No one ever said that part of the job of a young adult librarian would be fund-raising. I took all the courses needed to best serve young people—but mention was never made in any course, by any teacher, of how one goes about getting funding for programs and materials that are not included in the regular library budget. Nor did anyone ever suggest that, in fact, that is part of a librarian’s job. Evidently no one predicted that it would be necessary. So why is it a special issues session at this institute?

It seems that most children’s and young adult librarians had an experience similar to mine. One children’s coordinator reported that the branch children’s librarians do not think about fund-raising for special projects—they do not come to her with requests, do not see it as one of their jobs, and are afraid to ask for money. After all, the library is a public institution supported by tax dollars, how can they ask for more money? And they are so timid about asking for money, that when they do ask, it is for minimal amounts.

Yet in this age of tight funding and increased competition for what is available—from government sources as well as from foundations and individuals—we must be competitive in order to get enough of the share of the pie to carry out the services necessary to fulfill the mission of young adult librarian. If we don’t, we will be reduced to providing minimum services with inadequate resources. And if we are willing to settle for that, what will that do for the entire field of children’s and young adult librarianship, and ultimately to the young people we serve?

This discussion will begin with a review of the fundamentals of grantsmanship, and you will find that these are basic tasks that need to be accomplished to promote children’s or young adult library service under any circumstances. This will be followed by suggestions for how to get a bigger piece of the existing budget; how to obtain funding from corporations, foundations, individuals, and other sources; and what kinds of
nonmonetary contributions should be considered. Applying for LSCA monies will be discussed in part II. This will not be a "how to write a proposal" approach. Not that it isn't important to know such techniques, but there are many excellent resources available to help with the nuts and bolts of the process. The focus here will be on the broader issues and will be touching on the very basic question of what does a children's or young adult librarian do, or rather, what should he or she be doing?

Preparation for this presentation included interviews with direct services librarians, age-level coordinators, and state library directors in small, medium, and large library systems. I talked to people for whom getting money was a major part of their jobs and to others who did it on their own. The people interviewed are very successful at getting contributions, both monetary and in-kind. They were asked how they do it? What is the bureaucracy involved? What advice would they offer for successful fund-raising, and what they would like to hear at a conference like this. They were also asked to share their successes and failures. Their answers, and what was found in the literature frame my discussion.

There is no question that fund-raising has not traditionally been considered part of the job. A literature and database search yielded very few books and articles that were specifically addressed to librarians. There are scores of publications on fund-raising, marketing, and public relations in general, but in the few that do address librarians, almost nothing is said about school librarians. There is some promising news on the horizon. A new periodical, *The Bottom Line: A Financial Magazine for Librarians* is now available, and a new book from Greenwood Press, *Grant Proposal Writing: A Handbook for School Library Media Specialists*, has recently been published. The ALSC Grants Committee is also compiling a list of national foundations that can be tapped for funds.

For survival's sake, children's and young adult librarians must take a broader view of their profession. They must add to their job descriptions fund-raising, marketing, and public relations. The following "laundry list" of basics offers nothing that is earthshakingly new—but they are included here because they are essential for success in getting support. The list includes doing your homework, knowing the research, having an evaluation component, being politically savvy, marketing services, doing public relations, knowing the organizational structure of the library or school, knowing the institutional mission, and having clear goals and objectives.

Doing your homework is very important. An analysis of the community that is served by the library is fundamental in order to ascertain its needs. This includes the statistical data—e.g., total population of the community; the number of children and young adults; projected growth or decline of the age group served; ethnic composition; educational levels of
the population; school enrollment; and economic factors such as income, occupations, etc. Add information about social and service organizations in the community, the transportation system, communications network, political makeup, and other available information sources. Information can be gleaned from other quarters one might not ordinarily think of such as the police, the Chamber of Commerce, bartenders, crossing guards, church records, immigration records, mailmen, retired people, Welcome Wagon, voter registration, youth clubs, and undertakers. It is necessary to know how many working parents there are in both single and dual-career families. Knowing the community is essential for fund-raising, and it is even more crucial for determining the services that will meet the needs of the population served.

Doing your homework also includes knowing how your institution works. Who should be approached when you want additional materials or money to do a new program, and what is the procedure? In a very small system this may be very informal, consisting of an oral request of the director. In larger systems there is likely to be a more formal procedure that would involve moving up the hierarchy—beginning with a request to the branch head, then to a coordinator or age-level consultant, and then to the deputy director where the ultimate decision is made. If the request is for a substantial amount, a final step might be approved by the board of trustees. Every system has its own procedure and knowing what the procedure is, is essential.

