FRANKENSTEIN
Site Support Notebook--Contents

Note: The full exhibition text is included in the Resources Section (green tab).

Front notebook pocket: Information on The National Endowment for the Humanities and The National Library of Medicine; Maine Humanities Council article on *Frankenstein.*

Front manila insert: Workshop agenda

Back manila insert: How to assemble the exhibition units; how to replace an exhibition panel (in case of damage); diagrams of each section of the exhibition; configuration of display units; inventory of shipping cases

Back notebook pocket: *Whole Person Catalog 4;* ALA Public Programs brochure; ALA fact sheet

Instructions for assembling exhibition units and replacing panels, and diagrams for each section of the exhibition are found in the manila insert in the back.

TROUBLESHOOTING?

If you have questions about . . .

• **PUBLICITY REVIEWS**
• **GENERAL PUBLICITY**
• **PROGRAMMING RESOURCES**
• **TOUR ITINERARY**
• **OTHER EXHIBIT QUESTIONS**

CONTACT:
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American Library Association
50 East Huron Street
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**FOR PUBLICITY, YOU CAN
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• **DAMAGE/REPAIRS**
• **EXHIBITION SHIPPING**
• **SHIPPING BROCHURES AND
    POSTERS**
• **FINAL REPORTS TO ALA**
• **EXHIBITION CATALOG**

CONTACT:
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Fax: 312-944-2404
E-mail: ajohnson@ala.org

Exhibition credit information

Please use the credit lines below on materials you produce to accompany the exhibition.

- The credits must appear on all printed and other visual materials related to the exhibition, e.g., press releases, brochures, Web sites, library publications, invitations, program flyers, advertisements, announcements, and local posters.

- In speaking to or sending press releases to newspaper reporters, radio and TV interviewers, and other media personnel, it is important to stress that full sponsorship and funding credit be included in all articles and features. *Some libraries include a line set off at the beginning of press releases saying "Please do not edit out sponsorship credits in paragraph ___."*

- Please use the NEH, NLM, and ALA logos (from exhibitor password web site) on all printed materials when possible. If you have space problems, please mention that to the ALA in your publicity materials review.

Credit line

Please use the exact wording which is supplied below. You must use the first paragraph in all materials; the second paragraph may be used if space allows:

"Frankenstein: Penetrating the Secrets of Nature" was developed by the National Library of Medicine in collaboration with the American Library Association. It has been made possible by major grants from The National Endowment for the Humanities, Washington, D.C., and the National Library of Medicine, Bethesda, Md.

The traveling exhibition is based upon a major exhibition produced by the National Library of Medicine in 1997-1998.

Credit lines for local donors

Local sponsor credit must follow the "Frankenstein" exhibition credit line and be in a type size no larger than the credit. The exception to this rule is for materials which are entirely supported by another funding source. In those cases, it is still necessary for the credit line above to appear, but the additional sponsor's credit may appear first and in larger type.

Publicity approval

LIBRARIES MUST SUBMIT TO THE ALA--THREE DAYS IN ADVANCE OF PRINTING OR POSTING--ALL DRAFT COPY of press releases, media advisories, Web site articles or notices, backgrounders, program flyers, ads, and exhibition invitations by either fax or e-mail.

Please send draft copy by e-mail or fax to Susan Brandehoff, sbrandeh@ala.org or Laura Hayes, lhayes@ala.org.   Fax for both is 312-944-2404.   We will review the materials immediately.

Copies of all press coverage, including videotapes of television coverage and audiotapes of radio reports, should be sent to ALA with the library's final report.

Further guidelines for sponsor acknowledgment

Press Events and Public Programs: At press conferences or other public events connected with the exhibition, the sponsorship of the NEH, the NLM, and the ALA should be acknowledged orally at least at the beginning and the end of each event. Use the official exhibition credit as a guide.

Press Kits: The NEH, NLM, and ALA should be acknowledged in credit information contained in all press kits issued by the library.

Web sites: Web site pages produced by participating libraries should use the official exhibition credit line and the NEH, NLM, and ALA logos (logos are on the password protected part of the ALA Frankenstein web site).

Printed Materials: Printed publicity materials such as fliers and posters are expected to carry the NEH, NLM and ALA logos in a size that is readable and appropriate to the overall design. If the logos are not appropriate for a design, the names of the sponsors must appear in a readable type size.

Minimum security requirements for exhibitions

ALA exhibitions may be displayed in a gallery or other open area in the library, but preferably not in a hallway. No ALA exhibition is to be displayed outdoors or in a tent or other temporary structure.

