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The following series of articles focuses on grants and grant writing. Barbara Cervone, an educational consultant, recommends that a carefully crafted problem statement form the basis of effective grant writing. She lists essentials of a well written problem statement. Lianne Pinheiro, a professional fund raiser, gets into the nuts and bolts of a successful grant application.

Often one can learn from success, and Peggy Shea and Debbe Brennan have certainly enjoyed success in both grant writing and grant management. The third article is an interview that profiles their most recent effort, "What A Difference A Bay Makes." To conclude this series on grants, Frank Iacono has gathered together an annotated list of resources that would be of value to anyone involved in the grant writing process.

Is This Program "Fundable"?

BARBARA TUCKER CERVONE

"You should say what you mean," the March Hare went on.

"I do," Alice hastily replied; "at least – at least I mean what I say – that's the same thing, you know."

"Not the same thing a bit!" said the Hatter. "Why you might just as well say that 'I see what I eat' is the same thing as 'I eat what I see!'"

— Lewis Carroll, Alice in Wonderland

One commonly hears in the nonprofit world that the place to start searching for grant support is to figure out what interests a potential grant maker. When the funding source is a foundation, divining the grant maker's interests usually means looking through annual reports or news clippings to see what the grant maker has funded in the past. When the funding source is a public entity (such as a federal or state agency), identifying the funder's interests entails responding to "Requests for Proposals" (RFP's) or similar "grant announcements," specifying the category of programs the funder will support.

The problem with this "game," as those who have searched long and hard for money ruefully call it, is that it can lead to the tail wagging the dog. Organizations and institutions end up creating programs because "that's where the money is" and not because the program is necessarily at the top of the institution's needs list. True, most nonprofit organizations have so many needs and such scarce

financial resources that developing a program to wrest dollars from a potential funder, regardless of whether the program is a top priority or a perfect organizational fit, seems advisable. Too often, though, this leads to a situation in which the institution's most pressing needs – in the case of libraries, for example, automation – go unmet or where the institution finds itself running programs only marginally related to its mission.

How true is it that the first step in the search for funds is to find out what programs interest a potential grant maker – that to unlock the treasure chest one must figure out what combinations the funder has set? While this may be true in cases where a funder has issued an RFP, it is not the case across the board. Clearly, there is no point in asking for staff salaries from a foundation that only makes capital grants. And it behooves one to find out, for example , if the funder has a policy against buying books for libraries. (However illogical it may seem, some foundations that fund libraries nevertheless nix book acquisitions, seeing them as too generic; they reason that it would open a Pandora's box of similar

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requests from libraries where the criteria for judging merit would be hard to come by.) Beyond obvious caveats such as these, however, the "fundability" of a program has more to do with the clarity, coherence, and persuasiveness of the problem statement from which the program flows than with catering to the funder's tastes.

Put differently, the programs that stand the best chances of winning funding are those for which the grant applicant can present a compelling problem and then show that the proposed program, as planned, both makes sense and holds promise for addressing the problem. As logical as this seems, it is amazing how many proposals do not make these arguments well.

Where do those who plan programs often go wrong? Often, they fail to identify carefully the problem they want to solve. They also fail to think through logically what solving the problem might require: what are the options, what do they cost, what solutions have been tried elsewhere and how well did they work, and, perhaps most important of all, how directly does the problem relate to the purposes and goals of their organization. In place of this thorough articulation of the problem, many program planners immediately focus on the approach, on the "innovative" program and its activities. The resulting proposal is often" fuzzy," and the program itself, while perhaps a whirlwind of well-intentioned activity, may do little to alleviate the problem.

Typical of such fuzzy proposals are those that begin by saying that the problem is the lack of the program or method being proposed. For example: "The problem in this community is that there is no group or agency doing outreach around literacy." The proposal that follows has a circular quality: 1) the need is for a literacy outreach program; 2) the objective is to create a literacy outreach program; 3) the method is to hire the staff and buy the materials needed to equip the outreach program; 4) the evaluation question is "is the outreach program in place and are people participating." The need, the objective and the method, in short, are one and the same.

What, then, does a convincing problem statement involve?

First, a convincing problem statement includes a thoughtful discussion of key assumptions underlying the problem. It explains why the problem exists or how it came about.

Take, for example, the issue of interesting youngsters, particularly those from impoverished homes, in reading. An organization wanting to address this problem would, presumably, need to address those factors that inhibit youngsters from reading. The problem statement would therefore explain why the problem exists by detailing the assumed barriers: parents who, themselves, may be illiterate or poor readers; difficulty accessing books; an undeveloped appreciation of the wonders of reading; a paucity of books with stories that speak to the youngsters' particular experiences or cultures.

Beliefs about the relative importance of these factors, in turn, would form the rationale for the program and warrant careful explanation. If those planning the program believe – and can argue persuasively – that access to books is the single most important deterrent, then they may have a strong and convincing case for a bookmobile program. If they believe and can show that the biggest barrier is the illiteracy of parents, they have a good case for a literacy effort targeted at parents, as well as children. If they believe and can argue well that all four are important barriers and that none can be ignored if youngsters from impoverished homes are to become readers, then they have a strong case for a comprehensive program that introduces children and parents to the wonders of books and puts culturally appropriate reading material directly into the hands of both.

So is a bookmobile, perhaps one well-stocked with children's books, a "fundable" program? It is if one can demonstrate that access is a major deterrent to reading for some people, particularly disadvantaged youngsters, and bookmobiles are a cost effective and successful strategy for getting books into the hands of potential readers and, ultimately, encouraging literacy. On the other hand, presenting the problem as one where "our library has had a bookmobile program for 15 years and the money for it has now dried up" is not likely to win funds.

A good problem statement is supported by statistics provided by authoritative sources, from the testimony of knowledgeable persons and organizations, and/or from evidence drawn from one's experience.