Before you even think about approaching anyone with a request, have a clear idea of what you want the money for. Can a need be demonstrated and documented for this program or service? Will it address a problem in the community? Are goals clear? Can you demonstrate that the project has validity and appeal? Is it compatible with the mission of the larger institution? Has every item been costed out including staff time, postage, materials, duplicating, and so forth?

Being aware of any research that will support a request will help enormously. For example, if additional money is needed for a summer reading program, citing Barbara Heyns's study on the positive effects of summer learning on school achievement is certain to strengthen your position. Heyns (1978) states: “The single summer activity that is most strongly and consistently related to summer learning is reading” (p. 161). She goes on to argue that the one institution that directly influences children’s reading is the public library (p. 161). This cannot fail to be persuasive given current concern about literacy levels and school dropouts.

If you have been successful in funding this project before and you want to repeat or continue it, offering proof of its success will be critical. Make sure an evaluation component is built into every program or service provided. Document what you have done and use the data collected to justify the request.
Know how to market your services, do public relations, sharpen networking skills, and be politically knowledgeable about the community. These are the "final four" for successful fund-raising. They are probably obvious but are not always tended to. Make sure that people know what you are doing both within the library or school system and out in the community. Good public relations and marketing not only attract children and young adults to your program, but also enhance the chances that bond issues and referenda will be approved by the voting public and increase the likelihood that special projects will be funded. Networking and being politically savvy fall under the category of "people skills." Know the people who serve on the school board, the library board, bank officers, and Friends of the Library. Become a member of the Chamber of Commerce, the local United Way, or any other organization that involves important people in the community. For school librarians, cultivate your staff, principal, and PTA. Make sure it is known what the other youth-serving agencies in the community are doing and who the people are who work in them. This quotation sums up the importance of people skills.

"'You will not raise a dime until you raise a friend'" (Waters, 1986, p. 37).

To all of this add a dose of creativity and initiative and you are ready to continue the process. All of this is a tall order. Be reassured, however, that none of the earlier mentioned can be accomplished quickly or easily. Fund-raising takes time, patience, and perseverance, and it is hard work.

The art of cultivating people is just that—an art (as is fund-raising)—that cannot be created instantaneously. And although it could be argued that all of us need to be tending to these basic tasks as professionals, not every school media specialist, children's or young adult librarian is cut out to be a fund-raiser. As the manager of children's services for the Louisville Public Library pointed out: "Fundraising is difficult. Not everyone is good at it" (Somerville, personal communication, October 24, 1986). If you are interested in fund-raising but feel that you do not know enough to do it, there are many workshops available that teach fund-raising techniques. These range from one day to five days in length and represent a fairly modest investment considering the return. Alternatives to finding the money yourself are turning to the grants coordinator in your system—if you are lucky enough to have one—or asking for help from a staff member who has been successful at fund-raising.

Combining fund-raising efforts with those for other services is also a possibility. The Louisville Public Library received an H. W. Wilson award to improve relations with patrons. Included in their application was improving relations with child and young adult patrons. By the way, it is probably easier to get funding for children's services than anything else. According to Barb Fierro, former executive director of Girls Club of Rapid City, South Dakota: "Children's needs tug at everyone's heart strings"
(Fierro, personal communication, October 27, 1986). These are the basic principles underlying successful fund-raising, and successful librarianship.

The discussion will now move to the types of funding that are available to librarians, beginning closest to home and ending with a discussion in Part II of federal grants.

Examine first the opportunities within your system for either getting a bigger piece of the budget pie, or finding funding outside the regular budget. Whether you work in a small or large system, be familiar with the budget process—i.e., the size of the budget and how it is allocated. The process for requesting a larger share will vary from system to system. In the New York Public Library, for example, the materials budget is based on level of circulation and how well the money was spent in the prior budget period. Careful documentation and data collection might enable a direct services librarian to increase his or her share of funds. In addition, the New York Public Library has special funds in the young adult and children's budget. Very active age-level specialists in the borough of Queens see to it that their librarians get some of these funds to promote special services and programs. In this situation, the age-level specialists depend on the direct services librarian to approach them with project plans.

According to Barbara Elleman (1986), editor of children's books for Booklist, for school libraries, "[t]he principal is the link to the purse strings." She gives helpful advice to school principals in an issue of Here's How on how to vitalize the school library. School librarians can turn her advice to their own advantage.

