouri**

Book: *Plainsong* by Kent Haruf

“The goal of United We Read is to get our community talking and communicating with one another.”

- **Citywide Reads, Santa Monica, California**

Book: *Balzac and the Little Chinese Seamstress* by Dai Sijie

“To promote literacy; intergenerational book-centered discussion; and to foster a sense of community by bringing people together through literature.”

- **The Mayor’s Book Club, Austin, Texas**

Book: *Bless Me Ultima* by Rudolfo Anaya

“To promote literacy and foster community and discussion.”

- **DC We Read 2002, Washington, D.C.**

Book: *Having Our Say, the Delany Sisters’ First 100 Years* by Sarah and A. Elizabeth Delany with Amy Hill Hearth

“To promote reading, tackle illiteracy and foster a page-turning togetherness.”

- **One City, One Story, Pasadena, California**

Book: *The Soloist* by Mark Salzman

“This program is designed to broaden and deepen an appreciation of reading and compel friends, families and neighbors to share their experience while reading the same book.

The project is further intended to engage the community in dialogue and seeks to bring the Pasadena community together by promoting tolerance and understanding about differing points of view.”

The next section contains questions that you may want to consider when framing the goals for your community-wide reading program.

Use the following questions to formulate up to four overall program goals.

What do you want the initiative to accomplish?

How will the library benefit?

Will you be able to continue and maintain the initiative?

Who will your program serve (ages, demographics, library use)?

How many (% of target population)?

Why this audience?

What are the interests of audience?

What are the needs of this audience and how will they benefit?

Are there themes that relate to library or community issues?

Is there an area of the collection that you want to emphasize?

What issues/agendas are relevant to your community?

Which community organizations share some of your goals?

For more on target audience, see the Marketing & Promotion section, page 25

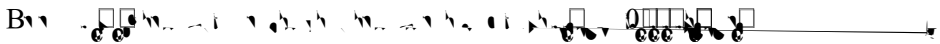
After you set project goals, construct a practical working timeline that will enable you to complete an excellent community-wide reading program.

We recommend that you begin your community-wide read planning process a minimum of six months in advance. Many communities have begun the planning process over a year in advance of the campaign launch. If this becomes an annual or biannual initiative, your timeline will become streamlined and more efficient with each program.

The timeline below is an example, based on an October kickoff, which lists some of the tasks involved in the planning and production process. Use the worksheet on the next page to create an ideal timeline as a starting point for your planning process, realizing that you will need to adjust it as planning and production are underway.

September: Initial planning/goal-setting; create list of possible partners and committee members; create list of potential sponsors and funders; contact local government, arts and humanities councils, foundations; create list of possible books; begin budgeting process (see page 12).

October: Send out committee invitations; letters of inquiry to partners, sponsors, and funders.

November: 

