

» “The very existence of libraries affords the best evidence that we may yet have hope for the future of man.” —T.S. ELIOT

Strategic Library™



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Winning at the Ballot Box

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» **How Richland Library secured public support for a ten-year, \$59 million plan for additions and renovations.**

BY TINA GILLS, CFRE, AND PADGETT MOZINGO, APR

It's no secret that the role of libraries has changed drastically. Libraries aren't just about books, but about learning and providing opportunities for all people to come together, create, and share with others.

Richland Library in Columbia, SC, has strategically focused its services on three key areas: getting children ready for school so they can learn and graduate on time; helping people find jobs, change careers or grow their businesses; and providing access to information and technology. Our role has changed but our services and resources continue to change people's lives and advance our community.

With more people than ever using our facilities and services in different ways,

we have been challenged to secure public and private funds to keep our facilities and services modern, flexible, and in the best position to meet the changing, growing needs of our customers. We're committed to delivering outstanding customer experiences. That can be hard to do in facilities that are more than twenty years old, without adequate technology and space for community meetings and programs.

SETTING THE STAGE

The library's last bond referendum was held in 1989, and most of the library's eleven facilities hadn't been significantly improved or updated since then. In 2007, library staff began identifying needs and planning for improvements. As grant funds were available, a few projects moved forward: a new storefront facility was established in a

VoteForOurLibraries.com Expenses 2013 Richland Library Bond Referendum

Pre-campaign Consulting	\$ 20,000.00
Campaign Consulting	\$ 102,724.45
Printing	\$ 6,943.18
Mail Services and Postage	\$ 20,999.45
Yard Signs	\$ 3,834.00
Campaign HQ Rent	\$ 1,625.00
Phone Polling	\$ 30,000.00
Bank and Paypal	\$ 347.94
Office Supplies	\$ 460.51
Legal and IRS Fees	\$ 5,847.80
Campaign Rally	\$ 542.33
Election Night Watch Party	\$ 750.00
Miscellaneous	\$ 85.00
Total Expenses	\$194,159.66

question gauged support for the library, which enjoyed a 94.2 percent approval rating. In fact, only three people (or .6 percent) had an unfavorable opinion of Richland Library. More importantly, 63 percent said they would vote “for” the bond referendum if the vote was held that day. Interviewers also found that 82 percent of those polled had Richland Library cards, and the responses provided information helpful in creating focused campaign messaging.

Nine months out from possibly adding the library bond issue to a future election, a second poll of 400 Richland County registered voters was conducted. These voters included those who had indicated that they were determined to vote “every time there is an election” or “try to vote in most elections.” This group had an 85.5 percent approval rating of the library. In addition, 49 percent said they would vote “yes” if the election was held that day.

With four months to go until the scheduled November election, Richland County Council held its third and final vote on the issue, and the Library Bond Referendum was officially put on the ballot.

FORMALIZING THE STRATEGY

The Richland Library Foundation and the Richland Library Friends each filed 501(h) elections with the IRS, allowing them to provide seed money to establish VoteForOurLibraries.com, a 501(c)(4) organization that raised funds and advocated for the bond referendum. Informational materials for library staff were developed and shared, including a tip sheet on how staff could inform citizens about the library’s needs, but not advocate for the bond issue.

Three community leaders were secured as board members for VoteForOurLibraries.com, the website presence was enhanced, and the group began taking its message of needs and accomplishments to the community. A key strategic focus was conducting

an ID Phone Bank, which determined that 18,000 “yes” votes were needed to win. A database of “yes” voters was created to communicate campaign messages and mailers, allowing for grassroots tactics to keep overall campaign costs down. “Robocalls” using the voice of a former governor who “yes” voters viewed favorably were made to remind voters to go to the polls.

Another tactic included developing a large VoteForOurLibraries.com team of community leaders and volunteers to speak to community groups, attend events, and go door-to-door handing out campaign materials (yard signs, buttons, fliers, stickers). Drawing on the library’s strong relationships with local media and to curtail campaign expenses, the effort included no paid ads. However, significant editorial and news coverage was secured. The daily newspaper, The State, ran a series of articles about the library’s needs and plans, and the paper’s editorial board published two pieces in support of the effort. Letters to the editor and op-eds from customers and supporters were published.

All local media gave print and air time to the issue. Social media also provided the opportunity to build awareness of the campaign at the grassroots level, and supporters were quickly sharing posts in support of the library and even photos of yard signs and “I voted” stickers. Local media outlets also shared their stories on their social media accounts, increasing awareness and outreach at no cost to the campaign.

THE RESULTS

On November 5, 2013, Election Day, Richland County voters overwhelmingly showed their support of the library and trusted leaders with the \$59.3 million needed for system-wide additions and renovations. The referendum passed easily, with voters commenting that they’re proud of the system built more than 20 years ago and eager

Recommendations for Success

- Know your chances of winning before you publically ask for the money.
- Get support from key community leaders (including city council members, the mayor, and the sheriff).
- Hire a good political consultant.
- Develop strong, key messages.

to see what’s next. One voter was quoted as saying, “A progressive city needs a good library system.”

While South Carolina state law prohibited the library from advocating or paying for the campaign, VoteForOurLibraries.com, the 501(c)(4) organization established by the Richland Library Foundation and the Richland Library Friends, incurred expenses totaling \$194,000 for the successful effort.

Library Director Melanie Huggins was quick to say that there would be plenty of time for customers to weigh in on exact improvements at their libraries. Those Community Conversations are happening now at several locations, and include focus groups, open forums, surveys, and other opportunities for feedback. Architects have been hired to begin work on the additions and renovations, and a timeline for how the projects will unfold is expected by the end of 2014.

While the library had a solid plan based on library usage, the continued involvement and participation by customers and community leaders will be vital to making the improved facilities true centers of the community. That’s just as it should be, and it’s really the key to the success of this campaign. Libraries exist for the people in our communities—and satisfied customers have the most powerful stories to tell. ■

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Positive Strategic Planning

» Using the principles of appreciative inquiry leads to this library's plan for transforming lives, strengthening communities—and a more centralized approach to delivering services.

BY BRIAN AUGER

When I started my job as director of the Somerset County Library System in the spring of 2010, I followed the long and successful career of a predecessor retiring after twenty years. But it wasn't enough to just be new to the system; I was also new to New Jersey, coming from twenty-seven-year roots in the county library systems of central Maryland.

I spent my first eighteen months becoming familiar with the organization, its history, staff, culture, and processes. It was obvious that the previous twenty years had been good ones for the Somerset County Library System, which saw tremendous growth in its population, industry, and tax base. As a result of the long and generous support of the Library by the community and New Jersey's tradition of local control, I found that our library system was highly distributed with a tradition of doing things at the local level.