Supervision by a guard or library staff member is required. It is preferable that someone be in the room with the exhibition at all times—they may be performing other duties as well as monitoring the exhibition. If that is not possible, we expect that a staff member or guard will walk around and monitor the exhibit periodically during the times it is open. We suggest doing this at least every 15 minutes during times of peak library use and every half-hour at less busy times.

ALA has primary responsibility for investigating loss or damage to the exhibit and determining fault. If a library is determined to be at fault in damage or loss, then the library will be responsible for paying costs to replace or restore parts of the exhibit. If the library is determined not to be at fault, then ALA, through the exhibition grant budget and insurance coverage, will handle the costs of damage or loss.

The value of one section of the exhibit is $10,000 (there are six sections altogether) for libraries wishing to add a rider to their insurance policy for the exhibit period.

Telling legislators about the exhibition

Please inform your local, state and national legislators that the library and the community are participants in a major project funded by the National Endowment for the Humanities and the National Library of Medicine. Invite them to the opening reception or to other programs you are sponsoring; invite them to speak or introduce speakers.

Also urge your patrons to contact their legislators about library programs they value. Anne Prusha, of the Geauga County Public Library in Chardon, Ohio, a previous ALA exhibition host, distributes a flyer that says:

"If you enjoyed the program this afternoon, please feel free to write to any or all of the following to express your appreciation. Paper and envelopes are available as you leave and there will be stamps for sale if you wish to write immediately. Thank you in advance for supporting your library and its programs."

A list of local, state and federal elected legislators and their addresses and fax numbers follows the request.

Why the ALA works with other institutions and funders to circulate traveling exhibitions to libraries

Libraries are many things to their communities. They offer the practical information people need to improve the quality of their lives and to increase their options in a complex society. Libraries also give their communities something less tangible, yet just as essential to a satisfying and productive life--nourishment for the spirit.

Programs in the humanities and the arts that encourage people to think about history, ethics, music, visual and literary arts, and human values are an integral part of the mission of libraries.

Exhibitions in libraries stimulate the public's interest in the world of ideas. They are not ends in themselves, but starting points for substantive programming, discussion and study.

One goal of ALA exhibitions is to encourage visitors to go beyond the images and to explore exhibition themes with the help of programs and bibliographic aids offered by host libraries. A related goal is to help libraries strengthen their role as an intellectual forum and central cultural and educational institution in the community.

We hope that the experience and information gained through these tours will encourage librarians to plan related exhibitions based on local collections and resources.

Complying with the Americans with Disabilities Act

The Americans with Disabilities Act (ADA) (PL 101-336), which went into effect in July 1992, guarantees that people with disabilities shall have equal access to employment, public services and accommodations, transportation and telecommunications services.

As public service providers, libraries must make reasonable efforts to give disabled people the same access to information, programs and resources enjoyed by those who are not disabled.

Each library on the "Frankenstein" tour will have varying capabilities for providing equal access to disabled people. We urge you to do as much as you reasonably can to make the exhibition accessible to the disabled population.

Enlisting the aid of the person who is responsible for services for the disabled in your local government may be helpful. Local agencies serving the disabled can also give advice.

We offer the following suggestions to enhance the accessibility of "Frankenstein: Penetrating the Secrets of Nature":

- Allow space for wheelchairs when you are setting up the exhibition.

- Prepare a large-print version of publicity materials and program handouts.

- Offer signed tours of the exhibition at specified times.

- Provide for signing at programs related to the exhibition.

- Produce an audiotape of the exhibition text.

- Make members of the library staff available at certain times to walk through the exhibit with people in wheelchairs, the visually impaired, etc.

Exhibition Support Materials

NOTE: Brochures and posters will be shipped eight weeks before the library's exhibition period, unless otherwise requested by libraries. Please use the materials request form distributed at the seminar to request materials or contact Audrey Johnson for another form (1-800-545-2433, ext. 5045, ajohnson@ala.org).

Brochure

A full color illustrated brochure will provide visitors to the exhibition with a summary of exhibition themes as well as a list of additional readings. Each library exhibition site may request up to 3,000 brochures.

Poster

Twenty-five copies of an attractive exhibition poster will be distributed to host libraries.

Banner

Two large exhibition banners will travel with each copy of the exhibition. Banners are in a vertical design. They have sleeves at the top and bottom for weighting and can be used inside or outside the library.