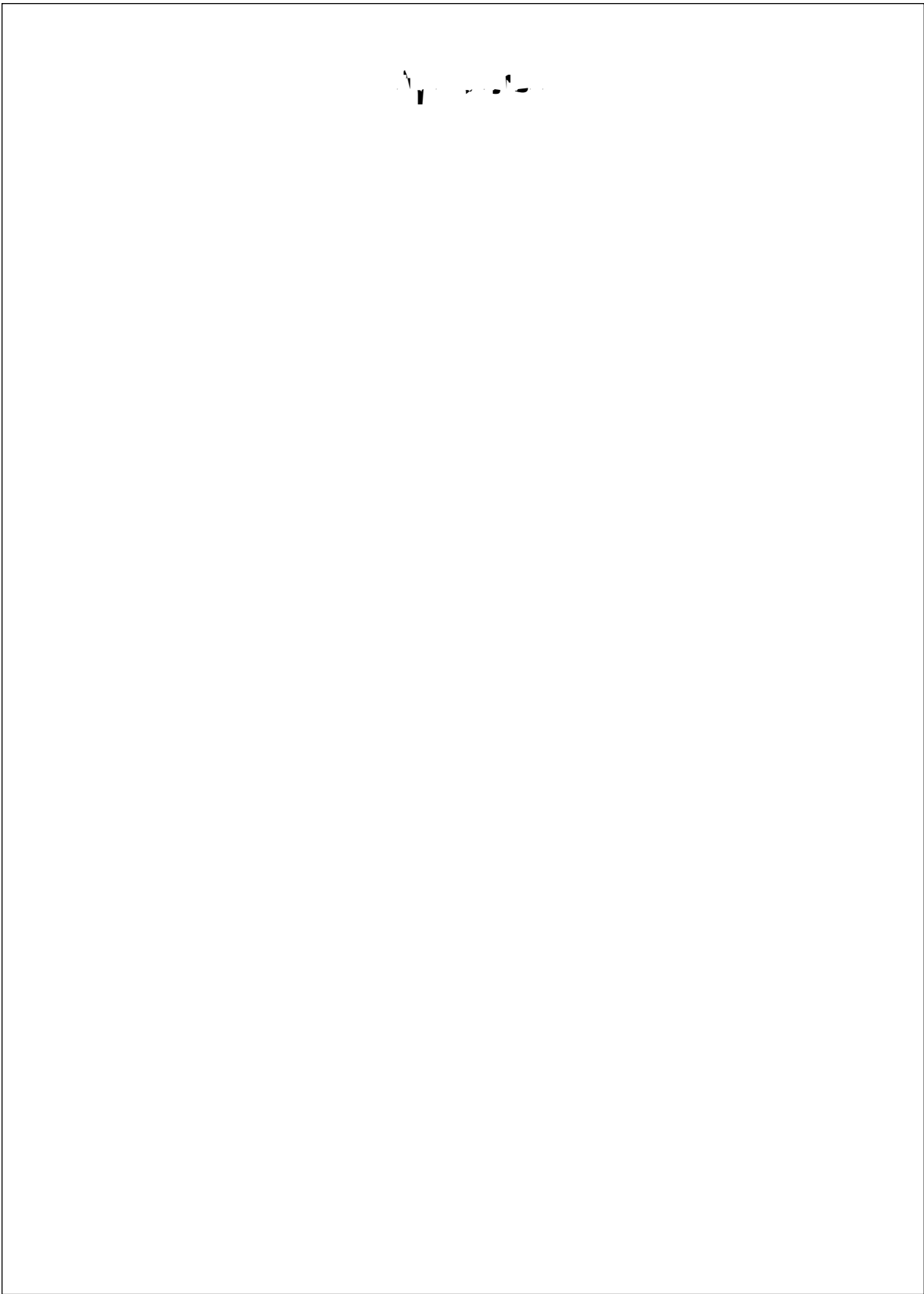


Figure 1

Using your timeline, goals and programming experience sit down with your director or board and determine how your library will finance the community-wide read.

It is important to calculate donations of goods and services (referred to in the Budget Worksheet on the following page as *In-Kind*), as well as cash budget items. By mapping out all of your expenses, you will gain a clear picture of how much money you will need to raise and which community businesses, organization and agencies you will want to approach for funds, goods and services. Use the Budget Worksheet to begin your budget planning.

(see the Toolkit for interactive worksheet)

Hardcover	_____	_____
Paperback	_____	_____
Other Language Translations	_____	_____
Shipping and Processing	_____	_____
Total	_____	_____

Honorarium	_____	_____
Lodging/Meals	_____	_____
Airfare	_____	_____
Expenses	_____	_____
Total	_____	_____

Honorarium	_____	_____
Other	_____	_____
Total	_____	_____

Program Taping	_____	_____
Postage	_____	_____
Telephone	_____	_____
Meetings	_____	_____
Total	_____	_____

Administration	_____	_____
Fundraising	_____	_____
Materials Development	_____	_____
Total	_____	_____

Publicity Materials Development	_____	_____
Press Outreach	_____	_____
Community Outreach	_____	_____
Web Page Production	_____	_____
Total	_____	_____

Reading and Discussion Guides	_____	_____
Bookmarks, Postcards, Buttons	_____	_____
Total	_____	_____

Total of Cash Expenses	_____
Total of In-Kind Expenses	_____
Project Total	_____

(see the Toolkit for interactive worksheet)

Library	_____	_____
Friends of the Library	_____	_____
Library Foundation	_____	_____
Municipal Government	_____	_____
State/Local Arts Council Grant	_____	_____
State/Local Humanities Council Grant	_____	_____
Foundation Grant	_____	_____
Other	_____	_____

Total _____

Hotel	_____	_____
Airline	_____	_____
Restaurant	_____	_____
Book Store	_____	_____
Publisher	_____	_____
Printer	_____	_____
Radio or TV Station	_____	_____
Local Businesses	_____	_____
Arts Organizations	_____	_____
Other	_____	_____

Total _____

Total of Cash Revenue	_____
Total of In-Kind Revenue	_____
Project Total	_____

- Cash expenses should not exceed cash revenue
- In-Kind Revenue total should match In-Kind expense total
- If your Community-Wide Read has additional components such as school outreach, writing workshops, or special events, you will want to factor in those costs as well.