The need to amass convincing evidence is one of the strongest arguments for taking the time in the planning stages, once one has analyzed the problem but before settling on a program to solve it, to research how others have attacked a similar problem and what were their results. It is also a compelling argument for program evaluation. Continuing with the example of the library that has lost funding for its bookmobile program, if, over those 15 years, library staff kept track of the program's impact (not just how many books circulated but what differences it made in the lives of those reached by the bookmobile), they would have the fuel to wage a convincing funding campaign. Without this data, a funder may summarily dismiss their request as a worn out idea with 150,000 miles on it.

A good problem statement is also of reasonable dimensions.

It presents a concern that can realistically be affected over the course of the grant. A program – and the problem it is intended to address – does not have to be grandiose to catch a funder's eye. Indeed, as is the case with so many things, less is often more. Most grant makers welcome a simple, well thought-out program that promises to make a dent in a significant but circumscribed problem. Conversely, complicated programs often do not fly well with funders. They are easily misconstrued, and overburdened staff at many grant-making organizations do not have the time to wade through intricate proposals, let alone get busy trustees to understand them.

Finally, a strong problem statement is framed in terms of constituents or clients, not in terms of the internal needs of an organization.

A proposal requesting funds to help with a library's automation that talks only about how automation is fast becoming a standard against which libraries are judged or how it increases staff efficiency may fall on deaf ears. On the other hand, a proposal that details all the ways automation directly benefits patrons and solves common patron problems – in addition to talking about the administrative plusses – may gather support, even from a grant maker whose initial reaction was lukewarm. Returning again to the bookmobile example, a strong problem statement would also include detailed information about the patrons the bookmobile was intended to reach and about how the program would address their particular needs.

In sum, when it comes to the search for funds, there are no "magic" programs that, in and of themselves, will prove winners. Rather, the place to start thinking about what program to bring to a funder's attention is to: 1) research and analyze the critical problems your institution faces; 2) pick one problem which, with limited funds, you could reasonably attack and which, if you solved, would strengthen your mission; and 3) develop a doable, coherent program which holds promise (or has proven effectiveness) for addressing the problem. Just as a good story is in the telling, a good program is in the planning.

(For additional discussion of the "problem statement" portion of grant proposals, see Program Planning and Proposal Writing (1980), The Grantsmanship Center. Several of the points mentioned here are underscored in this Grantsmanship Center monograph.)

> — **Barbara Cervone**
> *from Rumford, RI, is a consultant for planning and education.*

Writing a Successful Grant Application

LIANNE C. PINHEIRO

In these difficult economic times, it is not surprising that the competition among nonprofit organizations seeking grants from foundations and government sources has become much more intense. As a grant writer, your job is to convince the funding source that your agency deserves a grant, and that your project merits funding over other viable candidates.

There is no one magic formula for writing a proposal. Each funding source has its own specific guidelines for applying for funds. Some may require a simple one or two page letter. Others, particularly government sources, may require complex application forms containing detailed information and support documentation.

Assuming that you have done some basic research using foundation directories, and determined that the XYZ Foundation is an appropriate match for your organization and project, the first step in the grant process will be for you to contact the foundation either through a letter of inquiry or by telephone. This personal contact opens the door for you to introduce yourself and your organization, to briefly describe your project, and to request a copy of the foundation's guidelines and annual report. Be sure that you have the correct name of the contact person at the foundation, whether it is the program officer or the chief executive officer. The information listed in directories is often outdated, and you want to be sure that your proposal is directed to the right person.

If the foundation provides you with specific application guidelines, it is imperative that you follow them to the letter. If the foundation does not issue guidelines, be sure that your proposal includes at least the following key elements:

1. *Cover letter:* Include a brief description of project, amount requested, total cost of project, agency mission, and name of project director or contact person in case additional information is required. The cover letter should be written after the entire proposal is completed.

2. *Project Summary:* No longer than one page, the project summary should describe the agency and its mission, the proposed project, the problem to be addressed, the objectives and methods, and the project budget (including amount requested, funding already obtained and/or potential funding sources, and total project cost). The project summary contains more detail than the cover letter. A funding source once explained to me that the project summary provides a quick overview of the proposal.

Some foundations use the summary page for the first screening of proposals. If the summary is not exciting, is incomplete, or is poorly written, your proposal may not make the first cut. If inadvertently separated from the complete proposal, the summary should be able to stand on its own, and clearly describe what it is that you are trying to accomplish.

3. *Introduction/Agency Description:* Describe the agency applying for funds. Include a brief history, description of services provided, clients served, and major accomplishments. Explain why the agency is qualified to implement the proposed project. Include quotes and letters of support and endorsement.

4. *Problem Statement or Statement of Need:* Discuss the problem which you are addressing, and describe how your project will solve that problem. Include statistical evidence and information gathered from research. Explain how the proposed project was developed, and what impact it will have on the needs and problems of your client. Discuss who your clients are, i.e., what is the targeted community. Demonstrate how the goals and mission of your agency relate to this particular project. Include long–range goals.

5. *Objectives:* Describe the anticipated outcomes of the project in measurable terms. Address each of the problems/needs outlined in the problem statement. Be as specific as possible, and include such information as the number of clients to be served and a timetable for meeting each objective.

6. *Methods:* Describe all of the program activities which will be used to achieve the objectives. Where and when will these activities take place? What is the staffing plan? Include resumes of key personnel and job descriptions for new positions. Are volunteers being utilized? Is this project a collaborative effort? If so, describe the collaborating organizations.

7. *Evaluation:* Indicate how you plan to evaluate the project. What data will be utilized to determine the project's success? Describe or include any questionnaires or evaluation tools. How will the data be reported to the funding source? Indicate who will be doing the evaluation. Present a plan for modifying any program methods, if appropriate (especially important when submitting a multi-year proposal).

8. *Budget:* Include a detailed budget, broken down by major categories (salaries and fringe benefits, consultants and professional fees, supplies, equipment, space costs, utilities/telephone, travel, printing, and miscellaneous expenses). Be sure that your budget corresponds to your written proposal. Format your budget to show the amount requested from the foundation, amount requested from other sources, agency's contribution, and total cost of the project. Some funding sources may require a budget narrative, which explains in more detail the itemized expenses and how their costs were determined.