Other sources are available within one's system—e.g., Friends of the Library, the PTA, and patrons themselves. In 1985, $28 million was raised by Friends groups across the country (Margolis, 1986, p. 7). One group held a Thanksgiving pie sale and raised enough money to buy new furniture, toys, and VCRs and to offer community cooking classes. Book sales run by Friends' groups and PTAs can raise thousands of dollars for a library. Want a piece of that pie? Know how the money is allocated, and know the people who have decision-making power. And last, but certainly not least, tap the young people in your system.

In the Virginia Beach Public Library, teenagers raised money for the programs they wanted. What a great way to involve the community and publicize services while at the same time giving young people an opportunity for meaningful participation in the community.

After you have exhausted all the possibilities of getting money from within your institution and you still need funds, where do you turn next? The next step should be local sources of funding.

These include local businesses and merchants, local foundations and corporations, your local United Way, and individuals. When approaching
local businesses and corporations, the key to remember is that "people give because they 'get something' out of giving" (Brakely, 1986, p. 26). The "something" they get need not be tangible. They may get a good feeling from giving, they may give to feel wanted and appreciated, or because they believe in the cause. Guilt may be the motivating factor, or a desire for power and influence. And don't overlook the part peer pressure plays, or the competitive spirit. What you must do is correctly assess the person you are approaching. Is he or she the type that is big-hearted, a soft touch for helping kids? Is he or she the type who will respond to the plight of one child or would a global approach be better. An example of the latter is: "If this isn't funded, 20,000 children in this community will not have a summer reading program" (Somerville, personal communication, October 26, 1986). Some will only be interested in what the grant will do for their business and want only the publicity. The request must be tailored to the needs of the individual donor.

Corporations give for a wide range of reasons. Some prefer to fund only those projects that will benefit their employees, some have a real sense of social responsibility and will fund projects that will benefit the community as a whole. Knowing why a corporation gives is part of the homework that must be done before initiating a request. Getting this information includes researching the corporation and using your people skills. You must pitch a request to what the corporation is interested in.

Richard Waters (1985) sums it up in this way: "We must match up the donor's needs with our needs. Hear me! I did not say match up our needs with the donor's" (p. 36).

Sometimes a donor will come to the library with a project—yes, Virginia, there is a Santa Claus. In Rhode Island, Old Stone Bank approached the state library. It wanted to fund a project that would focus on historical characters. The first year the bank gave $60,000 to fund a children's theater group that performed in branch libraries. The works performed were based on characters from historical books; and part of the funding went for the purchase of copies of the books for each branch. In the second year the grant was increased to $150,000. For the 350th anniversary of Rhode Island, the bank wanted to fund a project along the same lines as year one but using characters from Rhode Island history. There were no books available, so the bank commissioned two authors to write a book—the bank paid for its publication. The theater group will do performances based on the characters.

And how do you show appreciation for the contributions so that the next time you ask for money the donor will be favorably disposed to grant the request? When a local toy store funded one librarian's film program, she had bookmarks printed up that said: "Wayne's Toytown Cares About Kids." These were distributed at the library and at the toy store. All
publicity in newspapers and the media repeated this slogan. As a follow-up and thank you for a summer reading program that was funded by two local companies, Mary Somerville prepared scrapbooks for each donor that included publicity clippings and thank you notes written by the children so that the donors would know what their contributions accomplished and with the hope that they would fund the project again next summer.

Consider cooperating with another community agency to get funding for a joint project. Some likely agencies would be boys and girls clubs, the local Y, parks and recreation departments, etc.

Do not underestimate the potential funds that can be raised from individuals. Of the total charitable dollars given by the private sector in 1984, 84 percent came from individual donors, while only 10 percent came from foundations and corporations (Klein, 1985). There are unlimited ways to raise money from individuals—limited only by your imagination. These can be a lot of fun. Some good ideas come from Barb Fierro. In Rapid City, population 40,000, $70,000 was raised in a “Pennies for Kids” campaign. Jars for pennies were placed all over the city. Student Councils pushed it, there were public service announcements, and newspaper publicity. Volunteers counted and wrapped the pennies. “Tip Me Big” was another successful fund-raiser, although on a much smaller scale. A restaurant was asked to participate. Local celebrities—e.g., senators, the mayor, etc.—served as waitpersons. People made reservations to eat and all the tips earned by the celebrities were donated to the project—amount raised, $5,000. My all-time favorite though is the “Kids for Kids” campaign which was to fund Head Start. A baby goat was delivered to a person at their place of employment. In order to get rid of the goat they had to contribute $10 to the project.