The book is the heart of the community-wide reading project. There are thousands of wonderful books to choose from and narrowing the field may seem like a daunting task. However, the first step in the book selection process is to consider your project goals (see Setting Program Goals, page 5). Are you planning to stimulate discussion of particular themes, raise community issues, and examine values? Are the new audiences that you are hoping to reach going to be more engaged by a well known, new or classic work? These are important questions for you and other decision makers to consider when beginning the book selection process.

“By selecting a book that tackles a variety of issues, the program then takes it one step farther by encouraging people to talk about the themes and concepts found in the book. Themes most notable in *Having Our Say* are education, family, racism, migration, independence and longevity.” —DC We Read 2002

There are many different approaches to selecting the book for your community-wide read. Libraries have convened committees and advisory groups, taken suggestions from the public, adopted another city's program model (book included), and even taken a citywide vote. Keep in mind that just because *The House on Mango Street* by Sandra Cisneros worked for Miami's 2002 “One Book, One Community,” doesn't mean it will automatically be a successful choice for your community. You will have to gauge what is right for your community. Many libraries have consulted internally and simply selected a book. Most communities convene a selection committee or an advisory committee. With any committee it is important to present the committee with your expectations of them, your goals for the project, and a clear number of deadlines. Representation is important. Remember the specific segment of the community you are targeting for participation and make sure that community has a voice in the programming.

Often, after the first year of the program, when the community's imagination has been captured, a wonderful dilemma emerges—one involving many suggestions, much enthusiasm and, of course, so many books to choose from.

Many communities have found that selecting a well-known author with a national or regional reputation encourages the broadest participation. The book must have compelling issues, characters and themes to encourage discussion (see *Interactive Toolkit*, “One Book Titles and Authors”).

Guidance should be found in the goals you have identified for your initiative. The book you choose should tie into and advance the goals you've set for your community-wide reading initiative. Also consider the audiences you are trying to reach. For example, many cities try to appeal to people with a reading level of high school and above, to ensure the widest pool of discussion.

Communities such as Greensboro, North Carolina, choose a book with the express purpose of facilitating discussion of current issues:

“One City, One Book is a simple idea designed to bring people together to discuss literature and, more importantly, issues that affect us all. We have selected the novel, “A Lesson Before Dying” by Ernest Gaines, because we believe it can serve as an excellent springboard for discussions of such universal issues as death, education, religion, racism, justice, love, family and faith.”

— Greensboro (North Carolina) Public Library Web Site
http://www.greensborolibrary.org/books/one_city.htm

For other communities, the choice is between “adult” or “youth” titles, depending on the age range of the audiences targeted. Seattle has run parallel city-wide reading programs for youth and adult audiences (*Holes* by Louis Sachar as the youth title and *Wild Life* by Molly Gloss as the adult title). If you are considering centering your community-wide read on a youth title, be aware that many adults may assume that the initiative isn’t for them, but for area students.

Many communities with goals of expanding non-English speaking audiences choose books that will interest and be accessible to multi-lingual populations. *Bless Me Ultima*, chosen by Austin, Texas for The Mayor’s Book Club was readily available in Spanish and English, and told a story that resonated with the city’s multicultural population.

There are differing viewpoints on the suitability of fiction vs. non-fiction works of literature for community-wide reading and discussion. Many preconceptions abound concerning the general appeal of fiction and non-fiction as literary forms. A common (and unsubstantiated) stereotype is “men like non-fiction, women like fiction.” Fiction is often considered open to wider interpretation and discussion, while non-fiction can be viewed as too constraining

Non-fiction, especially in the form of memoir, such as Elie Wiesel’s *Night* (One Book, One Chicago; Spring, 2002), grips the imagination with “true life” events. Usually creative or narrative non-fiction, such as memoir, has the ability to delve into common experiences or transport the reader to an actual time and place.