9. *Future Funding:* Present a plan for funding the project beyond the initial grant period. What other foundations are being approached, or have already made a commitment to the project? Can the program expenses eventually be supplemented/covered by program income? Demonstrate your agency's ability to sustain this project. Show that this project is a good investment for the foundation – one that will be mutually beneficial to both organizations.

Once you have finished writing the proposal, have one or two staff members read through it for clarity and accuracy. If possible, ask someone who is uninvolved in the project to read the proposal as well. What seems perfectly clear to you may be very confusing to someone who is unfamiliar with the services provided by your agency and the particular problems faced by your clients.

Your final package should include the written proposal containing all of the information listed above, as well as any supporting documentation. Include in the addendum a copy of your agency's 501(c)3 IRS determination letter, a list of board members and officers, a copy of the agency's most recent audit, and the current operating budget. A Board resolution, indicating that your board fully supports the project, may also be included.

Finally, be sure that your proposal (and the correct number of copies) arrives at the funding source on or before the deadline. Plan ahead, and allow some extra time for unexpected emergencies, such as broken copy machines, traffic jams, or illness.

Grant writing can be considered both an art and a science. The more you do it, the easier (and more enjoyable)it becomes. A successful proposal must be clear, concise, and convincing. It must contain all of the required facts and information, yet there is plenty of room for creativity. And despite those last-minute edits and rushing to meet deadlines, there is nothing more satisfying than receiving a telephone call or letter announcing that your project has been funded.

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"What a Difference a Bay Makes" – Talking about a Successful Grant Project

Interview conducted by Mattie Gustafson (MG) in the Fall of 1993. Interviewees are Peggy Shea, Supervisor of Adult Services at the Department of State Library Services (DSLS), and Deborah Brennan, Project Director for "What A Difference A Bay Makes" (WDBM) and Library Consultant.

What A Difference A Bay Makes explored the place of Narragansett Bay in state and local history, art and literature, folklore and philosophy, archaeology and music. In a collaborative effort, the Rhode Island Historical Society and the Rhode Island Department of State Library Services reached out to people in the settings of their libraries, historical societies, and museums throughout the Bay region. For two years the project offered more than 100 events – exhibitions, tours, lectures, reading and discussion groups, panel discussions, slide presentations, workshops, readings and musical and dramatic performances. Through it all, the heart of the matter was Narragansett Bay itself.

MG: I understand that *What A Difference A Bay Makes (WDBM)* won an award!

PS: Yes. We won an Award of Merit from the American Association for State and Local History.

MG: Well, why did you get an award? What made *WDBM* so special?

PS: They never told us specifically!

DB: But I overheard an impromptu remark that said, to the effect, that Rhode Island has a reputation for creating excellent programming, and that we almost put the other New England states to shame.

I think really that the reason we won was that *WDBM* was so big and so wonderful and involved so many people in so many places with so many formats. It was history – and history is their "thing." It also involved the use of public libraries, hosting programs in conjunction with local historical societies.

PS: *WDBM* wasn't just an example of cooperation, at the state level, between this Department and the Rhode Island Historical Society, but also at the *local* level between *local* libraries and local historical societies.

DB: There were only 26 winners nationwide. In addition to winning this award, Rhode Island was asked to submit further background information for an article that will appear in the Association's journal, as the featured winner. Rhode Island's *WDBM* was the only winner asked to do this.

Preparing for that article caused us to look back at *WDBM* and see just how it had come about.

MG: What a nice lead in. How *did WDBM* come about?

DB: I think our roots go all the way back to *A Lively Experiment!* and Christie Sarles.

A Lively Experiment was the first major public library grant written and produced in Rhode Island. It was done by one agency –the Providence Public Library. It included input from libraries around the state, and it became the model for what we did for Rhode Island's 350th anniversary, *Is There a Rhode Island Style? (ITRIS)*

PS: As part of our evaluation process at each program we took the opportunity to ask our audience "What else would you like to see us do?" The most suggested subject was Narragansett Bay.

From *ITRIS* we went into a mode of always keeping the Bay in the back of our minds. Every scrap of information we could find or came across went into a folder, and by the time we finished we had a xerox box full of people's names and topics and resources, etc.

DB: We asked the Rhode Island Historical Society to be our cosponsor. Then we had brainstorming sessions, to which we invited everyone we could think of in the state of RI who was involved with the Bay in any capacity – historians, librarians, government people, Save the Bay, preservation societies...everyone.

MG: Did you get a good response?

PS: The response was excellent. And they all were very interested.

DB: And we were able to hold real brainstorming sessions, because Peggy has learned those skills.

What came out of those brainstorming sessions, went onto hundreds of index cards, and with Al Klyberg's help as principal project scholar, we sorted these cards into categories and sub-categories – and suddenly we had our story – the roles of Narragansett Bay, and its impact on the spirit of Rhode Island.

MG: I hear you describing how this really megagrant came to be, and it seems to me that this kind of process could serve as an excellent model for *anybody* who wanted to put together even a small grant.

PS: It certainly could.

MG: That's important, because I'm not sure how many librarians are ready to mount a series of programs on the scale of *WDBM*, but they might be interested in putting on a smaller series, and certainly the process you are describing – of settling on a topic that arose from a specific, expressed public interest, and then collecting a great variety of materials and resources, no matter where they came from, and then brainstorming and refining that brainstorming into categories and topics, is a good description of how to begin.

DB: And since a local library's goal would presumably be to involve the local community what a wonderful opportunity for the librarians to do just that.

PS: And I think it's important for the staff to buy into the series as well, and that brainstorming sessions should also include the staff of the library.

DB: It's also very important, I think, to bring a scholar in for the early planning stages.

PS: We brought in a lot of scholars in the early stages. Having just sat on a Board at the National Endowment for the Humanities I realized how easily you can tell the difference between a proposal that had scholars involved and one that did not.

