



# “SPEED DATING” Library Programs



## PROGRAM PLAN: Patron Frien-Dating

FrienDating is a networking event directed toward adults. Speed Dating, but platonic. Adaptable.

A “Frien” is urban slang for a new friend who hasn’t earned the “d” yet.

AUDIENCE: Do with YAs (20-30s), Moms, Older Patrons, Families

BUDGET: \$0 - \$\$\$\$

## Pre-Set Up

- Pre-Registration! (Google form, Facebook, front desk).
- Before event, close registration and use Google Form or whatever, to prepare the sign-in sheet.
- Email reminders 2-days out
- Books for theme
- Table clothes, decorations
- Supplies for after event if needed. A post mingle – coloring, author greet, snacks

## Set Up

- Sign-in sheet, table
- long rows of rectangular tables, with even number of chairs on either side to create seating for up to # attendees (participants are matched with whoever sat across from them)
- Little containers filled with fun icebreaking questions (which is the worst sport, which planet would you most like to rule, what was your childhood dream job?) on the tables.
- Bowls of pink and white mints on the tables
- User phone timer, (Projector at the front of the room with a minute timer video)
- Name tag stickers, sharpies by the door
- Coffee and tea at the side
- Card making materials on tables at the back
- Arrows at each spot indicating where each participant would move next after round
- A gold star at one spot to mark which participant would not move at all (this is to ensure that everyone matches with everyone).

- Make feedback forms available during after event.

Comments:

- Try 3 -4 minute intervals.
- Ask patrons to bring something that reflects the theme.

Online resources:

- <https://ontarianlibrarian.com/2016/02/14/friend-speed-dating-library-program-for-2030s/>
- [https://docs.google.com/document/d/1zfYaV4WsjVIA-cex4mbDDziLS7GTtozeSy\\_ktAymTUg/edit](https://docs.google.com/document/d/1zfYaV4WsjVIA-cex4mbDDziLS7GTtozeSy_ktAymTUg/edit)

# PROGRAM PLAN: Online Dating Workshop

Mallory Arents, Head of Adult Programming, Darien Library

Subject Area: Body & Soul and Tech



**Program Type:** Technology Class

**Target Audience:** Seniors, and those recently divorced/widowed

**Topic:** Body & Soul, Tech

**Budget:** \$0

## **Advance Prep:**

Swipe left, swipe right, wink, create a profile, send a message or two. Basically, use your experience (good and bad) of Online Dating to help others.

**Marketing:** We treated this event as we do all our events, in terms of marketing. The class was included in our weekly Events email, on our website, and we did a few social media plugs. One of our local papers picked up the event and [ran a story](#) on it where I say some really embarrassing things about getting brunch with my girlfriends to talk online dating.

**Day-of-Event Prep:** Finished slide deck and notes, pump yourself up, get ready to talk Online Dating.

**Program Execution:** Our Online Dating Workshop is comprised of four pieces:

- **Overview of different Online Dating sites/apps-** there's an online dating site for everyone! I always start by mentioning the wide breadth of sites (see image) which always gets a few laughs and calms everyone down. We then take a deeper dive into Match.com, OkCupid, Plenty of Fish, Tinder and How About We. In my experience, these have been what our community members are using, your community might date differently!

- **Tips and tricks for how to create an attractive profile and send an engaging message.** This part of the program is part best practices and part motivational speech. I always use the metaphor that talking about yourself in an online dating profile is a lot like writing a resume- and both suck. I encourage people to talk positively about themselves, speak in stories instead of empty adjectives (Saying you like to spend Saturday mornings doing the crossword is a lot more impactful than saying you're intelligent), and to be confident. Like a resume, I always push people to have a friend look over their dating profile. Our loved ones often have a better idea of who we are! Seems silly to mention, but if you've ever online dated you know this is important: when talking about creating the perfect message, I stress that correct spelling and grammar are crucial and to not mention someone's body or the way they look.
- **Online and Offline Safety.** In 2014, the FBI reported that people who go online to find romance were at the top of the list of Internet fraud victims. Women over the age of 40 made up 70 percent of the cases.