Many communities choose to celebrate their literary heritage by picking a book by an author from their city, state or region. The novel *To Dance With the White Dog* by Arkansas author Terry Kay was the choice of “If All Arkansas Read the Same Book” (2001). In 2002, “All Georgia Reading the Same Book” featured *Ecology of a Cracker Childhood* by Georgia author Janise Ray. Books that contain local settings or are written by “native sons and daughters” have the potential to elicit an immediate connection with the public.

The book selection choice you make may be between classic [(7term)] cavs. non-fictio

rediscover classics that they have not read since high school, and others pick them up for the first time. Classics often share the advantage of the availability of ample scholarship, and the ease of high school and college curriculum tie-ins, as well as the disadvantage of unavailable or deceased authors.

Many communities have embraced the practice of introducing not-yet-classic works of literature to a wide audience. When the Washington Center for the Book selected the Russell Banks's *The Sweet Hereafter*, and a year later Ernest Gaines's *A Lesson Before Dying*, neither books were best-sellers, or part of school curricula. Both books were challenging reads that dealt with controversial issues through the fictional telling of a story. Many would argue that this approach to book selection has been used effectively to broaden the taste and consumption of literature by a whole community populace. If, in fifty years, these books are referred to as classics, the community-wide reading initiatives will undoubtedly receive partial credit for their longevity.

After you have narrowed down your field of choices, and before getting into a discussion of book content, issues and activities, it is important to consider whether the book is:

- in print (in the quantity you will need)
- readily available in translation, in Braille, in audio format
- available in paperback edition
- priced affordably

Before you select the book, decide how important it is to have the author visit your community. Determining whether an author visit is a part of your program vision will greatly influence which book you choose. The majority of libraries leading these initiatives have designed the program around the author's appearance or residency in their community. However, there have been many successful programs without the live appearance. The following may influence your decision:

- Was the book selected written by a living author?
- Does your program have the budget to fund an author visit?
- Is the author available and willing to visit your community?
- Does the author have a positive track record of being an engaging public speaker?

If you are committed to hosting the author, you may want to consider such factors as the author's public speaking skills, comfort level with audiences and crowds, and exactly what sort of programs you envision the author leading or taking part in. It is essential to confirm the author's availability before announcing the book selection to the public. More than one library has announced the book selection only to realize that the author was unavailable or that the fee the author required was beyond their means.

Ultimately, the right book choice for your initiative will depend on your community's interests, demographics and program goals. For a list of books selected by other communities see the Toolkit or the Library of Congress, Center for the Book "One Book Projects by State" web page (<http://www.loc.gov/loc/cfbook/>). Go to the Marketing & Promotion section (page 25) for more on the Library of Congress, Center for the Book resource.

A

After the title has been selected, if you select a book written by a living author, contact the publisher of the book to invite the author (unless you have another contact). Most libraries contact the publisher's publicity department director or library marketing representative. Publicity contact information can be found on the web site of most publishing companies, or on the author's own web site. Prepare a letter of invitation that includes all details involving appearances and time commitments for the author. You may be asked to provide information about honorarium, travel and expenses. Armed with these details the publisher should be able to consult the author and respond to you within a reasonable amount of time regarding his or her availability. The publisher will also want to know how many copies of the author's book your library will need by the program launch date in order to expedite book orders.

Good author relations are essential to the success of these programs. Do your homework. Know the author by knowing his or her body of work.

As the program director you must be able to articulate your project vision and specify your expectations for author participation. Prepare to be flexible. Things may not go exactly as you planned. You may have envisioned a keynote style speech by the author as the culmination of the campaign. The author may feel more comfortable in an interview format and may request that you find someone appropriate. As long as the lines of communication are open, surprises will be minimal.

Do not expect to deal directly with the author on every issue. Most authors can be reached through their publisher or agent. The publicity department of most publishing houses typically handles author relations. Communicate with the author contact from the beginning, specifying your expectations, plan, timeline and deadlines, as well as which details you expect to discuss with the author directly.

If you are too busy to handle author relations personally, designate one trusted individual to be the author liaison. Remember, an author is a visiting dignitary, often unfamiliar with your community. Be prepared to handle the author's (and possibly the author escort's) entire itinerary and every need from the minute he or she arrives to the minute he or she leaves (*see Author Liaison, page 35*).