As an example, most of the materials purchase decisions were made at the branches rather than by a unified collection development department. While this policy perfectly matched New Jersey's practice of local control, I found it to be at odds with

my instincts for centralizing services and with the new, flat-budget realities we were all experiencing at the time.

This distributed model was repeated through most of the library's services and functions. The Somerset County Library Commission and the County Freeholders, however, were looking for the efficiencies and service advances that would accrue from taking a more systematic approach to the design, delivery and oversight of services.

My findings and the very real economic pressures coincided with the need for a new strategic plan. The old plan had been "refreshed" for a second five-year run and really needed a complete revisit. Common complaints I heard from staff about the old plan were not atypical of what one frequently hears about many strategic plans: it was generic and sat on a shelf.

I was determined that our next plan would be neither. I wanted a plan that involved all interested stakeholders, especially staff. Yet, while wanting a plan that was built on the successes and collective wisdom of what had come before, I knew we needed a plan that would address our need to rethink our distributed model.

I was confident this result would unfold in the process we would use and began talking up the idea of a strategic plan that was built using [appreciative inquiry](#) (AI) as the approach. I had learned about methodology in my previous job in Howard County, Maryland, where we used it to develop a

customer service philosophy.

As a methodology, AI begins from the presupposition that social reality is a human construct, that the questions we ask will largely determine the answers we find and will govern the social realities we create.

Rather than focusing on deficiencies, on what is not working, on weaknesses or threats, I decided we would embrace the AI concepts and focus instead on the positive while developing our next strategic plan. What do we do best? What do we love about our jobs? What do our customers love about their libraries and the services they find there? We would align our attention and creativity in imagining a future for the library with these as the basis.

I began talking up the process with the Library Commission and at staff and management meetings. We hired a trained AI expert to facilitate the process and set up a steering committee that was a cross-section of the organization and included people at every level, from commissioner to library assistant, along with a staff coordinator. *Everyone* on the staff was encouraged to take part in the process, and we trained volunteer facilitators because we wanted the staff themselves to refine and articulate the best of what we were already doing. This process takes considerable time to do correctly, so we had to provide for alternate coverage to permit staff to step away from their usual daily routines.

The planning began in 2012 and has taken place in phases. It began with a Discovery phase, with pairs of staff inter-



Transforming Lives, Strengthening Communities

Transforming Lives, Strengthening Communities, the sixth strategic plan of Somerset County Library System (SCLS), proposes strategies to advance our vision to enrich lives, expand knowledge, and strengthen communities over the next five years.

We, the staff of SCLS, authored this plan, the next chapter in the library's history, with significant contributions from customers, county residents, and community leaders. **Transforming Lives, Strengthening Communities** is more than a collection of service initiatives. It is a statement about who we are, what we do, and why it is important to Somerset County. **Transforming Lives, Strengthening Communities** is the result of a year-long process to clarify our purposes and define our identity. We employed the philosophy and methods of Appreciative Inquiry to discover what we do best and what customers appreciate most, and to use this knowledge as the foundation for the library's future.

Consequently, **Transforming Lives, Strengthening Communities** is less a blueprint than a shared vision of the future based on our collective strengths, the attitudes that have made us successful. A traditional strategic plan, which focuses solely on service initiatives, is often made irrelevant by evolving social, economic, or technology trends. Life-giving forces—our passion, intelligence, creativity—do not become irrelevant. Knowing our strengths will enable us to formulate new strategies in response to any unforeseen developments in our world.

viewing one another about their experiences, looking for the common threads in all the stories, and then using the results as a basis for the *Dream* phase. In this phase, we laid out what could be, again inviting all staff to take part. This was followed by a *Design* phase, in which we explored goals that would bring about the dreams staff had for the Library.

Within each of these phases, in addition to inviting and providing for wide staff participation, we recorded and reported everything to staff via the staff Wiki. We wanted the process to be transparent and wanted those not directly participating to have the benefit of the conversations they had missed. I stayed out of most of these conversations, since I wanted the ultimate plan to be the library's plan, not mine, and I was confident that the plan would unfold as it should.

The result led to a detailed strategic plan for 2012 to 2017, "**Transforming Lives, Strengthening Communities**," which was approved by the Somerset County Library Commission in October 2012 (see Introduction). The plan is separated into the following sections:

- **Who We Are**

- Our Values: Respect, Trust, Zeal, Risk-taking, and Teamwork.

- Our Strengths: Commitment to Excellence, Community Connections, Outstanding Resources, Winning Teamwork, Exception Customer Service.
- **What We Do and Why it Matters:**
 - Mission: Somerset County Library System partners with you to connect, to explore, to share, and to discover.
 - Vision: Together we enrich lives, expand knowledge, and strengthen communities.
- **Designing Our Dreams:**
 - Exceptional Customer Experiences
 - Strategic Communication
 - Partnerships to Strengthen Communities
 - Resources to Transform Lives

This last section includes staff assignments for achieving specific actions, goals, and tasks in each section. It also calls for a new position, a Director of Strategic Initiatives. As we reconfigure our upper management structure, this job will ultimately fall to a second assistant director. In the meantime, we have tasked this function to an existing branch manager and have provided her with additional compensation to match the added responsibilities.

We are now well into our second year of the *Deployment* phase of our plan, again

inviting staff at every level to take part in the many planning committees and task forces needed to bring into being the ambitious future the plan envisions. To ensure that it is not a "shelf-sitter," we provided printed copies of the plan for every staff member, volunteer, and elected official. All new staff receives a copy. We have a designated staff member whose job it is to keep us on track with the plan and to help me report back regularly to the Commission on our progress.

I do not hear from staff that the new plan is generic and, if you ask anyone working on its goals, you will not find a single one who thinks it is sitting on a shelf. Moreover, by using Appreciative Inquiry and by including all staff in the process, we have broad staff buy-in for a strategic plan that calls for a more system-like approach for the design, delivery, and oversight of all library services. ■

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iFought the iPads (and iWon)

» Rapid City Public Libraries adopts iPad displays for children*

BY SALLY-ADRINA TAYLOR

When Rapid City Public Libraries decided to add four iPads to the Children's Area, I volunteered for the project. In the end, this project took me a couple of months to tackle, but the number of children using the iPads made it worth the effort. I hope by sharing my experience I can alleviate some frustration and confusion on how to successfully set up iPad displays for young children.

Staff quickly decided to focus on iPads and not a generic tablet, because of the brand familiarity of Apple products and because of the iPad's more intuitive touch. When we received our second generation iPads, I had to make a series of decisions concerning security, apps, and settings. Although lending devices is the newest trend, that wouldn't work with our target audience of children ages 2 to 10.