And scholars can be a really fine resource. You think you have a great idea, and then a scholar will come along and tell you the most wonderful story – and suddenly there's an entire program, right there!

DB: To find out scholars' names on the local level, just ask. The Rhode Island Committee on the Humanities (RICH) and DSLS both have scholar lists that they would be happy to share with librarians.

PS: People should not be reluctant to call on scholars for assistance. Our experience is that our calls to scholars have always been greeted with interest. I think any reservations about participating were due to scheduling conflicts, not because the scholars did not want to be involved. Every scholar has loved working with the projects.

MG: How did you come up with the title *WDBM?*

DB: Oh that's a fabulous story! Here we had this program with a zillion things in it, and we kept asking ourselves, what can we call it? We were getting nowhere, and one day Al Klyberg called me up and said, "Hi, Debbe?" I said "Yes?" and he said, *"What a difference a bay makes."* I said, "That's it!"

MG: Where did he get it?

DB: He had been on a jury to select a slogan for the city of Providence. The winner was "Providence harbors the best (or whatever...)" and this slogan "What a difference a bay makes" was one of the runners up. It was submitted by Barry Fain who is the publisher of the *East Side Monthly.* Al called Barry and asked if he would be willing to have us use it, and Barry was delighted. It was a lucky chance and a very appropriate title, because we felt it exemplified the project.

MG: What would you consider to be one of your worst moments?

PS: That's an interesting question. I went to a workshop on technological change just recently, and the leader gave us a phrase that I think should be preserved in needlepoint, "Everything looks like failure in the middle." We had several moments when it looked like failure.

One of the worst moments was when we had to come up with an additional $20,000. One of the stipulations of the NEH grant was that in order to receive an additional $20,000 from them, we had to raise $20,000 ourselves.

It took us 6 months or more to raise that $20,000, so a total of $40,000 of the project had to be held in limbo while we awaited our fund raising results. And we had to do this fund raising at a time that had been set aside for preparation and planning for the first series of programs.

DB: To avoid that sort of thing in the future Peggy and I would recommend to a librarian that you always have a Plan B, right off the bat. So if you don't get all the money you asked for, you are already prepared with alternatives. At the same time that you're writing to one funder, have some other funders in mind and start courting them early on. Both Peggy and I feel that not funding a project totally might just become a trend with the various funding agencies, and librarians (and anyone who writes for a grant) should be prepared for this contingency.

MG: Why did you choose to raise the additional funds instead of just cutting some of your programming?

DB: We just couldn't bear to cut anything.

PS: Our fallback position was to raise the money.

There were also some wonderfully funny worst moments – like the time we were riding over to Prudence Island for an archaeologist -led trail bike tour through pea soup fog. It was a hardy group, however, and we learned a lot.

MG: You used quite a variety of formats. Would you say anything did not work?

DB: Not really, but there are different attendance expectations that seem to go with particular formats. If a librarian is interested in getting a crowd – then hold a dramatic performance, a concert or a tour. If a librarian is content with a small, active audience exchanging ideas then hold a reading/discussion. We found that straight lectures will bring out a nice audience, but if you cosponsor that lecture with a local organization, you can double that audience. Attendance figures showed a graphic difference between those lectures that were cosponsored and those that were not.

I also would recommend strongly that some sort of permanent record of the program – a book, and if not a book, then some sort of audio tape be written into the grant. (I find video taping intrusive.)

PS: And I think that a library just starting out in programming shouldn't be discouraged if they get small audiences. *The audience will build.* Especially if you present a lecture series built around a theme, because the audience then buys into the whole thematic premise.

MG: What do you both think are some keys to ensuring success?

PS: Lead time. Make sure you put enough lead time (i.e. preparation time) into the grant. People often learn this the hard way – by not putting enough (or any!) lead time into a project.

DB: You only make this mistake once!

Then make sure you have included enough time and money for a good PR effort.

PS: We usually allocate 15% of our budget to PR. This was a suggestion from RICH.

DB: Include photographs with your press releases, and you almost automatically are guaranteed better coverage.

PS: Many of our photos were used by local newspapers. And be creative in your use of photos. Using historical pictures is a real eye catcher – as opposed to a "head" who is going to be speaking.

DB: Cosponsoring programs is a good PR tool. When you cosponsor, you get access to that organization's mailing list, and therefore you can do a targeted mailing.

PS: We targeted groups that were interested in the Bay. We found out there was a steamship organization in Rhode Island so we made sure they found out about our programs.

DB: One key to success in getting funding for your project is to be careful about where you go for support. Your funder needs to share your goals. By the same token, if you can make your goals match your funder's goals, then you've really got link.

MG: That seems to be a big point – identifying the funder who is going to want to fund what you want to do.

PS: And people absolutely go to the wrong funders. For example, I know of an organization who went to RICH for a science program!

DB: I have also seen it happen that a project was being written too much to satisfy the funder. The project was going in a direction that the organization did not want it to go. You shouldn't change what you want to do just to satisfy a source of money.

MG: People in general are so busy today, and libraries themselves seem so wrapped up in product delivery (i.e., new technologies, etc.). Why do you think humanities programming in libraries is important?

DB: Peggy and I have been talking about this, and we came up with several reasons. First, library programs are simply an extension of the books on the shelves, and if librarians will view it that way, then they are presenting a product. Plus the library program often calls attention to those books.

MG: Should you always link the program with the collection, or at least a part of the collection?

PS: Yes. And you can do this through booklists, programs, bookmarks, displays, etc.

DB: Our second reason for doing programming is that it is wonderful public relations. It gets the library's name in the paper for a lively reason. It shows the library as the cultural center of the community – the library becomes the place where ideas are explored and exchanged.

DB: Thirdly, it is also a way to reach out to people who may not normally visit the library.

Most importantly, however, we decided that a librarian should get into programming if they like to give parties!