Sometimes an idea doesn’t work. One that was not successful was Mary Somerville’s idea to auction off an Arabian horse to help raise money for a local radio station. This didn’t work because the bottom fell out of the Arabian horse market as a result of tax law changes.

The next important source of funds are state and national foundations. Applying involves more work and time because, usually, an extensive written proposal is required. Keep in mind all of the basics discussed earlier. Preparation will have a new component—i.e., researching the foundations to approach for funding. The best place to start is with the Foundation Center. The Foundation Center is a national source of information on philanthropic giving. Using its publications and its nationwide network of library reference collections, you will be able to identify foundation programs that correspond to your needs. Choose the foundations carefully. Make sure there is a match between your project and the interests of the foundation. In his book, Grant Money and How to Get It, Richard Boss (1980) has included an appendix which lists
private foundations with a stated interest in libraries or some history of making grants to libraries (pp. 92-113). Sometimes libraries are not specifically listed as an area of interest of foundations. If this is the case, look for subjects that might cover libraries such as cultural projects or education.

The last source of contributions to mention before the presentation by Ruth Faklis’s presentation on LSCA funding is of the “in-kind” variety. Falling into this category are volunteers, cooperative ventures, donations of such things as food, audiovisual materials, computers, furniture, printing and duplicating, gifts to the library, and the like. Gifts can be more trouble than they are worth. But, trust me, there can be gold in “them thar gifts.” One Texas library received a gift of a collection of valuable Navajo rugs. These were prominently displayed and graciously acknowledged. The pleased donor might be a future source of contributions.

Volunteers can also be a mixed blessing. Careful selection and training of volunteers can be a substantial source of help and be worth the staff time involved in recruiting and training. The keys here are recruitment, adequate training, a show of appreciation, getting feedback, and evaluating results. Pasadena has a great system for recruiting volunteers for all government agencies. There is an office that screens the volunteers before the names are turned over to the agencies. Requests for volunteers are included in the community’s electric bills. This way, every person in the community knows if, for example, the library needs volunteers. Consider tapping civic groups, senior citizens, and local businesses. And please do not overlook using teenagers as volunteers. Some companies encourage their employees to volunteer in the community and will provide release time for this purpose. One problem in the P.S. column in Bottom Line is “How can I figure out how much our current volunteer program costs the library” (Cassell, 1986, p. 52)? The solution is to cost out the staff time involved in writing a job description, recruiting and interviewing prospective volunteers, training, and supervision. This is useful information to have. It will determine whether enlisting volunteers is a worthwhile activity in your library.

Broaden your idea of who should serve as volunteers. The Seattle Public Library planned a showing of the film Fame (Van Wyk, 1985) to be followed by a panel discussion by local artists—all at no cost. The artists were delighted to contribute their time, and the program was a great success.

In small communities, particularly rural communities, there is a strong history of citizen participation and volunteerism. People are often willing to contribute their time and talents for special projects. Tailoring your need to their talent can have gratifying results. For more ideas, see the October issue of American Libraries (McCormick, 1986) and Irene Martin’s (1984) article in Rural Libraries.
The best sources of tangible products are those businesses that sell the products or services you need. Try McDonalds for refreshments for the party you plan at the end of your summer reading program, or try a local photoduplicating business for having flyers printed up. The possibilities are endless.

Don't overlook cooperative ventures as a source of programming that does not involve an outlay of money, although staff time is always involved. A wonderful example is the Pasadena Arts Workshop which obtained funding to do outreach arts programs. The programming sites include the branch libraries in Pasadena, offering their children's librarian a fine opportunity to expose children to what the library has to offer in the way of arts and crafts books, puppetry, film programs, etc. And the audience consists of young people who might not already be library users, since the project targets minority and disadvantaged populations.

I have touched on a lot of issues here and all haven't been covered. There are non-LSCA grants available from government agencies such as the National Endowment for the Humanities that haven't been mentioned, but these are easy to find out about.

And as daunting as all this may seem, money does beget money, success breeds success, so be persistent and patient. Keep in mind the importance of people skills—in the final analysis, people give to people. Think of the profession of children's or young adult librarian in the broadest sense; recognize that although you probably have taken courses where you learned about book selection and book talks, planning film programs and storytelling, there is a lot more to being a children's or young adult librarian than you learned in school and that includes fundraising.

NOTES