One of the reasons we decided to go with tablets was that children from lower income households may not have the opportunity to use mobile devices or tablets before going to school. Plus, limiting lending to only active card holders (who would have to sign a waiver to replace the iPad if broken) would deny children visiting or on vacation from having a chance to use them.

CHOOSING A STAND

We decided to use stands to keep the iPads secure. Finding the right security system can be tricky. I was a bit overwhelmed when I looked online and found numerous options. A local walk-in urgent care facility that I visited was using a model of a stand that has the charging cable inside the tether. After learning the hard way, I can give the following tips:

- Do not choose a stand that includes a tether or security cord without including a bumper, as the iPad will most likely hit against the table.
- If the stand is strong enough, you don't need to pay for extra security measures (as long as you don't have a problem with excessive property damage).
- You should not be able to tug, pull, or otherwise make the stand release the iPad. The true test is letting children try playing apps and rotating the iPad during games. I highly recommend finding a product with a warranty.
- Many games require you to turn the screen; an option to rotate the iPad 45 degrees is preferable.
- Make sure the security cord does not break the stand, making the iPad no longer secured.
- Buying a stand is an investment since the cost can vary from \$25 to \$1,000 or



more. The cheaper stands do not include cables or tethers for security, but most stands run about \$90 to \$400.

In the end, Rapid City Public Libraries tried three different styles. One of our first models broke within the first three days and did not come with a warranty. But we have had great success with our third try, the Pivot Lockdown System model by Vanguard Protex Global. (See Author's Update.)

IPAD CHARGING CABLES

Preoccupied with the safety of the iPad, I never thought about the issues that could arise with the charging cables. Here are a few tips:

- Secure the cords to the wall and stands or theft will occur. Since securing the cords with zip ties, we haven't had a problem.
- Do not get a stand that has metal edges; although they won't hurt a child, the iPad cord can be sliced and the wire exposed if the cord rubs against the metal.
- Invest in thick iPad cords (such as Griffin) that are more sturdy, but note that the metal prong can still bend if pushed the wrong way...such as when children try to plug the cord in or accidentally bend it while using the iPad.

OUT OF THE BOX

The hardest part of putting iPads on display was setting them up for public use. Since our IT staff had already set up Wi-Fi for the library's mobile devices, I *did* not have to ask for them to do this for the iPads. I did have to learn about the various methods to set up an iPad that allow the settings to be backed up. Here are some tips to remember:

- If you have access to a Mac computer, use it! Using a PC to create backups or trying to use Apple Configurator on a PC will not work. Do not switch back and forth between Mac and PC for iPad set up/back up. It can cause internal software problems.
- One Apple ID can back up as many as 10 iPads. This means you can buy apps and share them on all the iPads under the same Apple ID.
- If you're purchasing more than 10 iPads, consider the Volume Purchase Program for Business or Education. Not all countries have access to this option, however.
- A credit card is not needed to set up an Apple ID; skip that step or use a gift card.
- Choose one iPad as your main iPad.



Finding the right stands to keep the iPads secure can be tricky.

This saves you from trying to unlock purchases made on different iPads later. Another option is to use one Mac computer for purchases.

CREATING AN ACCOUNT

Creating an Apple ID was simple and took a matter of minutes. A business email address should be used for information sent to that address. It will be saved as your Apple ID. Once you have an Apple ID you can turn on your iPad and set up your account by following the simple instructions given to you on the iPad screen. Remember, your Mac computer must have the latest updates downloaded for App Store and iTunes before you can set up your iPad.

SETTING RESTRICTIONS

The easiest way to set up restrictions is to go to Settings—Restricts (create a four digit code) and go through each of the areas covered to decide what your library/organization wants. However, you'll want to go down all the options on the left hand side in the Settings screen, since you may find more options there.

For example, did you know there are at least three ways to control the volume on an iPad? There is the volume button on the upper right hand side, Sounds located in the Settings on the left hand side, and if you push your finger up from the bottom of the iPad a quick control panel will appear.

Is controlling the volume necessary? Adequate volume is required so children are

able to follow instructions, and a number of the children trying the iPads will be unable to read. Keeping the volume on helps children with sound and visual recognition, which is essential for learning to read and write.

I suggest setting the side switch (small button on top right hand side) to mute. If you choose to have it set for locking rotation, when children try to use the iPad they will get frustrated, thinking it's broken.

ADDING APPS

When grouping the apps for the iPad, I decided to create two separate accounts, one for little kids (ages 2 to 5) and one for school-aged kids (ages 6 to 10), and I divided the four iPads so two were used for each account. However, when the young children came out of story time, the kids were upset they could only play on two iPads and not on all four. My solution was to put a couple of "baby" games (for 1.5 to 2 year olds) at the bottom of the screen. I put "Appy Beginnings" (for 2 to 5 year olds) on the desktop, and "Appy Pros" (for 6 to 10 year olds) in a separate folder. A quick game to show how the iPad works for babies was a hit, plus hiding the harder games in a folder was extremely helpful (because children who knew how to operate an iPad could find it).

Here are some things to remember when buying apps:

- How long do you want the kids to be on the iPad? Even if a game is educational and you have a line of kids wanting to

play, it's best not to include apps that make users sign in with an individual account or have lessons to complete before moving to another part of the app.

- Free doesn't always mean free. Sometimes you will buy an app and need to set up an account to access it or pay to unlock features.
 - Two favorite apps are Caillou and Coco Princess; however, to unlock more of the game you need to spend anywhere from \$0.99 to \$9.99 (known as paid in-app purchases).
 - Reading Rainbow, Abcmouse.com, Starfall, and several other well-known educational resources require an account to use the app.
- No matter how you restrict the volume on an app, the app's individual settings allow the iPad to play louder.
- The more apps you have, the longer it takes to process a backup, whether you reset your backup using a Mac computer or the iCloud. With more than 85 apps, it took us at least three hours to download everything via the iCloud (using our fastest Wi-Fi).
- Test all the apps! I asked several "mini-testers" to try the iPads. Even though a game is fun, a child might find that the pop-ups are frustrating and hard to close, that they can't read the instructions to play the game, or that the app/game is too hard for the intended age range.

INTERNET ACCESS: TO HAVE OR HAVE NOT?

We discussed whether to include the Internet on the iPads. There are a lot of great online resources that can be used by creating an app button using a link address. We decided for the following reasons not to enable Internet browsing:

- Children already have access to the Internet via library computers.
- Adults are more likely to play on the iPads if the Internet is accessible, making it necessary for staff to enforce age restrictions.
- To protect a user's private information, Internet history and cookies would need to be cleared often by staff.