A

- Send letter of invitation to author (via their publisher or agent)
- Schedule phone conversation to discuss details of author's participation
- Negotiate letter of agreement or contract detailing author's appearance, participation

The following items may be covered in the agreement letter, contract and/or itinerary:

- Honorarium amount
- Number of readings, lectures, booksignings
- Receptions, functions, fundraisers, social gatherings the author will attend
- Provisions for meals, transportation, hospitality
- Stipulations for appearance exclusivity

- Request publicity materials
(photo, bio, electronic image of book cover)
- Order books
- Make travel arrangements
- Secure hotel/lodging
- Confirm author itinerary
- Identify author liaison

One of the reasons these campaigns are so successful is their ability to cross societal boundaries. This effect—participation by all levels of a community—has been achieved through creative, thought-provoking and accessible related programming. A successful community-wide read goes beyond inviting everyone to read the same book; it gives them a forum in which to talk about the book and a means to access related artistic experiences (such as films and plays). If your initiative is to have impact, it needs to include well thought-out and planned programming. Look at the audience you are hoping to attract and strategize specific ways to reach that audience. Consult members of the groups you are hoping to attract, share your programming ideas with them and solicit feedback.

Community-wide reading initiatives are an opportunity to present wide-ranging humanities and arts programming such as:

The community-wide read is at its essence an expansion of book discussion program models that libraries have been presenting for decades. In order to make the book accessible to the widest numbers, contact your existing book discussion groups and invite them to participate. Identify book discussion leaders to convene new groups both at the library and in unlikely places in the community. Consider having several sessions dealing with one aspect of the book during each session. Partner with schools and community centers to host book discussions as a part of their participation in the initiative. Make reading and discussion guides of the book available to members of the general public who want to start their own group.

Nancy Pearl from the Washington Center for the Book, reports that since the inception of “If All of Seattle Read the Same Book,” book discussion groups have increased in number since the beginning of the program, and their numbers have expanded even more during subsequent years of the program.

Lectures or panel discussions by scholars of the work or related topics can add depth to the public exchange of ideas. Scholarly programming can be especially important if the book selected is not by a living author. For example when Tompkins County Public Library (Ithaca, NY) hosted “The Great Community-Cornell Frankenstein Read” during the fall of 2002, their programming included a panel discussions of artificial intelligence and its practical applications, led by Cornell professors of Engineering, Computer Science, and Technology Education.

Author events are typically the pinnacle of the initiative. If your community-wide read involves a visit or residency by the book’s author, this should be the highlight of your initiative. You will want to consider how to present the author to reach the widest and most appreciative audience. Many authors give public readings and lectures. There have been town meeting style book discussions, interviews with the author, writing workshops and classroom visits. Communities often find it necessary to create a number of programs around the author’s visit simply to satisfy venue constraints and audience size. Most authors marvel at the large audiences of people who have read their book and are eager to discuss it.

If a single picture is worth a thousand words, the value of an exhibit that incorporates relevant and related images and information is inestimable. Visual displays are an effective way to bring many of the details and related issues to the public in an accessible format that does not depend on specific scheduled events.

Beyond author visits there is a wide range of arts programming possibilities. A concert presenting music of the period, region or theme of the book, for instance. Or a film series, showing the film version of the book or films typical of the time, period or genre. When the state of California read Steinbeck's *The Grapes of Wrath*

featuring novels and a variety of literary texts by award-winning regional and Native American authors.

One Book for Greater Hartford, Hartford, Conn.

Book: *Breath, Eyes, Memory* by Edwidge Danticat

Program: "Book Discussion Lottery" Book discussion groups participating in the One Book for Greater Hartford project are eligible to enter for a chance to participate in the discussion group that meets and discusses *Breath, Eyes, Memory* with author Edwidge Danticat, Saturday morning, September 21.

One City, One Story, Pasadena, Calif.

Book: *The Soloist* by Mark Salzman

Program: "Absolut Chalk"

Stop by and help color the One City, One Story chalk mural in Centennial Square.

One City, One Book, Owatonna, Minn.

Book: *Jim the Boy* by Tony Earley

Program: "The Generations Project." A book discussion for youth and senior citizens designed as a bridge for understanding between generations. By sharing differing perspectives in response to literature, we can glean wisdom and insight from old and young alike.