MG: That's a very good image of programming, because it seems to embody all the necessary ingredients – nervousness as you start to plan. Will the party (program) go well?

PS: Will anybody come?

DB: Will it work?

MG: Right! And will everything go all right during the party? And that wonderful feeling of relief and happiness when things go well.

PS: Programming is something you do for fun. The activities and events of *WDBM* attracted over 16,000 people.

MG: What a party!

A Librarian's Guide to Grants Information

FRANK P. IACONO

Starting with the basics, the following titles provide excellent information for librarians entering the realm of grantseeking and grantsmanship:

Barber, Peggy and Linda Crowe. **Getting Your Grant: A How-To-Do-It Manual for Librarians.** Neal-Schuman, 1993.

Corry, Emmett. **Grants for Libraries, 2nd ed.** Libraries Unlimited, 1986.

Margolin, Judith, ed. **The Foundation Center's User–Friendly Guide: Grantseekers Guide to Resources.** The Foundation Center, 1990.

Wools, Blanche. **Grant Proposal Writing: A Handbook for School Library Media Specialists.** Greenwood Press, 1986.

Armed with a worthy cause and no money, the librarian now must deal with the nuts and bolts of grantsmanship, researching who funds what. Rhode Island funding sources are the focus of the following titles:

Burns, Michael, ed. **Corporate Philanthropy in Rhode Island, 2nd ed.** The Development and Technical Assistance Center, Inc. (Hartford, CT), 1989.

Giving RI '93: a Survey Conducted by Joyaux Associates. Joyaux Associates, 1993

1992 Grantsbook: A Resource Guide to Fund Raising in Rhode Island, 2nd ed. United Way of Southeastern New England, 1992.

When comprehensively researching foundations, the most valuable publications to be perused are those produced by The Foundation Center in New York (call 1-800-424-9836 for their latest catalog). Foundation Center titles of particular note are:

The Foundation Directory, which provides vital information on the nation's 7,500 largest foundations (those awarding at least $100,000 in grants annually or with assets of $1 million or more).

The Foundation Directory, Part 2, which provides information on over 4,200 mid-sized foundations (those with annual giving between $25,000 and $100,000).

The Foundation Grants Index, which lists over 55,000 grants of $10,000 or more awarded by over 750 of the nation's largest foundations.

The National Guide to Funding for Libraries and Information Services, 2nd ed., which provides essential facts on over 600 foundations and corporate direct giving programs, each with a history of awarding grant dollars to libraries.

The Foundation Center publications are not inexpensive. If your budget does not allow for their purchase, one sure place to find them is at the Providence Public Library, which is affiliated with The Foundation Center and thus maintains all the Center's publications in its Foundation Collection. Don't like either of these options? Well how about doing your search **electronically** via Internet. All Rhode Island librarians with access to a microcomputer and a modem can surf the Internet through LORI (the communication and information service that made its debut earlier this year). Through Internet the DIALOG Information Retrieval Service databases are just a telnet away (telnet **dialog.com** connects you) and among the 400 + databases at your disposal are **The Foundation Directory** and **The Foundation Grants Index.** Of course you'll need a Dialog account number and password (it isn't free to say the least) and preferably some training in searching DIALOG, but it would take numerous well–done searches to add up to the price of these publications in hard copy. Call DIALOG at 1–800–334–2564 to get all the information necessary for setting up an account.

Lastly you may wish to know what grants Uncle Sam makes available to libraries. Earlier this year the American Library Association's Washington Office published **Federal Grants and Services for Libraries: a Guide to Selected Programs.** The guide describes 112 federal grant programs that provide funding for library-related projects, exclusive of the major targeted federal library programs – the Library Services and Construction Act and the Higher Education Act Title II. The guide is available from the ALA Washington Office, 110 Maryland Avenue, N.E., Washington, DC 20002 and costs $8. Grant information is also provided through the **ALA Washington Office Newsline,** an electronic journal available without charge through the Internet. To subscribe, send an e-mail message "subscribe ala-wo FirstName LastName" to listserv@uicvm.uic.edu. And finally, all federal grant programs in existence are detailed in the **Catalog of Federal Domestic Assistance,** published by the Government Printing Office. User friendly it's not, but at $46 it's a subscription worth considering.

> — *Frank Iacono*
> *is Supervisor of Reference Services at the Department of State Library Services and News Editor of the RILA Bulletin.*

BULLETIN BOARD

The Providence Public Library is pleased to announce the creation of The Children's Book Fund, established earlier this year by Marcia Reback, former President of the Providence Teachers Union and current President of the Rhode Island Federation of Teachers. Ms. Reback was a Trustee for the Library for four years during which time she strongly supported efforts to improve the range of services for children and was also a passionate advocate for libraries on the state and local level.

Ms. Reback chose to donate all the proceeds from her testimonial dinner (totaling just over $5,000) in order to establish this permanent fund, giving immeasurable pleasure to children for many generations to come.

The Providence Public Library is honored to have been chosen to receive this important fund and hopes the fund, with successful publicity efforts, will inspire other potential donors, who believe equally in the importance of books for children, to work together to grow the fund.

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In 1991 the Children's Cabinet was created by the RI General Assembly to "develop an integrated child service system to plan for Rhode Island state agencies which will achieve improved prevention programs for children and families and better use of public resources." The directors of nine state agencies, including the Department of State Library Services (DSLS), comprise the Children's Cabinet, which is in the process of overseeing the implementation of the state child system plan subtitled, *Taking Responsibility*. Barbara Weaver, DSLS Director, attends monthly meetings of the Children's Cabinet, and Melody Allen, DSLS Supervisor of Young Reader's Services, is a member of the work team directly involved in reporting on implementation of the action items in the state plan.

The American Library Association will not hold its 1995 Winter Meeting in Cincinnati because of a recent amendment to the city's Human Rights Ordinance barring the City Council from enforcing laws that give legal protection to lesbian, gay or bisexual citizens. The action to move the Mid-Winter Meeting was taken on Tuesday, November 30, by the ALA Executive Board.