However, since we wanted to set up a survey, I had to create restrictions for Safari, only allowing that one website. The Safari app would disappear, but access to the survey was still granted. If the kids found their way to Safari, they couldn't open anything else.



ADDING A SURVEY

Creating a survey app is a great way to track if there are any problems with apps or games that have too many annoying pop-ups (since we did choose free apps). It also gives children a voice to express their opinions. For example, one survey response said that the child was just happy that we gave him the option to tell us what he thought.

Our staff created a survey with Wufoo (www.wufoo.com), which allows us to get an e-mail every time a survey was completed. (Survey Monkey was our first option, but they don't have a way to let you know when a survey has been completed. The company said it is looking into having that option in the future).

A COVETED LIBRARY RESOURCE

Now when the kids come into the children's area, they run to use the iPads. We haven't had to use time restrictions, since parents or other children make sure everyone is taking turns. It's rare these days to see the iPads completely empty, even during school hours.

I decided not to limit the content to only educational games, since children can learn from all the apps: hand and eye coordination, following oral and/or written instructions, problem solving, and even social skills. I often see kids turning to the kid next to them to ask for help. A mother stood looking at her son in shock one day and told me, "We don't have anything like this at home but he knows more [about the iPad] than I do!"

Our iPads for children have been such a success that we will be installing iPads in our Young Adult area soon. ■

*This article was first published in the March 28, 2014, issue of OCLC's WebJunction (<http://webjunction.org>). Used with the permission of the publication and the author.

ABOUT THE AUTHOR: Sally-Adrina Taylor is a library associate in public service for Rapid City Public Libraries. She can be reached at staylor@rcplib.org. She is currently working on a follow-up article for OCLC's WebJunction that will mention further insights and other apps that are "mini-tester" approved.

AUTHOR'S UPDATE: Since this article was first published, the Rapid City Public Libraries purchased new stands, and I have learned that even if the charging cord is thicker it does not mean that the prongs are stronger.

Our second attempt with Vanguard Protex Global did not work. The iPad stands were hard to remove for most staff, and pieces suddenly began breaking off inside the stand.

We are currently using an Archelonen stand (<http://www.archelonencllosures.com/>), and our only concern is keeping children from sticking objects in the slot that charges the iPad. Which brings me back to the charging cords: do not leave the cords attached unless covered by a case. Too often we found broken prongs—or worse, exposed wires from the metal prongs that were being removed. We purchased extra-length colored cords from Amazon.com, which work better for the Archelonen stands.

SOURCES FOR FURTHER HELP

- Moorefield-Lang, Heather, and Meier, Carolyn. "Integrating iPad and Tablets into Library Services, Part 2" (Slideshare), ALA TechSource, February 20, 2013.
- @ Your Library – iPads! L.E. Phillips Memorial Public Library, Eau Claire, Wisconsin.
- Apple iPad Support (<http://www.apple.com/support/ipad>). The site includes guides, [manuals](#), tech specs, and communities.
- Thompson, Sara Q. "Setting up a library iPad program." College & Research Libraries News, 72, no. 4 (April 2011): 212-236. <http://crln.acrl.org/content/72/4/212.full> (accessed March 9, 2014).

Building a Public Library Press

» Establishing a library press to tell the story of a community and its citizens can enhance a library's archives and special collections, and develop narratives that might otherwise never be told.

BY STEPHEN C. SMITH

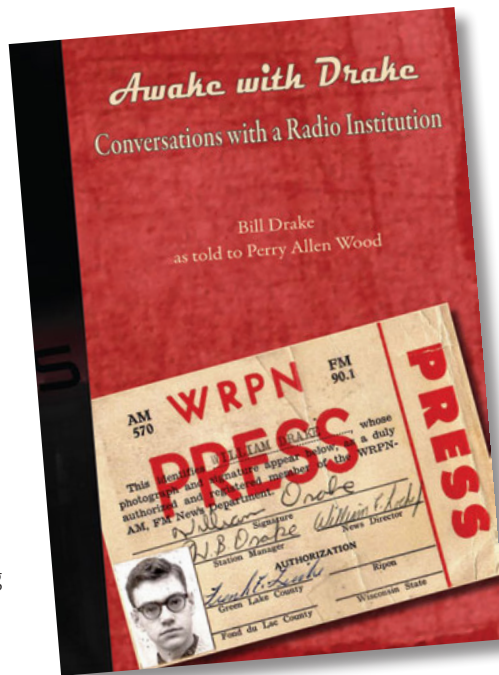
The creation of unique content by libraries of all types has been fueled by advances in scanning and information storage-and-retrieval technology. The result has been wider public access to local history materials from archives that could only have been imagined just a few years ago. Many libraries currently host digital collections that focus on local history.

Small press operations within the walls of libraries are much less common. Spartanburg County (SC) Public Libraries, with the full support of its Board of Trustees and administration, established the Kennedy Free Press to publish scalable projects relating to local history, using its rapidly growing archival and digital collections.

WHY SELF PUBLISH?

What are the strategic advantages of such a project, and what are the costs? Small press publications allow our library's local history center to engage our public and research community in a proactive fashion, beyond the realm of public service responses to research queries.

Through publication initiatives, the library's local history team is able to identify valuable publication projects within the niche of local history that might not otherwise find their way to publication. Moreover, a good author doing active research on a collection will develop insights that add new interpretation and significance to that collection. A knowledgeable editor then has the opportunity to interact with the author and further develop these new perspectives in the deeper context of the library's collection. This synergy has been evident in our first projects, and we look forward to more. The resulting titles are designed to have a long shelf-life.



The initial monetary return on investment is reckoned as cost recovery rather than accumulation of capital. In this framework, publications that might not initially generate a high volume of revenue will prove to be useful to patrons and researchers over the long haul. Production runs of 100 to 500 units can be easily arranged for popular items. Second and third printings can be added with little additional effort by staff.

DEVELOPING THE KENNEDY FREE PRESS

In 2010, the Spartanburg County Public Libraries made a conscious decision to pursue the goal of developing a comprehensive research collection for local history. The purpose has been no less than to preserve the human record for our county, which was otherwise being scattered or, worse yet, sent to the county landfill.

During the early planning phase of the project, our library staff visited libraries and

museums involved in similar efforts, looking for models. One exemplary public library project is the Austin (TX) History Center (AHC), led by Archivist Mike Miller and his staff.

One program that caught our attention at the Austin History Center is the Waterloo Press, the publishing arm of the Austin History Center Association, the friends' support group for the AHC. Waterloo Press publishes interesting research titles about Austin's history that emanate from the Center's collections but might not have found their way into print. Proceeds from the Press support the Center's operations and activities.