One City, One Book, Owatonna, MN

Book: *Jim the Boy* by Tony Earley

Program: "Jim-pressions." A forum for artists to share their interpretations of the novel. Works may range from visual art and three-dimensional work to oral interpretations, or an eclectic melding of various media.

One City, One Book, Greensboro, NC

Book: *A Lesson Before Dying* by Ernest J. Gaines

Program: "Jazz, Blues & Country Music of the 40s." In *A Lesson Before Dying*, Jefferson's radio brings him joy and comfort. This program will feature music from the day and examine how it ties into the story.

One City, One Book, Greensboro, NC

Book: *A Lesson Before Dying*, by Ernest J. Gaines

Program: "Celebration of One City, One Book." The Episcopal Church of the Redeemer hosts a celebration of One City, One Book. This event is open to the community. A discussion of how we can address the issues raised by the book will be held immediately following the service. The discussion will be led by Pat Bailey, Ph.D., and Dee Irwin, Ph.D., of the Healing Ground Retreat Center. We hope to come up with some concrete ways we can continue the dialogue started by the One City, One Book.

The reading and discussion guide is the reader's key to the book, related issues and the project as a whole. Pull together a team of librarians to develop materials to assist patrons in leading their own discussions. Consider scheduling training sessions for discussion leaders.

Note: The Interactive Toolkit includes "Reading Guide Resources" and "Community-Wide Read Examples." These documents link to actual community-wide read web sites, containing a variety of excellent discussion guides, discussion leader training materials, and partnering and programming ideas.

Don't forget to share a draft of your guide with discussion leaders before going to print and solicit their feedback on its accessibility and usability.

Your reading and discussion guide may include the following elements (*see Toolkit, Reading Guide Resources*):

- A summary of the project
- Calendar of project events
- Biography of the author
- Historical context for book
- Discussion questions and activities
- Critical essays on the book
- Reviews of the book, pulled quotes
- Sponsor credits and acknowledgements
- Recommended and related resources. Assemble this list with an eye to collection development. The book may spark interest in a particular time in history, a style of writing or related subjects. Assess your collection resources and plan accordingly.

In addition to research and materials assembled by library staff, many publishers have existing discussion guides for novels that may, with the publisher's permission, be used.

Although most communities have printed discussion guides, demand can be difficult to gauge especially during the first year of the initiative. Making the discussion guide available in an easily downloadable form online is a cost effective and efficient way to get the guide into many hands. Put it on your library's community-wide read website as soon as the initiative is announced and promote its online availability.

Consider surveying your partners and asking them to commit to a quantity for print distribution in advance. Remember that not all will have access to computer equipment to download and print the discussion guide, so some print quantity will be necessary.

To draw the audience you seek and create awareness about your community-wide read, your library needs to plan and implement an effective promotional campaign.

The following guidelines are intended to help you launch a successful campaign. Included are general suggestions for promotional activities and sample media materials.

To meet media and other deadlines, you will need to start promoting your community-wide read months in advance. To assist in planning, see *Setting Your Timeline* (page 8).

First, determine your target audience, goals for audience size and the best communication methods for this program based on the program goals you outlined when you began this project (*Setting Program Goals*, page 5). As a community-wide project, you are obviously going to use several promotional efforts to reach as many community members as possible, but you will also want to target your efforts to reach specific individuals or groups for participation in your programs and gain support for this and future library efforts. Keep your project goals in mind as you determine which groups and individuals to target with your publicity efforts.

Involving your committee in promotional planning can be a great way to start building your promotional strategy and foster new ideas, additional support and enthusiasm. Try holding a mini-workshop or brainstorming session. During this session:

- Emphasize the potential for recruiting new users and building support for the library.
- Communicate the goals for your program – what audiences you wish to reach, what you

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- If you post information about the series on your library's web site, be sure to include the web address on all promotional materials. Using just your library's short address (e.g., www.ala.org or amazon.com) is acceptable and usually easier to read. While some promotional materials still carry the long version (e.g., <http://www.ala.org>), this is not necessary since most browsers are configured to automatically place the <http://> before an address. However, if your library has an address with a different hyper tag, such as <https://>, you will need to include this in the address. Information about your community-wide read should be available or easily accessible through your library's homepage so you do not have to print

By the beginning of your programming series the following activities are taking place:

- Promotional materials are distributed, reprints ordered
- Discussion groups are meeting
- Print ads are running, radio promotion is airing
- Author's itinerary is confirmed
- Other programs and speakers are confirmed
- Website is updated with any last-minute changes

You may have been meeting with your committee and volunteers monthly or bi-weekly. More frequent meetings, weekly, daily, may now be necessary. Some coordinators establish a "head quarters" or "command central" and require that all key volunteers or committee members check in at least once a day in person or via phone during program week/month. Keeping "command central" stocked with beverages and snacks helps keep morale up too!