Some "Frankenstein" Exhibition Themes

"At the heart of the Frankenstein exhibition is the question of what it means to be human and to be a part of the human community."—Susan E. Lederer, curator

1. *Frankenstein; or, The Modern Prometheus* raises many critical humanities questions: What is the nature of being "human"? How important are our connections with other living beings? What are society's and individuals' responsibilities to members of the human community?

2. In writing *Frankenstein*, Mary Shelley was inspired by the dramatic social, scientific, and economic changes occurring in the world during her lifetime. She had strong philosophical connections to the Romantic movement through her association with Percy Bysshe Shelley, Lord Byron, and their wide circle of colleagues and friends. Although *Frankenstein* has roots in the Gothic genre, which in turn has its roots in Romanticism, Mary Shelley adapted the Gothic as a subversive means of attacking the status quo and transformed the genre.

3. Mary Shelley's novel addresses the issue of individual and societal responsibility for other living beings by examining the role of science in civilization and culture. Shelley uses scientific exploration as a metaphor for examining broader cultural issues such the use and abuse of power and the consequences for the community.

4. The public has both a fear and a fascination with the power of science, especially in the area of cloning and genetic engineering. There is a perception that these new forms of manipulating biological processes threaten the "natural boundaries" between human and artificial, life and death, nature and culture, and human and animal. The story of Frankenstein continues to be used as a framework with which to express the public's anxieties about these issues.

5. In the nineteenth and twentieth centuries, Mary Shelley's monster and her complex story of a quest for power, abandonment, and revenge, was transformed into a more simplistic narrative of ambition, punishment, and a scientist who has gone out of control. The monster evolved from a rational, self-taught, articulate creature into a speechless murderer, and then, through film, into the popular icon we know today. Through the centuries, the figure of the monster reflects the values, fears, and hopes of the culture and the time in which it appears.

6. The exhibition addresses the issue of responsibility in the dissemination and use of knowledge and the importance of the public having informed opinions and choices. Scientists are responsible for sharing and explaining the results of their research, and the public is reponsible for learning about contemporary science, so that they can participate more knowledgeably in current ethical and policy debates about biomedical advances. The roles of ethicists and other interpreters of scientific work, and the media are critical in informing the public.

Programming Ideas

REQUIREMENTS: An opening reception for "Frankenstein: Penetrating the Secrets of Nature" and a public program or series of programs led by a scholar about Mary Shelley's novel, *Frankenstein; or, The Modern Prometheus*, based upon the themes and discussion questions presented by Betty T. Bennett at the planning seminar, are the minimum requirements for host libraries.

Libraries are strongly encouraged to present other public programs that will illuminate and interpret other ideas and themes found in the exhibition for their patrons, and to work with subject specialists to plan and carry out the programs. Programs may include discussions, debates, lectures, film series, seminars, related displays and exhibitions, and many other formats.

**Your state humanities council has a list of scholars
who have experience with public programming.**

For adults

• The Maine Humanities Council recently held its annual humanities weekend, this year focusing on Mary Shelley and *Frankenstein* (see summary in front pocket of notebook). During the event, discussions included an analysis of the novel; the relationships of writers in Shelley's circle; the popularity of the Gothic novel then and now; the ethical and medical debate over human cloning and stem cell research; the links between *Frankenstein* and other archetypal figures such as Prometheus, John Milton's Satan, and Goethe's Faust; the monster in popular culture; and several movie versions of *Frankenstein*. One of the speakers was an expert in the history of blood transfusion. The weekend ended with a theatrical interpretation of the story. **For information, please call Erik Jorgensen, Assistant Director, Maine Humanities Council, 207-773-5051.** Jorgensen said the weekend was "one of the best we've ever had." "It was a truly multidisciplinary set of programs."

• If you sponsor a reading and discussion program on Mary Shelley's book, consider having several sessions and dealing with one aspect of the book during each session. Use notes and discussion questions from Betty T. Bennett's presentation.

• It has been said that Romanticism "changed the definition of what it means to be human." Present a program or series of programs on Romanticism in Europe, where it took place, how long it lasted, to what degree Mary Shelley was a representative of its principles. How did Romanticism view science?

• Present a panel on the human genome project or other aspect of current scientific experimentation with an attorney, ethicist, medical historian, physician, or other experts to discuss the social, legal and ethical issues involved in research.

• What was the state of medicine during the 19th century in America? Was there the same interest in reviving the dead, blood transfusion, and other techniques discussed in

the exhibition? Were there different preoccupations? Compare the cultures of the U.S. and England in this respect during the 19th century.