Victims of Online Dating scams averaged out to \$14,000. These two facts always get people's attention. I begin by stressing that you should never, under any circumstances, divulge personal information such as credit cards, ssn, or bank information. I also share a list of red flags to look out for when communicating with someone:

- Quickly asks to talk or chat on an outside email or messaging service
- Claims to be from U.S. but currently travelling, living or working abroad
- Asks you for money
- Vanishes mysteriously from the site, then reappears under a different name
- Talks about "destiny" or "fate"
- Claims to be recently widowed
- Asks for your address under the guise of sending flowers or gifts
- Makes an inordinate amount of grammar and/or spelling errors
- Sends you emails containing strange links to third-party websites

When taking the jump to meet offline, I offer these tips and tricks:

- Do a google and facebook search
- Share everything you know about this person with at least one close friend
- Plan to meet at a public, well-lit place. Share where you are going with a friend.
- Have an exit strategy
- When making plans, say that you have another event at 8 p.m. If the date is going well, say that you've decided you don't want to leave yet!
- The "I have a family emergency" excuse will always work.
- We end our program with a big shift, away from the scary stuff: **Photos.** I spend a bit of time talking about the "medium shot": a photo that gives a good sense of a person's body, while also being relatively close on the face. We talk about having at least one "hobby" picture that shows an interest (hiking, knitting, traveling, etc) as well as having a minimum of three pictures. Finally, we end our event with a makeshift photobooth to take attendees' profile pictures! All we did was use a camera we had in house, snap a few pictures in nice lighting, and then emailed them to the individual patrons the following day.

**Advice:** Set the tone early on. Patrons are going to come in nervous and giggly as all get-out. If you create a safe space, where patrons are encouraged to ask any sort of question, and treat the subject of online dating with lightness and humor, it will help remove some of the initial hardness.

People value their discretion when attending an event like this. We've hosted the class two times now and haven't taken registration. I have a hunch taking names and contact information would turn people off. My colleagues have stories of patrons coming to the Welcome Desk and, instead of asking where the class is outloud, will write it down on a piece of paper when asking for directors. After my formal presentation, I always mention that I'm going to hang around and take any other questions that people may have. Folks will always come up and ask away questions they may have not felt comfortable asking in front of the group.

Of course, I have to end by sharing a story. A few months ago, a patron asked one my colleagues at the Welcome Desk if she could speak with me. I went down, and we had this conversation: "Mallory, I'm not sure if you remember me, but I attended your Online Dating Class a few months ago. I went home, created a Match.com profile, and well.. this is Jack." Nothing could have made me happier.




# PROGRAM PLAN: Local Author Day

Janie Hermann, Public Programming Librarian, Princeton Public Library, Princeton NJ

**princeton**  
PRINCETON PUBLIC LIBRARY PRESENTS

# Local Author Day

## Featured Authors




**LISA BEGIN-KRUYSMAN**






**R.G. BELSKY**





**DR. DONNA CLOVIS**





**SUNG J. WOO**



## Other Authors

Nicole Avena  
Luis de Agustin  
Peter Brav  
Mary Ann Cavallaro  
Sarada Chiruvolu  
E.A. Hufts Elko  
Mary Fan  
Juliana McIntyre Fenn  
Cheryl Filipak  
Walter Frank  
K. Edwin Fritz  
Frank Haggerty  
James Hockenberry  
Chris Illuminati  
Stephen Janikiewicz  
King A. Kovacs  
Debbie Lorynski  
Steve Mariotti

Jeff Markowitz  
William S. Moody  
Mike Morsch  
Audra Osorio  
Christina Paul  
Janet Purcell  
Thomas Reeder  
Patrick Riccards  
Michele Lynn Seighfried  
Mary Ellen Springsteen  
Elizabeth Akin Stelling  
Aaron Thayer  
Donna & Elena Vona