No matter how small the community, no program director can be everywhere at once, simultaneously taking care of logistics and set-up, author hospitality and media relations, evaluations and book sales. A team of volunteers, co-workers, committee members, and Friends is invariably necessary. After months of careful planning, you should have your team in place. By the week(s) of the community-wide reading programming, you may find yourself with volunteers ranging from high school students, to book discussion participants to library trustees.

The individuals on the planning committee should understand from the beginning of the process that they will be hands-on volunteers—and in many cases—volunteer coordinators during the intense activity period of the community-wide read. The contribution of committee members takes not just the form of helpful advice, research and enthusiasm, but also working hours in the field.

As you plan the community-wide read, identify the particular jobs that may suit individual committee members. These jobs will range from book ordering and inventory, to volunteer recruitment, author liaison, hospitality, press relations, audio visual set-up, and signage—just to name a few (*see next section for Committee/Volunteer Positions*).

discussions, in the weeks preceding the programs. Your volunteer coordinator should create a list of duties in conjunction with other committee coordinators and find volunteers to fill these positions.

Depending on the abundance of your programs, you may want to draft a number of individuals to serve as program introducers. As program director you may prefer to write all introductions. If this is not the case, the introducers should be able to write and deliver thoughtful introductions, as well as moderate question and answer sessions, and make last minute announcements. It is vitally important that program sponsors and funders be thanked at every program and that each introducer receives a prepared text detailing and acknowledgements and "thank yous." Be sure to ask your introducers if they are comfortable speaking before an audience, before signing them on for the job.

This person is in charge of ordering and securing any and all refreshments for programs. They order them (or secure in-kind donations), deliver them (or coordinate their delivery) and are responsible for returning any plates or equipment to the vendor. The hospitality/refreshment coordinator should work with venue coordinators to determine refreshment set-ups and location. If expected refreshments are not at a program site, the venue coordinator will call the refreshments coordinator to solve the problem. If you are going to have a hospitality room or "green room" at any of the programs, the hospitality coordinator should be present or should train a volunteer to set up and administer the "green room."

This person is in charge of distributing, collecting, and in some cases creating the program evaluations (see page 41). The evaluations coordinator ensures that each program site is furnished with sufficient evaluations (and pencils) for the expected audience, that the volunteers and/or venue coordinators have been instructed on distribution and collection. The evaluations coordinator will work with the program director to review the evaluations, tabulate the results, gather anecdotes for the final report and create an evaluation report.

These people are, often, your most important link to a smooth running program. Troubleshooters are the people with a car who are able to make scheduled and unscheduled pick-ups of anything, from equipment and books to signs and speakers. They are available during prearranged critical activity times throughout the program run. They are resourceful and flexible and possess more than the ordinary degree of common sense.

This person is often the library's media relations coordinator, public relations or public information

calls to media outlets that have either indicated that they would attend or were unable to commit until the last minute. The media coordinator will need to be accessible at all times before and during the program and should be equipped with a cell phone (that number should be on all media alerts) to ensure on-site accessibility, as well (*For additional media tips see Marketing & Promotion, page 25*).

The media coordinator will set up a media table outside each program and ask members of the media to check in, ensure that they have seats, take care of simple questions and facilitate interactions with interview subjects. If this is an author program, the media coordinator should discuss interviews with the author and his/her publicist in advance of the event to ensure determine whether the author has any interview guidelines or restrictions, and make sure he/she is available for at least an hour after the program. The media coordinator will be aware of the author or speaker's preferences and ensure their enforcement at the event.