In the initial plan for our history center project, we placed a high priority on developing our own press as a vehicle for publishing research developed from our archival collections.

COMMUNITY CONTEXT

Every community has a unique local publishing environment. Spartanburg is home to an active community of local scholars and researchers at local colleges and universities, including Wofford College, Converse College, University of South Carolina Upstate, and Spartanburg Methodist College. They research local history as a lens for understanding national and regional history, and their work is published by university presses. Local researchers connected with historical and genealogical associations also develop articles of interest their journals.

One publishing presence, in particular, helped point the way for our project. Since 1995, Spartanburg has been home to the Hub City Writers Project, an award-winning nonprofit independent literary arts organization that is dedicated to encouraging local authors to create work with a strong sense of place.

Its publishing arm, Hub City Press, has grown and flourished with nearly 70 titles

in print, and the scope of its projects has evolved to include the entire American South region. Hub City publishes works of literature as well as books on regional history and culture. The Writer's Project maintains its own independent bookstore and offers writer's workshops and panel discussions for prospective authors of all ages. It also hosts a national writer's residency in the Spartanburg community.

Betsy Teter, founder and executive director of Hub City Press, has been an important resource for help and encouragement in developing our press and selecting our initial projects.

Early Hub City Writers book projects focused on specific aspects of Spartanburg city and county: its photographic history, textile industry heritage, World War I and World War II military training camps, musicians, holiday memories, and even its noble trees. Our library's collections helped to support the content of these publications, and our staff participated in research for authors developing these publications. These experiences helped us to envision and plan our own projects.

GOVERNANCE AND ORGANIZATION

One important choice any institution must make is whether to establish its press as a separate corporate entity. Our library chose to include the activities of the press within the library's daily operations instead. Responsibility for operation of the press is performed by existing library staff, and its funding is included in the library's annual budget. Proceeds from publications are accounted for within administrative services. As a non-profit, Kennedy Free Press books are priced to provide cost recovery for publication, with a fair return to the author.

If the library has committed to playing an active role in publicity, significant staff time may need to be devoted to assisting authors with individual events. In our case, through our Development Department, our library bookstore manager has spent five to seven hours per week staffing individual events off-site with authors. Work has included contacting locations and venues, arranging for sales on Amazon.com and on our own website, placing books with commercial vendors, developing consignment arrangements with local bookstores, and maintaining inventory records.

Authors already may have an extensive network for promotion, distribution, and sales, but the extent of this outreach

depends on the individual. Some very worthwhile projects may only need to be marketed to a small network of purchasers.

BRANDING CHOICES

The Kennedy Free Press is named for the founders of the first subscription library in Spartanburg, in 1885. Dr. Lionel Kennedy was a progressive and public-spirited physician here. Upon his death, his widow, Mrs. Helen Fayssoux Stevens Kennedy, donated his books to help found the new library. The name of the press recognizes them and their legacy to our community.

The logo for the press is derived from the design and appearance of the windows for this first library, which resided in the upper story of a retail establishment in downtown Spartanburg, as shown in an historic photograph in our collection.

ORGANIZATIONAL DECISIONS

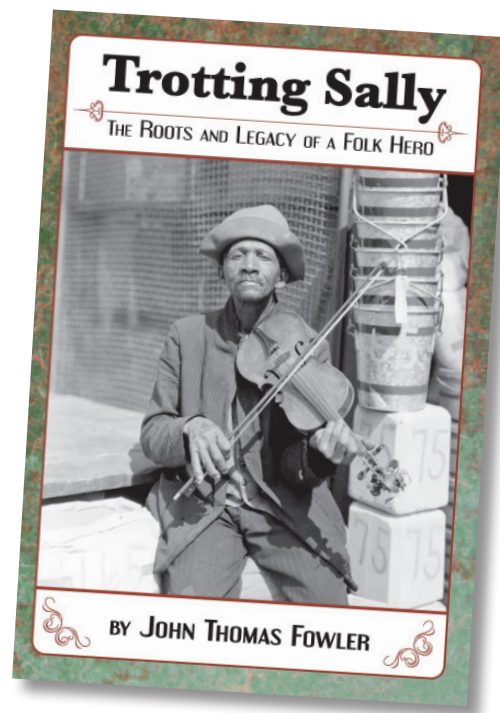
The decision to organize the press within the library led to creating staff roles within the organization to execute projects. County Librarian Todd Stephens supervises the press as its publisher. As coordinator for local history and special collections, I serve as the publisher's representative, with general administrative responsibilities for the press.

The Kennedy Free Press Editor, Susan Thoms, is the library's Local History Assistant with extensive writing, editing, journalistic, and indexing experience. She develops projects from their inception, edits the content, makes decisions about formatting, and chooses artwork and illustrations. Interior design and layout for our books has been outsourced to a local designer, who also has done extensive work for Hub City and the library. Printing and book production are handled by a local firm that does a large volume of printing for library promotion and publicity.

Our Development Department employs a graphic artist who works directly on specialty projects, such as logo design and publicity for individual events (posters, flyers, and signage). The Development Department also handles social media announcements for publications and promotions. Our Web Services Department handles web-based promotion of library events.

INITIAL PROJECTS

A look at our projects illustrates the close relationship between the Kennedy Street Press publications and the contents of the library's archives.



The first publication was a scaled-down version of a large, seldom-seen county map, drawn in 1911 and revised in 1924. The map had been recently acquired as part of a large collection from the Stribling-Gooch land survey firm, located in Spartanburg. The original is prominently displayed in our research room. It shows roads, railroads, township boundaries, rivers, creeks, and names of individual owners of land holdings.

Our first two books were published as trade paperbacks, 5.5" x 8.5", containing between 120 to 130 pages each.

Our first book was completed in the autumn of 2012. *Awake with Drake, Conversations with a Radio Institution* was narrated by legendary local broadcaster Bill Drake, as told to author Perry Allen Wood. This book relates directly to our archives, since Drake donated a collection of his on-air radio interviews with community leaders to our library for digital transfer and transcription. The digital project preserves his voice and the voices of the dozens of people he interviewed, including Jerry Richardson, entrepreneur and founding owner of the NFL Carolina Panthers; NASCAR's Hall of Famer Bud Moore, who was also a soldier at the D-Day Normandy Invasion; as well as mayors, educators, and nonprofit volunteers and executives. Drake also spent another three hours with me at his local studio, recording an oral history of his radio experiences.