• Compare the monster from Shelley's book with later depictions of him. Discuss the different depictions: Is the creature human or not? What makes him human? What makes him non-human? Which set of character traits are most prevalent in him?

• Who is the true monster in *Frankenstein?* Is it society? Victor Frankenstein? Explain why there could be other monsters in the book.

• Use the 19th century as a focus for a series of programs on the era's literature, popular philosophies, art, tourism, medical and other research, dress, theatre, music.

• Joseph Conrad said, "Fashions in monsters do change." Trace how the monster changed over the centuries by describing his character from the book, and comparing it to how he is presented in later plays and movies. Why did this happen? How does the figure of the monster reflect the values, fears, and hopes of the culture and the time in which it appears? Who are the "monsters" of today, and for what qualities do we label them monsters?

• In film series, be sure to discuss how the film departed from the original novel (nearly all of them, except for Kenneth Branagh's film, are quite different from the book).

• Ask a scholar to read from Mary Shelley's letters, and then lead a discussion of her life and times. Include a discussion of other novels that were popular during her life, and influences on her from literature and science.

• Present a performance of excerpts from the 1823 play, *Presumption; or The Fate of Frankenstein*, or parts of it. Discuss how and why the play made changes from Mary Shelley's book. Script is at http://www.rc.umd.edu/editions/contemps/peake/

• Have a program on literary life in London during Mary Shelley's life. Include Mary Shelley's heritage from her parents, other works by her, and works by her husband, Percy Bysshe Shelley, Lord Byron, and other contemporaries.

• Focus on women in the 19th century for programs. Discuss Mary Shelley's mother, Mary Wollstonecraft, and other women authors and activists of the time. In what ways was Mary Shelley unusual for a woman of that time? How did most women spend their lives?

• Present a reading and discussion program that compares and contrasts novels of the true Gothic genre with Mary Shelley's *Frankenstein*, showing how Shelley transformed the Gothic genre (Betty T. Bennett's discussion alludes to this fact). You might consider *The Castle of Otranto: A Gothic Story* by Horace Walpole; *Caleb Williams* by Mary Shelley's father, William Godwin; *The Mysteries of Udolpho* or *The Italian* by Ann Radcliffe (Mrs. Radcliffe); or *The Old English Baron: A Gothic Story*, by Clara Reeve.

• Many themes from *Frankenstein* are highly relevant today. Present a program

discussing "the other," including people who look different, people from different cultures, people with different beliefs, and what American attitudes and actions are towards "the other."

• Recreate Mary Shelley's world in complementary exhibits that show issues that were being discussed during her life, documents, broadsheets, costume, music, plays, the scientific world—a picture of the early 19th century in England.

For younger audiences

This is not an exhibition for children, but of course there are many monster-related activities children will love. A thoughtful idea for children's programming comes from the Community Library, Sunbury, Ohio:

Grades 1-2: Begin a discussion by asking why a book should not be judged by its cover. Use Stephen Cosgrove's book *Creole* to talk about the theme of not judging an individual by appearance, but by intentions and actions. Conclude the program with *Hilda and the Mad Scientist* by Addie Adam, and ask the following questions: How do you think most people would react to Dr. Weinerstein? How is it different than the way Hilda treats him? What kind of creature does Dr. Weinerstein make? Is it what he meant to make?

Grades 3-5: A multidisciplinary approach includes selections from David Wisneiwski's *Golem* to introduce some of the themes Mary Shelley develops in *Frankenstein:* humankind's power to create, responsibility for one's actions, prejudice, and good versus evil. The PBS Wishbone Classics *Frankenstein* will be discussed. Parts of Janet Perry and Victor Gentle's *Mad Scientists* will encourage discussion on ethical issues related to cloning and the role of the parent in a child's upbringing. Selections from the same authors' *Manmade Monsters* will lead to discussion about the limitations of electricity in starting a heart and the physical conditions needed for real organ transplants.

Programs with schools

• With a lead teacher or teachers, sponsor a Frankenstein curriculum workshop for teachers in your area.

· Encourage teachers at local schools to use themes from the exhibit in the curriculum during the exhibition.

• Sponsor a special viewing of the exhibition for teachers only.