Book sales for community-wide reads are handled in a variety of ways. Some libraries sell the books, with Friends of the Library, organizations handling book sales, or contract with a local book store to coordinate on-site sales and ordering. If your library already has a tradition of hosting large author events that include book sales, then your mechanism for book ordering and distribution will be in place. Otherwise, you will want to decide far in advance who will handle the sales. The person who will be ordering books should be on your committee and actively involved in strategizing the logistics of getting the books to the program venues and selling the volumes. If, for some reason, the person handling the orders cannot be on the committee, then his/her publicist or a volunteer will

Alyssa Carlson

One Book, One Community Evening with Ernest Gaines
Centertown Public Library
1 E. Main Street, Centertown

June 1

6:00 p.m. - 5:30 p.m.

Audience Style seating

15 rows of 30 with aisle down the middle

Literature table at the back of the room to the right of the entrance

Podium center stage

Small table next to podium

Two chairs at rear of stage to left of podium

Water pitcher with two glasses placed on table

Community-wide read logo on front of podium

Enlarged poster of author's book cover on table easel

One podium microphone

Auditorium and stage lights on

Jane Dorne, Library Director, (ph.) 555-555-5555 (c)

Ernest Gaines, author (escorted by Bea Redding, (ph.) 555-555-5555 (c)

Reading and Talk

Library Director will introduce author – 5 min.

Author will give reading and talk – 45 min

Library Director will moderate audience Q & A – 15-20 min.

Library Director will thank author and direct audience to book sale
and signing outside auditorium – 45 min.

Both speakers are scheduled to arrive 20 minutes before the show. They should be ushered to the conference room across the hall from the auditorium's west entrance.

The Friends of the Library will be assisting Books And More Books with book sales. The book sales and book signing table is outside the auditorium. After the event, the author should be escorted to the book signing table.

Post the following signs in the auditorium 45 minutes before the event:

3 signs - "Community-Wide Reading Event in Auditorium at 8 p.m." – post on both entrances to the library, on entrance from parking lot

2 signs - "Community-Wide Reading Event in Auditorium at 8 p.m."

1 sign - "Community-Wide Reading Event in Auditorium at 8 p.m." with down arrow – post at top of escalator

Usher: Elizabeth Johnson– ph: 555-555-5555
Usher: George Ramos– ph: 555-555-5555
Info Table: Jennifer Levine – ph: 555-555-5555

Without a doubt, there will be plenty of newspaper clippings and even television footage of your community-wide reading initiative. However, you will still want to create your library's own audio and visual record of the successful programs and the exciting moments surrounding them. Photographs, especially, will prolong the excitement, allow participants to remember their enjoyment, and assist in reports and requests to sponsors and funders.

Whether your library has a budget to hire a professional photographer, or you have designated a committee member to be the "official photographer," you will want to meet with the photographer to review the list of "must have" shots and strategize time spent at each program.

With your committee, come up with an advance list of moments, or images that you would like to have in the photographic archive. These images may include:

- The author with library patrons
- Speakers talking to a full house at the program
- A group discussing the book
- The mayor with the speakers/author/program committee
- Dignitaries, speakers, author with a sponsor
- A happy family enjoying a program
- A line of patrons checking out the book
- A patron sitting and reading the book
- The program committee/dignitary/speaker below the banner in front of the library
- A welcoming crowd
- Patrons enjoying a related exhibit or display in the library
- Attendees at related partner programs
- Dancers or musical groups performing at related programs

If you have access to or a budget for professional recording equipment, a video or audio recording of key events can be an enriching and popular addition to the library's collection. Local radio or television stations may be interested in simulcasting the programs and making the recording available to the library collection, or re-broadcasting the programs. Plans to record the author/speaker presentation should be approved by the speakers in advance. TV or radio involvement should be coordinated well in advance,

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In addition to documenting for your library and community, you should also consider keeping a pad of paper with you at programs and throughout the initiative that you can use to jot down ideas or what is and is not working. Consider requiring venue coordinators to record attendance, demographic and anecdotal information on a report form after the completion of each program.

After the initiative is over, sort through your notes, and reports from venue coordinators, and construct a record of successes and challenges encountered at each program. Also solicit feedback from the program committee, volunteers, and staff members. By creating a report on the program while the information is still fresh in your mind, you will avoid headaches and build on your successes in the next initiative. This report may be some thing you want to distribute to all involved, or keep as an internal document.

Determining the impact, effectiveness and scope of your initiative is a great challenge when you are in the thick of the program.

The following evaluation forms, one from the Chicago Public Library and one from Greensboro Public Library, were available at community-wide read programs and on the library website for participants to complete online.

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- Distribution of archival materials (audio/video tapes, press release)