"The board action continues ALA's long tradition of support for equal rights and intellectual freedom." said ALA President Hardy R. Franklin. "We feel the passage of Issue 3 in Cincinnati violates basic human rights issues."

Paul Graller, ALA conference services director, said that the association may be liable for an estimated $200,000 in hotel contracts with the Cincinnati cancellation. "Negotiations with other potential sites may soften the impact," he added.

The amendment, approved on November 2, removes "sexual orientation" from the document that prohibits unlawful discriminatory practices in Cincinnati based on "race, gender, age, color, religion, disability status, and ethnic, national or Appalachian origin." The Human Rights Ordinance was signed into law on November 25, 1992.

The annual ALA Mid-Winter Meeting draws some 10,000 participants. The cities of Chicago, Philadelphia, and Washington DC are currently under consideration as alternate sites.

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A Letter to the RILA Membership from Its President Regarding RILA Awards:

RILA makes awards in two categories: one is the Trustee of the Year, the other(s) are Outstanding Librarian and/or Special Achievement Award. The first award is drawn from the trustees who serve on boards throughout the state, the second from our own professional ranks. They both share an indefatigable energy focused on making our libraries work better.

The Rhode Island Library Association awards are conferred annually by the Association at its spring conference. Any RILA member is eligible to nominate names for these awards. The RILA Executive Board views these recognitions as very worthwhile, and we hope that you will make an effort to spotlight a deserving trustee, and/or library colleague. Below are the criteria for you to consider as you deliberate about your choice for this year's awards.

This year's nominations are due April 15th. Nomination letters should be sent to Florence K. Doksansky, RILA President, c/o Brown University Library, Box I, Providence, R.I., 02912.

Criteria for Trustee of the Year Award:

– Who? Any trustee of any library who has served on his/her board at least 3 years.

These are suggested guidelines (but by no means the only ones) upon which a nomination may be made:

- Nominee worked in a readily identifiable way to develop/improve library service to a community (or to a specific segment within the community).
- Nominee successfully lobbied for increased funding and/or resources for his/her library (specifics required).
- Nominee identified a community need for library service and successfully fashioned a means of satisfying that need (e.g. was instrumental in getting a new, larger building to supplant a small inefficient one).
- Nominee fashioned a plan that successfully enhanced the library's role in the community or improved relations between the library and other significant community service groups.
- Nominee was instrumental in networking with trustees from other libraries to foster cooperative planning or activities.

Criteria for Outstanding Librarian Award:

This award honors the career accomplishment of a librarian who has demonstrated an outstanding record of service to both his/her library and the library profession.

- Development of outstanding service of field(s) of expertise, e.g. children's, administrative, technical.
- Involvement in statewide library activities.
- Record of professional library leadership.
- Encouragement of community/institutional support for the library.

The nominee must be a member of the Rhode Island Library Association. The RILA Executive Board reserves the right not to present this award in any given year.

Special Achievement Award:

This award honors the individual(s) who has achieved a significant project or instituted an innovative program during the year. The achievement being honored should:

- Have had significant impact on the library, the community, or the library profession.
- Be timely, taking place within approximately the past year.

The RILA Executive Board reserves the right to present more than one award, or not to present this award in any given year. This award may be given to the same individual more than once.

WANTED!
A Very Special Person

Do you like to meet new people? Do you like to wander around bookstores and meet the folks that run them? Are you organized? Are you persistent?

The Publications Committee is looking for a talented individual who's special forte is sales, to be the Advertising Manager of the *RILA Bulletin*.

Major responsibilities are keeping track of current advertisers and expanding our advertising efforts, perhaps to include bookstores, paper and office supply stores, local publishers and educational and non–profit consultants.

If you're looking for an unusual challenge – call Mattie Gustafson (847–8720) or anyone else on the Publications Committee and volunteer!

Notes from the RILA Membership Chair

MYRA F. BLANK

Now is the perfect time to join or rejoin RILA! Membership runs from January 1994 to December 1994 – so please get your membership forms in the mail! The 1994 RILA Membership Form is included in the 1993 *Membership Directory,* and can also be found in this issue of the *RILA Bulletin.* Make your check payable to RILA and mail to Myra Blank. Support RILA!

We are pleased to announce Michael Silvis is joining the Membership Committee. We are still looking for new members, to help with our outreach program. Call Myra (456-8190) if you are interested.

Corrections for the RILA Membership Directory:

Florence Kell Doksansky, work phone – 863-2405

Kathy Blessing, 88 Bishop Avenue, Rumford, RI 02916, Johnson & Wales Library/Serials
work phone – 456-1459

Mattie Gustafson
2 Granada Terrace, Middletown, RI 02842
Newport Public Library
work phone – 847-8720

Dates

March 4: R.I. Educational Media Association (RIEMA) Annual Conference, Doubletree Hotel, Newport, RI

March 9: TechACCESS and Regional Library for the Blind and Physically Handicapped, Orientation for Library Staff, TechACCESS Center, DSLS

March 22–26: Public Library Association 5th National Conference, Atlanta, GA

RILA Bulletin Index 1993
compiled by Patience A. Bliss

Alternative Dispute Resolution

Alternative Dispute Resolution for Librarians (The Annual Conference: a report) Sandi Langiais J1/Ag 93

American Library Association

Bulletin Board. ALA and Microsoft announce traveling exhibit: "Libraries Change Lives." Se. 93

Remembrance of Meeting Past: ALA Midwinter. Frank Iacono. Mr 93

Stirring the Roux: ALA New Orleans. Frank Iacono. J1/Ag 93.

Americans with Disabilities Act

Bulletin Board. The Social Law Library to sponsor ADA Conference. O 93.

Appraisal of Books, Manuscripts, Etc.

What's it worth? A look at the Appraisal process. John A. Woods. O 93.

Audiovisual Materials – Cataloging

Cataloging for Improved Access: Audio and Visual Materials. (The Annual Conference: a report) Carol Hryciw-Wing. J1/Ag 93.