**Plus**  
Open Door Publications  
Red Dashboard Publishing

## Schedule

9:30 a.m.  
Workshop  
*Unlocking the Secret to Mental Toughness for Writers*  
Ed Tseng

10:45 a.m.  
Workshop  
*Finishing Your Novel: A Four-Pronged Attack*  
Sung J. Woo



1 p.m.  
Local Author Day Book Fair  
Author readings  
and networking

# Saturday, October 24



Princeton Public Library | Sands Library Building | 65 Witherspoon St. | 609.924.9529 | [www.princetonlibrary.org](http://www.princetonlibrary.org)

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Program Type

Target Audience  
Program Topic  
Budget

Author

Adults (all ages)  
Arts and Literature  
Varies (see below)

Community Created Content

**Following the trend that encourages communities to shop and eat local, Princeton Public Library has a day each year where our community can meet local authors and take the opportunity to truly read local. It is a full day of events and a great chance to meet the local literati, with over 40 authors in attendance each year. This is a day where local authors get a chance to shine and share their talent with the community. This event focuses on books written for adults, though we have a few kids and teens books each year. We hold a separate book festival for children and young adults each year in addition to Local Author Day.**

### **Advanced Prep:**

This event is planned and executed by two staff members over a three-month time period.

- A press release announcing the date and asking for authors to apply for the event is sent out three months in advance. Authors have one month to fill out the form and apply.
- When the application process is finished, the two staff members review the applicants and determine who will be selected to participate based upon several predefined criteria.
- Acceptance emails are sent out seven weeks before the event so that marketing may begin.
- Following up with each author (so that they are aware of how the day will work, etc.) takes a fair amount of time in the final weeks before the event. The biggest challenge is that we have space for 40-45 authors to participate and often have more than double that apply.

Our goal for this program is to support our local writing community in a vibrant and fun way. We have found that having solo author readings with local authors on their own does not attract a good audience. By bringing together all the authors at once, they get much better exposure as well as a chance to network

### **Marketing:**

We include Local Author Day in all of our usual library public relations PR (quarterly magazine, online events calendar, blog, Twitter, Facebook, press release, printed poster). We reach out to the local newspapers and ask them to profile the day. We select four authors to be the featured authors — they are usually authors who are better known locally or have been published by a traditional publisher — and they are often profiled in the local papers prior to the day.

We create a hashtag that we use extensively on social media both prior to the event and on the day of the event (for instance #LADpp14), and we also create a board on Pinterest that profiles each author. After the event, we create a photostet on Flickr that highlights who attended. We explain to the authors that our marketing is one of the benefits of being included, and they are all thrilled with the social media exposure we give them.

### **Budget Details:**

This event could be done with an extremely small budget if desired, especially if the day was kept to being an expo of local authors without additional events being added. Our event has varied in cost from year to year with \$150 being the smallest amount every spent and \$800 being the most spent. In our most recent version of the event, we paid \$200 stipends to bring in two speakers to lead workshops in the morning for the authors and others in the community. Sample topics for workshops

include using social media to promote yourself as an author or character development in a novel. These morning workshops are very popular with our community but are not an essential part of the day. Some years we have not offered them. Other than printing fliers, the marketing costs are minimal as it is mostly done via social media. We always spend about \$150 on snacks to give the authors while they are at the event. The author fair is several hours long, and we have found that they appreciate it if we have some water and small snacks on hand for them while they are talking and signing. Total for 2015 was a budget line of \$550 (attendance was just over 400).