Drake developed an approach to community engagement through newsy on-air conversations, which he termed "relationship radio." He was much more than a broadcaster. Through outreach to commu-

Steps for Planning and Implementing a Library Press

- Conduct an informal assessment of the local publishing market environment.
- Brainstorm to build a short list of possible projects.
- Decide on form of incorporation, institutional governance, staffing, and identity for the press within the library's organization.
- Develop a branding plan, to include choosing a name and logo for the press.
- Decide on staffing, book design services, production, and marketing.
- Complete administrative tasks involving intellectual property:
 - Registration and protection for press name, publications, and trademark status by an intellectual property attorney.
 - Planning for media types and formats, in connection with trademark registration.
 - ISBN purchase and registrations.
 - Develop and review author agreements for individual projects, including royalties, costs of publications, arrangements for authors' access to personal and complimentary copies, and marketing commitments.
- Select production timelines for initial project(s).
- Set up a budget, including detailed pricing for book designs, printing, and illustrations.
- Prepare an advertising budget and promotion schedule, including library programs such as book signings.

nity figures from all walks of life, he became a friend to many in Spartanburg, including our library directors and staff.

The book's autobiographical narrative was done in a conversational style, shaped and organized by Perry Wood. As Drake outlined the evolution of his career in radio, he also captured the development of radio broadcasting in upstate South Carolina; in its state capital Columbia, home to the University of South Carolina; in earlier experiences in Milwaukee, WI; and as a student broadcaster at Wisconsin's Ripon College.

Bill Drake passed away very recently, while this article was being written. At his memorial service. His book was quoted three times and recommended to all who were present.

Our second project, *Trotting Sally, the Roots and Legacy of a Folk Hero*, by award-winning musician and folklorist John Thomas Fowler, reconstructs the life history of itinerant African-American street musician George Mullins. Trotting Sally was a local legend in Spartanburg, widely remembered and often discussed as a musician and for his trotting gait. A poster-sized enlargement of his photograph adorns the atrium of our library. A brief silent film clip of Trotting Sally playing his fiddle in the streets of Spartanburg in the 1920s exists in our Willis Photography Collection.

Yet the actual details of Trotting Sally's life were murky. Over a period of more than two decades, Fowler connected Trotting Sally to his personal and family history through a combination of genealogical research, diligent fact-checking, and visits

to the places where he had lived. The author built a portrait of a formerly enslaved person from Oakland Plantation in nearby Greenville County, who reinvented himself as a public street musician and entertainer in Spartanburg. Kennedy Free Press Editor Susan Thoms actively assisted Fowler in his investigations in our library.

At the rollout event for this publication, Fowler, an accomplished musician himself, played historic fiddle tunes to accompany a digital film clip so that he could introduce Trotting Sally to the audience through the music of his time. Many members of the Mullins family attended and thanked Fowler, the library, and the Press for producing a legacy for the Mullins family by tracing the history of their ancestor.

In July, we exhibited our publications at the South Carolina Book Festival, sponsored by the SC Humanities Council, which in turn led to the purchase of our publications for a university library historical collection.

WORKS IN PROGRESS

Our library has been indexing obituaries and news articles from the Spartanburg Herald-Journal by subject for years. We print them for use in our library, and we place the contents of the obituary index on our website for researchers. This index is the foundation for our publishing, and our staff will add to the index and fill in decades of news articles that have not yet been completed.

Future projects under development by the press include a cemetery index of local soldiers, an index of Freedmen's Bureau Labor Contracts, a history of a school district

prior to consolidation, and an in-depth biography of an important 19th-century historical and cultural figure.

AN ENDURING LEGACY

Clearly, we consider our small Kennedy FreePress projects to be worthwhile: for the intrinsic value of the publications they generate, for the cultural contribution they have already made to our community, for the appreciation they generate in the discipline of history as practiced at the local level, and for the active use they encourage in the library's archival research collections.

The day-to-day discoveries connected to the projects have elevated the value of the library's archival resources in the public eye. The development and promotion of individual titles can generate rich program opportunities for the library and build new relationships in the larger community. Citizens have come forward with manuscripts, clippings, and even folk sculptures that we had never seen before. These new research materials from known—as well as previously unknown—sources are added to and enrich the library's archival collections and the history of our community. ■

ABOUT THE AUTHOR: Stephen C. Smith, MLIS, is coordinator for local history and special collections, Spartanburg County Public Libraries, Spartanburg, SC. He also serves as the publisher's representative of the Kennedy Free Press. Mr. Smith is the current vice president/president elect of the South Carolina Archival Association. He may be contacted at steves@infodepot.org.

Library Design: Past, Present, and Future

» While library design has evolved over time, its future calls for spaces that can host diverse activities well.*

BY DENNIS KOWAL, AIA

Your local library has been changing, and it is about to change again. No longer just a repository of books, the library is becoming the new “Roman Forum.”

The evolution of the public library has taken place in five phases. This view is an amalgam of what futurists have been saying and what my associates and I have been observing and designing.

Phase 1: The Library as a Warehouse for Books. In this phase, the user is considered a “patron,” I suppose because the users were more or less “sponsors” of the books...like a patron of the arts, stemming from a time when patrons paid a subscription fee to use the library. The concept almost implied that the patron was there to support the books, not the other way around.

The library building design in this phase centered on book stacks, which consumed a large part of the building’s volume. The library was neatly arranged, but the stacks were high, the aisles were narrow, and the majority of the library was consumed by the sheer volume of books. It was the accepted way of designing a public library through most of the 20th century.

Phase 2: The Library as a Bookstore. In this phase, the user is called a “customer,” and the library begins to display some of the books with their covers facing out, like in emerging new bookstores. Librarians are called on to “market” the reading materials by arranging cook books alongside displays of pasta and cookware, for example. The book stack end panels are seen as a good place to display new books face out, and design trends feature lower stacks and wider aisles.

The concept worked, and face-out displays seemed to move books otherwise ignored. But the decreased storage efficiency meant that either collections were reduced or the library increased in size.



Phase 1: The User is called Patron which makes them sound like a “sponsor” of the books in the collection.



Phase 2: The User is called Customer...and the books are “merchandized.”



Phase 3: The User is called Member...interaction circles, cafés and group island terminals compliment carrels and tables.

Phase 3: The Library as Community Center.

In this phase, the user is viewed as a “member,” and designs that feature places to congregate such as coffee bars and indoor gardens make their appearance. People in the library sit in groups around a fireplace or in technology circles. The meeting room is brought near the main entrance, and display cases of crafts or trophies might greet visitors before they ever see a book.

A new emphasis is placed on creating a dedicated Young Adult Area, which seeks to provide a needed transition between the Children’s Room and the Adult Collection. Technology is no longer hidden or compressed, and stations that allow multiple members to work at the same screen are added to the design. Reference desks are lowered, and “elbow-to-elbow service” is seen as a welcome change to the hidden or swiveling monitors.