Awards, Citations and Prizes

1993 Emerson Greenaway Award: Distinguished Service Award for Librarianship. N/D 93.

RILA Awards: Why They're Important, and why we should Give Them. Judith Paster. Ja/Fe 93.

Bibliotherapy

Bibliotherapy, Michelle A. Vallee. Je 93.

Budgets

Bulletin Board. Raffle sponsored by the Rhode Island College Foundation to offset cuts in state funding to the James P. Adams Library. N/D 93.

The Champlin Memorial Library in West Warwick has survived the crisis which closed its doors ... O 93.

Censorship

Censorship: Rising to the challenge. Rachel H. Carpenter. Je 93.

Damned in the USA. (The Annual Conference: a report) Patience Bliss. J1/Ag 93.

Champlin Foundation

Bulletin Board. The Redwood Library and Athenaeum recently received a $10,000 grant... Ja/Fe 93.

Bulletin Board. The RISD Library received a $100,000 grant for its recon and automation project. Ap 93.

Children's Reading

The Rhode Island Festival of Children's Books and Authors. Oct. 23 &24. O 93.

Comparative Librarianship

If This Is November, It Must Be Russia. Kathleen Foulke. Mr 93.

Conferences, Meetings, Etc.

Bulletin Board. The annual conference of the Government publications Librarians of New England. Ja/Fe 93.

Bulletin Board. Providence Public Library's 5th Annual Authors Reception... Ap 93.

Bulletin Board. RIEMA announces theme for 20th Annual Conference. Ja/Fe 93.

Bulletin Board. RILA's Government Publications Committee invitations to join legislators ... Ap 93.

Discarding of Books, Periodicals, Etc.

Deselection in Delibrary. (A Whimsical Title for a Topic which is Not). Judith Stokes. Mr 93.

Electronic Bulletin Boards

Bulletin Board. RILA has its own electronic news and special interest group (SIG) ... moderated by Michael Silvia ... Je 93.

Fund Raising

The ADDD (Archive-Document-Display-Disseminate) Fund of the R.I. Community fund has awarded grants ... Mr 93.

Government Aid to Libraries

Bulletin Board. $600,000 grant will help Brown Library complete online card catalog. Se 93.

Breaking the Code: Developing Program Design and Evaluation Models for successful Grantwriting. (The Annual Conference: a report) Pat Larose. Jl/Ag 93.

Roger Williams University connects to NEARnet ... funded by a National Science Foundation grant. Ap 93.

Information Systems

Editor's Journal (LORLI). Mattie Gustafson, Je 93.

Guidance Information System (GIS) What is it? Jane E. Perry Mr 93.

Internet

Librarians on the internet. Patricia B.M. Brennan. Ja/Fe 93.

The Internet. (The Annual Conference: a report) Janice G. Schuster Jl/Ag 93.

The Internet: Description, Origins, Implications for Libraries. Martha Kellogg, Ja/Fe 93.

Recommended Resources on the Internet. Compiled by Norman Desmarais. Ja/Fe 93.

Interviewing

View on Interviewing from Both Sides of the Desk. (The Annual Conference: a report) Edgar Bailey. Jl/Ag 93.

Librarian of The Year

Open Letter to RILA. Christopher La Roux. Jl/Ag 93.

Nominations sought for librarian awards. Ja/Fe 93.

Librarians – Careers

Temporary/Part–time Librarians Ap 93.

Volunteer Positions Available. Ap 93.

Libraries and Librarianship – History

Letter to the editor. Woonsocket Harris Public Library. Je 93.

True to Minerva. James L Wheaton. Ap 93.

Libraries and Librarianship – Aims and Objectives

Libraries and Bookstores: Marketing from Strengths. Nolan Lushington. Se 93.

President's Message; November 1993. (RILA Fall Business Meeting) Florence Kell Doksansky. N/D 93.

Libraries – Collections

Bulletin Board. The Brendal Memorial Fund at Brown University Library has been used to acquire the 1990 United Nations Collection ... Ap 93.

Bulletin Board. Providence Public Library announces availability of DVS (Descriptive Video Services) at the central library. N/D 93.

Bulletin Board. DSLS has contacted with East Providence Public Library for provision of large print book services ... My 93.

Libraries – Design and Construction

Bulletin Board. Cranston Central Library addition project. Je 93.

Bulletin Board. Jamestown Philomenian Library expansion has been completed. Je 93.

Bulletin Board. Johnson and Wales University has finalized plans to relocate its library ... Ap 93.

Library – Community Relations

Getting a Headstart Together. (The Annual Conference: a report) Kathy Ryan. Jl/Ag 93.

Library Public Relations Council Sponsors Two Great Competitions. N/D 93.

L-TV on the Air! N/D 93.

Library Legislation

How to Talk to Your Legislator About Libraries. O 93.

A View From the Inside and a Look to the Future: a Conversation with David Panciera. (Conference Reports: an addenda) John Bucci, Se 93.

What Are Federal Relations? (The Annual Conference: a report) John Corey. Jl/Ag 93.

Library Legislation – Rhode Island

House Bill 93-h7114 or "The Umbrella Resolution": a DSLS Information Sheet. My 93.

RILA Executive Board and "The Umbrella Resolution". Judith Paster. My 93.

Library Service

Customer Service: Achieving Excellence in Your Library. (RILA Fall Business Meeting) Frank P. Iacono, N/D 93.

Governor's Committee on Providence Public Library Services. N/D 93.

Libraries Change Lives in Rhode Island. (The Annual Conference: a report) John Fobert. Jl/Ag 93.

A Town-wide survey: Methods & Motives. Joan Schaefer. My 93.

Literacy

Bulletin Board. ALA Video/Library Network premieres family literacy tape. O 93.

Bulletin Board. The East Bay Literacy Cooperative formed. Mr 93.

Native American Indians – Bibliography

A bibliography for teaching about Native Americans of Southeastern New England. Je 93.