### **Day of Event:**

The morning of the event, we have the room set up for workshops in a classroom style with a way to display slides and use technology as needed. Once the workshops are done, we quickly change the room so that tables are set up in an “expo style” for the authors. Each table is covered with a tablecloth and signs are placed on each to identify where authors are to sit. Each author has a space where they can sell and display their book(s) and a chair to sit on. We also set up a reading area in the front lobby for the authors who were selected via a drawing go to give short readings throughout the afternoon.

### **Program Execution:**

- On the day of the program, we have two teen volunteers and two staff members at the event. Once the workshops are over and the room has been transformed for the fair, the authors are given 30 minutes to set up their table. They are expected to bring their own books and display materials.
- The library allows the authors to sell their books at whatever price they wish and to keep the profit for any they sell. Authors need to bring their own way of making change or accepting credit cards. This information is laid out in detailed emails prior to the event.
- The author fair is three hours long, and during this time, authors are speaking to people, signing books and giving readings (if they have been selected to do so).
- Attendance at Local Author Day is generally around 400 to 500 people for the author expo in the afternoon. Morning workshops usually have 25 to 50 people registered depending on the topic.

Our goal of having a way to give exposure to local authors is achieved through this program and it also builds a sense of community among writers.

### **Advice:**

Determine a general time frame of when you will host a Local Author Day (e.g., spring). That way, if a local writer inquires about doing a reading, you can tell them about Local Author Day and offer to add their name to an email list for notification when the application goes live.

Establish your criteria for accepting authors if you plan for this to be a selective day. For instance, we give preference to authors that live within a 10-mile radius of the library, and we also require that they have a recently published book within the last 2 years. We will not accept someone for a second year in a row unless they have something new to offer.

Be prepared for authors who are not accepted to be upset and have responses prepared in advance. You will make lots of people happy with this event, but those not accepted might want to know why. Have clear reasons based on your criteria (you live too far away, your book is not recent, etc).

Contact each author that applies, even if they are not accepted, to thank them for applying and explain the decision matrix, if needed.



Encourage authors that are accepted to promote the event widely within in their own networks and provide them with the means to do so. You can do this by sending copies of the poster that can be sent via email/posted to social media, creating a hashtag or providing them with appropriate wording to invite people.

**Links:**

Flickr - [photos from 2015](#) and [photos from 2014](#) (there are more if you search our flickr archive)  
[Pinterest Local Author Day Board](#) (sample)

# PROGRAM PLAN: Local History Wikipedia Edit-A-Thon

**Your name:** Sara Marks

**Email address:** sara\_marks@uml.edu

**Job title/affiliation:** Instruction and Outreach Librarian

**Library name:** University of Massachusetts Lowell

**Library location (city, state):** Lowell, MA

**Library type:** Academic / community college

## **Library description:**

UMass Lowell is a research university in Lowell, Massachusetts. We serve over 17,000 students, over 1,000 faculty members, and over 1,000 staff members. The campus has two locations, one on each side of the Merrimack River. Each campus has its own library. On South Campus, O'Leary Library serves the College of Health, the College of Fine Arts and Social Science, and the Graduate School of Education. On North Campus, Lydon Library serves the College of Sciences, the Francis College of Engineering, and the Manning School of Business. Seven professional librarians with additional support of 15 staff members staff the two branches. Many of our students are first generation college students. Our programs put emphasis on service learning, encouraging the students to be engaged in the greater community. As a result, we have a strong relationship with the city of Lowell. This has allowed the library to partner and collaborate with Pollard Memorial Library, the Lowell city public library.

## **PART 2: ABOUT YOUR PROGRAM**

**Program title:** Lowell History Wikipedia Edit-A-Thons

**Date program was/will be held (for program series, list multiple dates or a date range):**

- December 7, 2014: Session 1
- January 25, 2015: Session 2
- February 21 2015: Session 3
- March 28, 2015: Session 4

## **Program summary:**

Focused around the theme of Lowell History and the various neighborhoods within the city, each edit-a-thon focused on the neighborhood. Participants were there to edit Wikipedia entries related to the theme of the session. New editors were taught how to edit Wikipedia from technical details and policies for editing by experienced editors. Sources were provided, both print and electronic by the hosting library. Half the sessions were held at Pollard Memorial Library and the other half at UMass Lowell's O'Leary Library.