Short-Term Grants
for Library Humanities Programming

Humanities council contact information for all states can be obtained on the Internet at: http://www.neh.gov/whoweare/statecouncils.html

♦ Many state humanities councils award "mini-grants" or "resource grants" to support free admission public humanities programs of short duration. In most states, programs must involve a humanities scholar in order to qualify for a grant.

♦ Short-term grants usually cover only the direct costs of a humanities program, for example, honoraria and travel expenses for lecturers, film or video preparation and presentation, printing and postage for promotional items, and the purchase of books for discussion programs. Short-term grants do not in most cases cover the costs of food or beverages for receptions or other social events.

♦ Mini-grants and resource grants range from $100 to $1,500 or more, depending upon the state's guidelines and the purpose of the grant. Matching funds or in-kind contributions are often required for state humanities council grants.

♦ Application deadlines for short-term grants vary from state to state. In general, state humanities councils ask that mini-grant applications be received from six to ten weeks before a program is to begin. Some states also award one-time grants of a few hundred dollars that can be applied for at any time.

♦ Contact your state humanities council for short-term grant guidelines and application requirements.

♦ For a list of state humanities councils, contact:

The Federation of State Humanities Councils
1600 Wilson Boulevard
Suite 902
Arlington, VA 22209
Tel.: 703-908-9700
Fax: 703-908-9706 Suite 902

Books about exhibition themes for adult readers

Chris Baldick. *In Frankenstein's Shadow: Myth, Monstrosity, and Nineteenth-Century Writing.* Oxford University Press, 1990.

Betty T. Bennett. *Mary Wollstonecraft Shelley: An Introduction.* Johns Hopkins University Press, 1998.

Steven Earl Forry. *Hideous Progenies: Dramatizations of Frankenstein from Mary Shelley to the Present* . University of Pennsylvania Press. 1990.

Frankenstein: Complete, Authoritative Text with Biographical, Historical, and Cultural Contexts, Critical History, and Essays from Contemporary Critics, 2nd ed. Johanna M. Smith, ed. St. Martin's Press, 2000.

Thomas Hankins. *Science and the Enlightenment.* Cambridge University Press, 1985.

Roslynn D. Haynes. *From Faust to Strangelove: Representations of the Scientist in Western Literature.* Johns Hopkins University Press, 1994.

Stephen Jones. *The Frankenstein Scrapbook: The Complete Movie Guide to the World's Most Famous Monster.* Carol Publishing Group, 1995.

Leon R. Kass and James Q. Wilson. *The Ethics of Human Cloning.* AEI Press, 1998.

Bill Lambrecht. *Dinner at the New Gene Cafe: How Genetic Engineering Is Changing What We Eat, How We Live, and the Global Politics of Food.* St. Martin's Press, Inc., 2001.

Kenan Malik. *Man, Beast, and Zombie: What Science Can and Cannot Tell Us about Human Nature.* Rutgers University Press, 2002.

Timothy Marshall. *Murdering to Dissect: Graverobbing, Frankenstein, and the Anatomy Literature.* St. Martin's Press, Inc., 1996.

Mary Shelley in Her Times. Betty T. Bennett, Stuart Curran, eds. Johns Hopkins University Press, 2000.

The Mary Shelley Reader: Containing Frankenstein, Mathilda, Tales and Stories, Essays and Reviews, and Letters by Mary Wollstonecraft Shelley. Betty T. Bennett and Charles E. Robinson, eds. Oxford University Press, 1990.

Dorothy Nelkin and M. Susan Lindee. *The DNA Mystique: The Gene as a Cultural Icon.* Henry Holt & Company, 1996.

Terry O'Neill. *Biomedical Ethics.* Greenhaven Press, 1998. Grade 8 and up.

Caroline J.S. Picart. *The Cinematic Rebirths ofFrankenstein: Universal, Hammer and Beyond*. Praeger, 2001.

Caroline J.S. Picart, Jayne Blodgett and Frank Smoot. *A Frankenstein Film Sourcebook*. Greenwood, 2001.

Matt Ridley. *Genome: The Autobiography of a Species in 23 Chapters*. HarperTrade, 2000.

Bernard E. Rollin. *Frankenstein Syndrome: Ethical and Social Issues in the Genetic Engineering of Animals*. Cambridge University Press, 1995.

Michael Sappol. *A Traffic of Dead Bodies: Anatomy and Embodied Social Identity in Nineteenth-Century America*. Princeton University Press, 2002.

Mary Wollstonecraft Shelley. *Frankenstein: or, The Modern Prometheus*. Maurice Hindle, ed. (Penguin Classics). Penguin, 1992.