Networks of Libraries

Bulletin Board. Ponagansett Regional Libraries Network Established. Mr 93.

New England Library Association

Annual Conference in Burlington, VT ... Jl/Ag 93

NELA Conference Report. Eileen Socha. N/D 93.

Rhode Island Library Association

Personal Membership Application and Renewal Form – January – December 1994

Please Print or Type

1. Name _____

2. Work Information: Position _____

3. Name of Library or Organization _____

4. Address _____

5. City_____ State _____ Zip _____ Phone _____

6. Home Address _____

7. City_____ State _____ Zip _____ Phone _____

8. Preferred mailing address: _____ Work _____ Home

9. Preferred Phone (to be printed in directory): _____Work _____Home

10. Check here if there is a change from last year's directory information _____

    Association Membership:

11. **ALA** _____ 12. **NELA** _____ 13. **RIEMA** _____ 14. **COLA** _____ 15. **Other** _____

16. Current RILA committees on which you serve:

    _____

17. Please circle area(s) of interest so we can call upon you for help on one of our committees.

    **Conference   Federal Relations   Membership   Personnel   Government Relations
    Intellectual Freedom   Nominating   Public Relations   Publications   Trustee Affairs**

*Mentor Program

18. _____ check here if you are a new member and would be interested in our mentor program.

19. _____ check here if you are a renewing member and would like to be a contact person
    for new members.

Dues Schedule (Check category that applies)

		Salaried Library Personnel:	
Student $12 _____	Retired $15 _____		
Trustee $15 _____	Affiliate $15 _____	Under $15,000	$15 _____
		$15,000 – $19,999	$25 _____
		$20,000 – 29,000	$30 _____
		$30,000 and Above	$35 _____

$ _____ Dues Paid

$ _____ Contribution to ALA Washington Office

$ _____ Contribution to Right to Read Foundation

$ _____ TOTAL ENCLOSED

Make check payable to RILA and
mail by March 31, 1994 To:

**Myra F. Blank
11 Peeptoad Road
Warwick, RI 02888
Work: RIC/Adams Library 456–8190
Home: 463–7144**

*– **Patience Bliss** is Technical Services Librarian at Coventry Public Library and Secretary of RILA.*

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tunnel by policemen at both ends, and the arrival of Dean Kenneth O. Mason on the scene ended the festivities before the tie-burning. This last of the assaults on the tunnel was memorialized in song nearly ten years later to the tune of "Did your Mother Come from Ireland?"

> *Did you hear about the Riot?*
> *Just before, it was so quiet,*
> *Then the boys of '32 marched down the Hill,*
> *And before we reached the Tunnel,*
> *Just like water through a funnel,*
> *To the old Arcadia ballroom we did mill. ...*

Whereas, entries for Zachariah Allen or George Washington are found in the text alphabetically, names of less–known but important figures can be found in the index. Names like Maurice Glicksman, former Provost and Professor of Chemistry, or Pierre Galetti, one time Dean of the Medical School, can be found alongside the more archaic and unknown such as Andrew Jackson, whose visit to Brown in 1833 was remarked in the journal of a virtually unknown student of the time, and whose name "John Larkin Lincoln" heads the entry.

It is a highly interesting book, accessible, easy to read, even for someone like myself, who has no tie to Brown except through its history and the plain fact that such a major institution in our state has become a part of the fabric of life in Rhode Island.

And so I left the Bookstore that afternoon in December, as I had always left my interviewing sessions with Martha, with a light step and a cheerful heart. Martha is a rare combination of erudition, scholarship, and sheer fun, and it is these qualities that lift "her book" beyond the dusty tomes we would otherwise have to confront.

***"A Conversation with Martha Mitchell"** originally appeared in the Bulletin in April 1991 (v. 64, n.4)*

"MARTHA'S BOOK" — AT LAST!

by Judith Paster

On a Friday morning in December, I learned that the "Encyclopedia Brunoniana" had been published and that its author, Brown's Archivist, Martha Mitchell, would autograph copies late that afternoon.

Excited at the news, I hurried up to the Brown Bookstore later that day. My trip was undoubtedly blessed by the gods as I found a parking space a block away. It was one of those lovely early evenings in December when it's dark by 5 o'clock and there's lots of light and excitement everywhere.

I found Martha in a vivid red suit seated at a small table near the stairs, a stack of the "Encyclopedias" on her left, a plastic bottle of Evian on her right, already inscribing a volume to a customer.

Her vivid blue eyes lit up when she saw me, and when I asked her how she felt, she replied, with one of her characteristic pauses, "Greatly relieved."

Referred to as "Martha's book" by passing customers, the "Encyclopedia Brunoniana," is the product of Martha's reading a similar work done on Princeton life and history. It occurred to her that Brown's record was every bit as interesting and challenging. She began in the second semester of 1988 with a leave of absence to begin the work. At the end of three months, she had written 190 pages. By the time I interviewed Martha for the RILA Bulletin in August of 1990, she had written nearly six hundred pages.

I have in front of me a copy of the Encyclopedia that Martha autographed for me. It has 629 pages including a chronology and a name index. Martha began by setting up four hundred entries based on topics that she thought readers would be interested in.

To give an idea of her entries, one has but to dip into the book anywhere. At random, I find entries on "African Americans," which brings their history from the 1870s to 1993; "agricultural lands" follows this entry and renders a very clear description of the Morrill Act of 1862 and its effect on Brown and its torturous relationships with the General Assembly; "commencement ," "religious societies," "medical education". Or, as a direct example, take this one incident described in "student customs".

The tunnel riot of 1929 was actually a tie-burning event, when the freshmen of the Class of 1932 intended to destroy the black ties they had been made to wear that year. The burning was to take place at Thayer Field after a march downtown with an illegal return through the East Side Tunnel. After a skirmish with the police at the Arcadia ballroom, the Class proceeded to the tunnel, having added to the rear of the procession a number of firemen who had been responding to alarms from all the call boxes passed by the students. They were blocked from entering the

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