## **Program type:**

- Community building / civic engagement
- Program series
- Skills building

**Program topic:** History / politics / civics

## **Target audience:**

- Adult
- Young adult
- Older adult

**Program budget:** \$501 – 1,000

**Grant funding:** Wikimedia Foundation, the parent organization behind Wikipedia, provides engagement and outreach funding for events like this.

**Collaborations:** This was a collaboration with Pollard Memorial Library, our local public library.

### **PART 3: DETAILED DESCRIPTION**

#### **Advance planning:**

We began planning 6 months before our first session. We wanted each event to focus on building and improving entries related to one of the four neighborhoods in Lowell, MA. This meant increasing citations, correcting information, expanding content, and editing the read-ability of identified entries. We also wanted to increase the number of new editors working within Wikipedia. Planning involved finding funding, which was received from the Wikimedia foundation. The funding was primarily to provide food for the events since participants were there for a few hours. We provided breakfast and lunch for those who attended. Once we had funding, we focused primarily on marketing the events. Our primary audience was made up of 2 groups: adults living or interested in Lowell and students from UMass Lowell. We wanted to make sure experienced Wikipedia editors attended to help us train new editors. For events at Pollard Memorial Library, we held the sessions on days they were closed. This ensured we wouldn't have Wifi problems and utilize the space without interrupting others. We had to make sure there was a custodian on site that day. Pollard Memorial Library covered this cost for us.

#### **Marketing:**

To attract experienced editors we reached out to the local Wikipedia Meet-Up group. These are groups of editors who will attend local events related to Wikipedia and participate in edit-a-thons. Wikipedia also has tools to assist reaching out to editors in geographic areas (geonotice). It will put a notification on the editor's profile pages so they know about the event. To attract community members and students, we created flyers to put around the libraries. On campus we reached out to the Honors College students primarily. We utilized established outreach at both locations: blogs, mailing lists, and community calendars. We also reached out directly to people who expressed interest. Marketing for each session started about a month before the session was scheduled.

#### **Budget:**

The money was primarily spent on food. Each session included breakfast (donuts, bagels, coffee), lunch (pizza, salads, etc), and snacks. This could be done with less food or even no food.

#### **Day-of-event activity:**

At the first two sessions in the series, the staff was our two planners (Winifred Flint and Sara Marks) and a custodian. For the remaining sessions, the staff was just the planners. For the first session a number of experienced editors attended, but for the future sessions there were only 2 experienced editors. There were enough to work one-on-one with the new editors. The planners, among the experienced editors, helped work with new editors. They also moderated discussions about policies and procedures related to Wikipedia entries. The planners purchased the food, set up/cleaned up, greeted participants, and walked around to check on people through the day.

#### **Program execution:**

Each session had between 6-8 people attend. This was slightly smaller than we anticipated. Each session ran smoothly. Many attendees, especially the new editors, came back for multiple sessions so they could continue their work from the previous session. Of the new participants, most were community members. Many of the students who attended already had experience editing Wikipedia.

#### **Program evaluation:**

The Wikimedia Foundation's grant application and review focuses on quantifiable information to evaluate goals. We decided to focus on the same metric to evaluate. We reached 75% of our goal regarding number of editors we wanted to participate. We improved about 20 entries. Most editors focused doing deep development of a few entries through the session as opposed to small edits to many entries. An unexpected accomplishment dealt with the gender gap of editors. All 4 of our new editors were women and, of the 14 editors who participated, 9 were women.

#### **Advice:**

- Seek collaborators to help increase audiences who may attend. Consider other libraries (school, academic, public, special) as well as museums, archives, galleries, and other cultural organizations.
- Tap into local experts and scholars to provide information and identify sources.
- Reach out to local Wikipedia Meetup groups to get experienced editors to attend.