Phase 4: The Library with an Awareness of Hospitality. In this phase, the library user is thought of as a “guest,” and materials and finishes either softened or go to the opposite extreme. Wooden floors and accent lighting replace the carpet tiles and fluorescent strip lighting. No longer do the ladder back chairs and long reading tables fill a center core reading section. Comfortable furniture, soft chairs, small and cozy reading nooks, and bookcases that blend into the architecture create various smaller places to settle.

As the essence of hospitality, hotels are all about providing a room for a guest, but rooms are the last thing you see when you enter a hotel’s lobby. Similarly in the hospitality-oriented public library, books are still important but you may not see one right away.

Before library guests meet a book, they are calmed and relaxed with a nice lobby, some displays, or even the entrance to a meeting room. Just like a hotel, soft furniture and a warm environment may greet the visitor. Contrastingly, just as some other hotels prefer an exciting entry with video screens or even a multi-story atrium, some libraries will also follow the excitement side of hospitality.

For example, the entrance to the contemporary children’s room at the Franklin (NJ) Public Library incorporates neon lighting, tiered floors and ramps, and an all-glass story room. The design, while being wild and expressive, remains practical and comfortable.

Phase 5: The Library as Forum. In this phase, the user can be called the “collaborator,” because the user is now considered part of the knowledge base of the collection. He or she is both creator and consumer. Leading a discussion group, explaining the basics of programming computer code, or teaching English as a second language, the user is now a provider.

The design emphasis now caters to the

exchange of ideas, cross-pollination among clubs, community room programming, maker spaces that feature 3D printers or wood shop tools, and the Wikipedia generation who want to write their own book. All these users join to transform the library into a modern day “Forum,” a marketplace, voting place, debating place, and celebration place.

The architecture provides the superstructure for all these places: electrical power, stages, and display areas for the completed creations. Books and computers provide the research resources, but so do instructional videos on writing a resume or tracing a family tree. The reading room now shares its prominence with the project rooms.

FORUM FOLLOWS FUNCTION

Libraries came into existence because it was too expensive for many citizens to own a book. This really isn’t as true anymore. But libraries again are becoming the provider of opportunities not easily obtained, such as the best software for photo editing, a small TV studio for making videos, a 3D printer lab for designing products, or a sound booth and software for editing music.

Many libraries are already providing these programs but, as usual, the physical circumstances in the library are lagging behind the shift. We still see too many power strips on the floors of our libraries, demonstrating how older “new” buildings did not anticipate today’s technologies. Today’s new libraries will fall behind if their actual designs also don’t shift.

Everyone is asking for a flexible library. But after years of designing flexible rooms, it has become apparent that the best flexibility is to create platforms that are designed well for specific types of programming while still allowing that content to update and change over time. The content is flexible but each room is designed to do one job well.

DESIGN PLATFORMS

The library of the future will feature a platform that contains the infrastructure to host diverse activities very well, including a raised platform with the right lighting and sound system for better presentations. The platform needs to be flexible because the programming is flexible, not because it can instantly turn into a computer lab.

In library parlance, platform refers both to a physical platform but, more importantly, to the armature upon which the library builds its programs...such as a software platform. This concept implies that the physical



Top: Phase 4: The User is called Guest...and the books are part of the architecture. Bottom: As an example of the Phase 4 "Hospitality" design, the entrance to the contemporary children's room at the Franklin Public Library incorporates neon lighting, tiered floors and ramps, and an all-glass story room yet remains practical and comfortable while being wild and expressive.

platform is not limiting the content but is liberating it, thus allowing the library to control, change, and shift the content with changing times....the ultimate flexibility.

For example, a platform that can support the computers and printers needed to provide the latest software for photo editing, music editing, and movie making is different from the platform for video instruction. This platform requires group seating and

wall displays as well as the proper lighting and cameras for video conferencing, distance learning, and video recording.

Other platforms may provide a room to play a cello with an instruction DVD on a wall monitor. A maker space platform might include display spaces for completed works, and a place to record and play back an instruction video on how the user made the project.

THE FUTURE OF LIBRARY DESIGN

Aspects of the library of the future are already here. Many libraries have already evolved to provide the new services and delivery platforms that patrons want. What is not here are the new buildings.

Libraries are simply adapting existing buildings to their new needs, much like the added power strips and exposed network cables we experienced last century during the computer revolution. One wonders what might be different about the building design if it were to *accommodate* rather than *adapt* to the new needs.

First, we need to drop the notion that a flexible room will accommodate all needs; flexible is not a solution. Flexible rooms try to be everything to all users and fail miserably. The library of the future may still have an all-purpose room but it will need other rooms that are designed to be more specific spaces that do their jobs very well.

We need to consider sight lines, acoustics, ease of reach, and mobility with our building design; especially large presentation rooms. A flat floor lecture hall works well for 75 people with a two to three width-to-length ratio but not that well when the space is long and narrow. A raised platform, accessibility ramp, and higher ceilings are needed when accommodating a program room for larger groups. Sound and lighting should be built in and the lighting scenes should be pre-programmed so some simple buttons control bright lighting, movie level lighting, performance lighting, task level lighting, and perhaps "mood lighting" for story hour or special events.

Smaller rooms used as maker spaces need plenty of closets and storage for some of the raw materials. They may need ventilation to remove heat or odors. The equipment may need to hide away on roller carts, which requires pre-design to accommodate the storage.

One recent design incorporated "pull-down" outlets to reach temporary equipment in the center of the room. Proper power in multiple locations, a wash sink, and dual-level light fixtures are built-in items that are very specific but will be needed in most applications now and in the future.

A room to listen to or edit music requires a percentage of sound to hard surfaces and is best when all four walls are not parallel. Sure, playback may include headphones, but it is still popular to listen to amplified speakers as a group.

The modern library can fill a great need



Phase 5: The User is called Collaborator...and the User is a part of the knowledge base, and the Library is an exchange for ideas.

in a community by providing some of these specifically designed interaction spaces. There are many permutations of the types of rooms outlined here, such as a kitchen for cooking classes, a darkroom, or even a science lab. But the following five basic spaces can fulfill 90 percent of what a library of the future will need.

The Performance. Good sight lines and great amplified sound will accompany this larger space that generally assumes an audience and artist relationship. Good sight lines for a larger group will require a raised platform or raked seating. Backstage storage, entry, and prep area are important for the artist, lecturer, or presenter.