- Attend some edit-a-thons before you execute one so you know what to expect. Do some editing yourself so you can support people who attend.
- Wikipedia allows you to create wiki pages to support events like this, but we found new editors interacted with a LibGuide better. We used it to put up training videos, suggested entries for editing, and suggesting sources: <http://uml.beta.libguides.com/wikipediaeditathons>

# BEST PRACTICES – Programming as Collection Development

Erinn Batykefer, Programming Librarian, New Canaan Library, CT.

Co-Founder & Editor, The Library as Incubator Project ([www.libraryasincubatorproject.org](http://www.libraryasincubatorproject.org))



A library's job, at its core, is to connect people with information. That's it—that's the exchange that we are in charge of—and we are really good at it! We're great at building collections that reflect our community interests and needs, which are well considered and vetted, broad and also deep. Collections that serve both popular and niche interest and which do a democratic job of representing the range of information on any given subject, in multiple formats. We have best practices for how to get this done, and courses devoted to the practice in every MLIS or continuing ed program.

But what happens when the information a person wants to know isn't in a book? What if it's in someone else's head? Or maybe it's only something you can learn or learn well, through experience and practice. What do we do then?

If it's our job in a library space to connect people and information, then programs are how we provide access to that kind of experiential learning. And if we treat our public programs as a collection and

approach them with as much professional rigor as we do when selecting and deselecting other resources, what results is an events calendar that is a symbiotic representation of the community. Just like a collection, it includes different formats and a broad range subjects. It's responsive to community input. It responds to demand, it responds to use, and it responds to suggestions.

And the great thing is that you already know how to do it! When creating programming at your library, consider these aspects:

### **FORMAT**

Are you providing a good balance of passive and active entry points for different kinds of learners? Are there some recurring or go-to events that could be presented in a different way to be more accessible to different groups?

- Passive examples: lectures, exhibits, performances
- Active examples: classes, workshops and skillshares

### **QUALITY**

- Who are your partners for your classes and events? How are you cultivating those local relationships? Who are the experts in your community, and what is the best forum for them to share their knowledge?
- Where are your performers coming from, and is their work of high quality?
- If you're running a class or workshop, what best practices are you using in terms of teaching and evaluation to ensure quality?

**Remember:** if the only things on your events calendar are free/cheap things that people pitched to you, that is the same as only stocking your shelves with self-published books donated by local authors. Maybe some of them belong there—but if they are the only things, you're doing it wrong!

### **DEPTH**

This is possibly the most important aspect of implementing "Programming as Collection Development"—catalog your programs. Here's how I do this:

I have 10 browsing categories I've developed (loosely based on the neighborhoods model from Hennepin County Libraries, or the glades at Darien Library)—here's what they are:

ART AND MUSIC  
HEALTH & WELLNESS  
BUSINESS  
TRAVEL  
PLAY  
LITERATURE  
HOME AND GARDEN  
HISTORY & CURRENT EVENTS (includes local history and genealogy)  
TECHNOLOGY  
THE NATURAL WORLD

You can make your list however you want! When you "shelve" your programs, allow up to two categories, and also note if that program is passive or active. Go back through your calendar for the last six months and do it now!



Once you have your list and shelve your programs in each category, you'll see where your collection is super strong and where you have an opportunity to build.

FOR EXAMPLE: I am really awesome at making passive Art & Music programs happen—I have a great list of local performers who are really high quality and within my budget, and I've created some awesome relationships with certain groups. Yay! But by shelving my programs, I can see that this kind of passive arts program only brings in a certain audience, which means I am essentially not serving the people who would be interested in hands-on experiences of music.

Additionally, this exercise gave me some concrete evidence that I struggle with getting Business programs on the calendar. I'm not personally interested in business-focused stuff, so that's a subject area where I can build better relationships in my community. So my team reached out to our Chamber of Commerce to partner on a business related series this past spring, and it was a pretty great pilot program—we'll be refining and repeating it in the fall!

**Remember:** You do not need to be a “subject expert” to make sure your program calendar is broad as well as deep as a collection! Your local partners can help you in the same way reviews help you pick titles for areas that aren't necessarily in your wheelhouse.

GO FORTH and professionalize the practice of programming! Earn that Programming Librarian title!

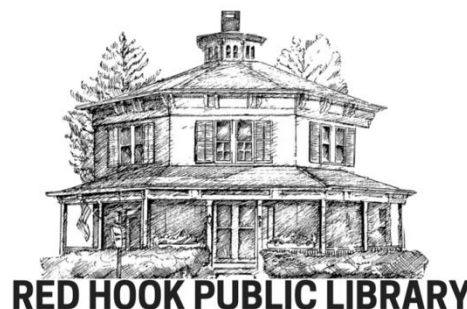
And feel free to get in touch with me to chat about it!

@ErinnBatykefer / @IArtLibraries / [www.libraryasincubatorproject.org](http://www.libraryasincubatorproject.org)

# BEST PRACTICES

## Engaged Programming

Erica Freudenberger, Library Director, Red Hook Public Library



### WHAT IT IS:

Community engagement (in a nutshell) requires shifting how you think about your library and its role in the community. It acknowledges that we are part of a larger socio-ecosystem, and that we can only be as vibrant as the communities we serve – so let's make sure our communities rock!

It's also about rethinking what we're doing with outreach and marketing. We need to stop going out and telling people how awesome we are and all of the great stuff we do and have, and instead, focus on finding out what matters to people and making it happen. Because then we don't have to communicate our value, because we are BEING VALUABLE!

Engaged programming is democratic and empowering – programming by the people, for the people!

To make it happen, here's what you have to do:

1. Talk to people. A lot of people. Ask them what matters to them, and what they'd like to see happen in their community.
2. Gather the information (public knowledge). Look at themes that emerge, and figure out what role the library can play in meeting those needs.
3. Incorporate what you've learned into your programming.
4. Curate your community – tap into the talent of friends and neighbors to lead programs.

### OUTCOMES:

What does that look like?

After several hundred conversations we heard:

1. People wanted a community that embraced diversity

2. We needed to provide more volunteer and leadership opportunities for teens & 20-somethings.
3. The small-town feel is important – neighbors want to know each other.
4. Transportation is a serious issue, leading to isolation for many.
5. We need to have a vibrant village with thriving businesses.

So we began to program:

- Hispanic Heritage Month
- Diwali
- Korean Culture Night
- An abundance of social gatherings where people can come together and celebrate

We asked teens to get involved in meaningful ways, including leading programs (like our one-on-one tech help and film club). And we host Bard interns at the library every year, who lead week-long camps, write press releases, and other stuff.

And we stopped waiting for people to come find us, and went to where the people are.

That means:

- Using local businesses and other organizations to host programs (Added bonus: drives foot traffic to businesses, deepening our relationship with that community.)
- Holding teen programs at the high school, after school.
- Going to the rec park with Maker programs
- Borrowing a van from Bard College and taking programs to underserved communities, like trailer parks.

## WHY

- It's time to stop giving programs that no one comes to.
- You'll be able to do such much more than you imagined!
- We need to do things that provide value to our community – not in ways that make sense to us, but in ways that resonate with our communities.
- We need to make the shift from thinking that the library is the heart of the community to the community as the heart of the library (shout-out to Emily Bunyan of Knox County Public Library!)

## IMPLEMENTATION

- Leave your building
- Talk and listen to people (lots of people!)
- Ask for help
- Use the tools available at [www.ala.ltc.org](http://www.ala.ltc.org) (Turn Outward, Ask Exercise, Community Conversations, Aspirations Exercise)