The Workshop. Good mobility and media

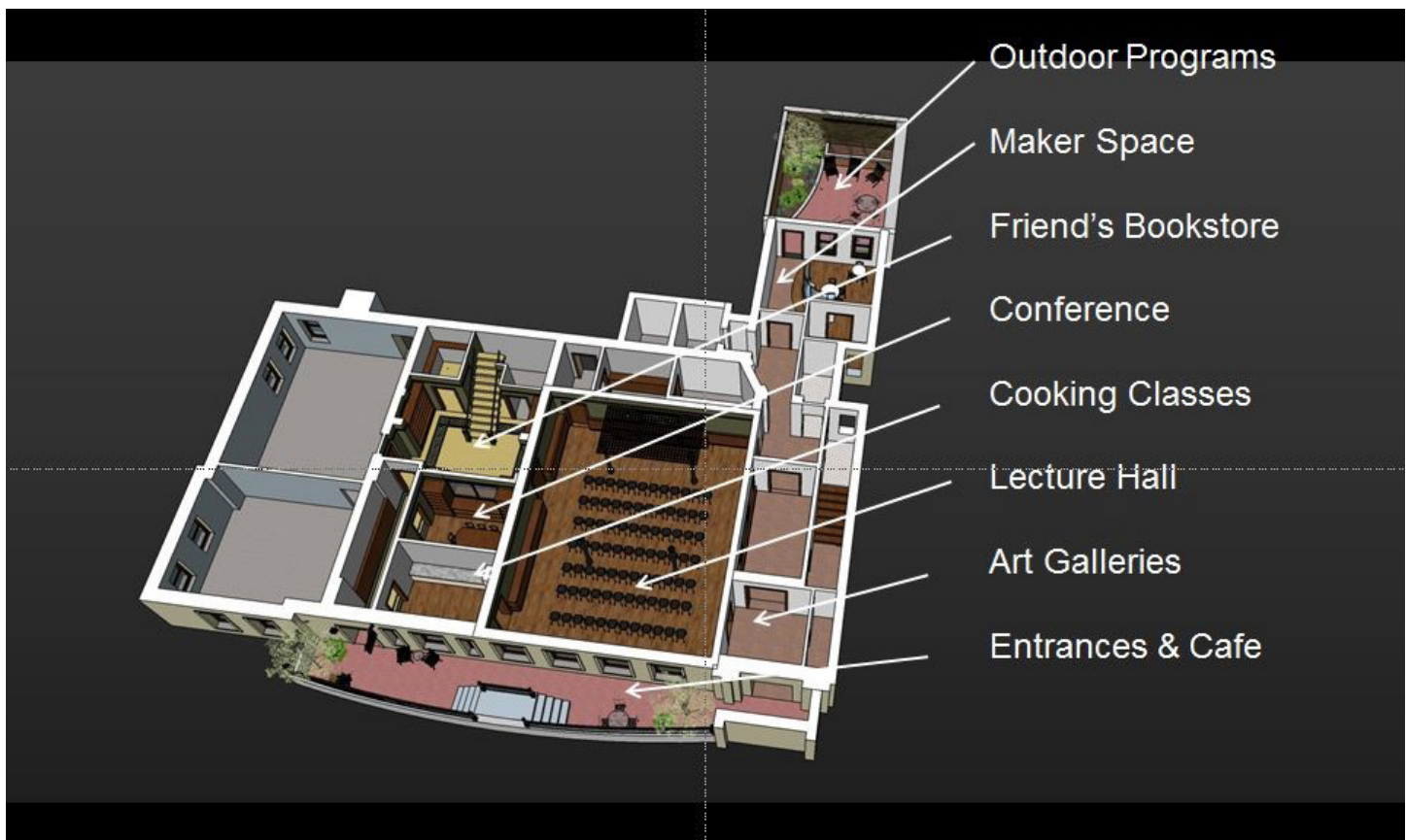
aids are essential for this room. The workshop leader may need to bounce around from station to station, person to person, or table to table to check on progress and answer individual questions. This may limit the use of a platform for the presenter. Instead, a large monitor/camera can provide close-up views to the participants.

A computer lab is a version of The Workshop. Secured storage for laptops, wireless antennae, even the ability for participants to mirror their digital device on the presentation monitor (using a closed system password) may be components of this design. Some creative designs have employed ceiling mounted pull-down retractable power cords to limit outlets

in the middle of the floor. Ample storage may be needed for seminar tables, chairs, and easels.

The Meeting Room. This room must be sized correctly. Group discussion works best in the round. But a true circular table that seats more than ten people is impractical, hence the oval conference shape. When participants are trapped in their seats because their chairs bump against the walls, their participation becomes limited. Everyone should have the ability to pop up and make a presentation, not just those near the white board. Also, great folding furniture is available to build a conference table shaped to accommodate the needs and size of the group. Storage for easels, extra chairs, and table

» **The design emphasis now caters to the exchange of ideas, cross-pollination among clubs, community room programming, maker spaces that feature 3D printers or wood shop tools, and the Wikipedia generation who want to write their own book.**



The library of the future may include an all-purpose room, but it will need other rooms that are designed to be specific spaces that do their jobs well.

extensions should be provided within or near the room. The Meeting Room may also have smart screens, video conferencing abilities, and projection equipment. As a result, many meeting rooms may be linked for a combined meeting, remote learning, or a simulcast.

The Maker Space. There should be a design difference between a physical maker space and a software maker space. The physical maker space produces waste, needs bulk materials, may need an exhaust system, bright lighting, dust containment, and dedicated power circuits. The software maker space has the needs of a computer lab, which may include photo, music, and video editing; photo enhancement software; large format printing; and other needs such as high resolution viewing. The software maker space will benefit from a lower lighting level with table task lamps or other task-specific lighting. The two uses (physical and software) may exist in one room because they are often related, but flexibility (the result of combining) diminishes the usefulness and confuses the lighting needs.

The Rehearsal Room. Rehearsing a group presentation, a musical piece, or video presentation requires a space that doesn't disturb others. This small group rehearsal room can accommodate one to six people who need projection equipment, wall video monitors, sound playback, and the ability for each of the group to present in front of each other. The Meeting Room can act as the Rehearsal Room if the conference table can be folded and packed away, which may require manpower. The dedicated Rehearsal Room will have a smaller table and more room to bring in instruments or other presentation materials. It may have a glass vision panel or wall so others can peer in.

THE LIBRARY OF THE FUTURE

In the library of the future, the user becomes part of the knowledge base. This idea is not just a concept but the definition of how the world is working. This definition allows the architecture to transform to support a new way of interacting. The library offers a place for collaboration to a world

that is slowly disconnecting through the use of cell phones and computers. Instead of becoming "multi-purpose" and "unspecified," the architecture will be more defined and supportive of the ways people interact with each other and with technology.

In the library of the future, books will become even more ubiquitous, but software is now the expensive purchase that many citizens cannot afford. Libraries again fill the mission of bringing the unaffordable to the public, and the architecture will celebrate and resonate with that mission. ■

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