Mary Wollstonecraft Shelley. *Frankenstein: The 1818 Text Contexts, Nineteenth-Century Responses, Modern Criticism*. Paul J. Hunter, ed. Norton, 1996.

Mary Wollstonecraft Shelley, *The Last Man*. Hugh J. Luke, Jr., ed.

Mary Wollstonecraft Shelley, *Selected Letters of Mary Wollstonecraft Shelley*. Betty T. Bennett, ed.

Susan Merrill Squier. *Babies in Bottles: Twentieth-Century Visions of Reproductive Technology*. Rutgers University Press, 1994.

Linda Tagliaferro. *Genetic Engineering: Progress or Peril?* Lerner Publishing Group, 1997. Grade 8 and up.

Martin Tropp. *Images of Fear: How Horror Stories Helped Shape Modern Culture*. McFarland & Company, 1999.

Jon Turney. *Frankenstein's Footsteps: Science, Genetics and Popular Culture*. Yale University Press, 1998.

Robert M. M. Veatch. *The Basics of Bioethics*. Prentice Hall, 1999.

John Williams. *Mary Shelley: A Literary Life*. St. Martin's Press, Inc., 2000.

Lois Wingerson. *Unnatural Selection: The Promise and the Power of Human Gene Research*. Bantam Books, Inc., 1999.

Computer games

http://www.creatures.co.uk/ The home of the Creatures Community, dedicated to those who enjoy playing with the most advanced Artificial Life experience to be seen on any desktop.

Selected reading for younger audiences

Addie Adam. *Hilda and the Mad Scientist.* Illustrated by Lisa Theising. Penguin Putnam Books for Young Readers, July 1995. Ages 5 to 8. o.p.

Roscoe Cooper. *The Diary of Victor Frankenstein.* DK Ink, 1997. Ages 10 and up.

 Stephen Cosgrove. *Creole.* Penguin Putnam Books for Young Readers, 2001.

Jeanne DuPrau. *Cloning.* Gale Group, 2000. Ages 12-16.

Sylvia Funston. *Monsters: A Strange Science Book.* Illustrated by Joe Weissmann. Owl Book (distributed by Firefly Books), 2001. Ages 8 to 12

Janet Perry and Victor Gentle. *Mad Scientists.*   Gareth Stevens Audio, 1999. Grades 3 to 5.

Colin McNaughton. *Making Friends with Frankenstein: A Book of Monstrous Poems and Pictures.* Candlewick Press, 2001. Ages 6-12.

Cynthia Pratt Nicolson. *Baa! The Most Interesting Book You'll Ever Read about Genes and Cloning.* Kids Can Press, 2001. Ages 9-14.

Terry O'Neill. Biomedical Ethics. Greenhaven Press, 1998. Ages 14 and up.

Mary Wollstonecraft Shelley. *Frankenstein.* Adapted and illustrated by Chris Mould. Oxford University Press, 1998. Ages 7 and up.

Mary Wollstonecraft Shelley. *Frankenstein.* Illustrations by Philippe Munch. Viking, 1998. Ages 12 and up.

Mary Wollstonecraft Shelley. *Frankenstein* (PBS Wishbone Classics Series #7). Illustrations by Kathryn Yingling and Ed Parker.   William Morrow & Co, 1996. Ages 9-11.

Mary Wollstonecraft Shelley. *Frankenstein.* Adapted by Steve Parker, illustrations by McRae Books Agency Staff. Millbrook Press, 1995. Ages 9-11. Good review in *School Library Journal.*

Mary Shelley. *Frankenstein.* Adapted by Larry Weinberg, illustrations by Ken Barr. Random House, 2000.   A Stepping Stone Book Classic. Ages 7-10.

Linda Tagliaferro. *Genetic Engineering: Progress or Peril?* Lerner Publishing Group, 1997. Ages 14 and up.

David Wisniewski. *Golem.* Illustrations by Lee Salsbery. Houghton Mifflin, 1996. Ages 8-11. A Caldecott Medal Book.

Web sites

http://www.nlm.nih.gov/hmd/frankenstein/frankhome.html
National Library of Medicine web site for the original "Frankenstein: Penetrating the Secrets of Nature" exhibition in 1997-1998.

About Mary Shelley and *Frankenstein*

http://www.rc.umd.edu/reference/mschronology/mws.html
http://www.english.udel.edu/swilson/mws/mws.html
Two addresses for the same site which provides information on Mary Wollstonecraft Shelley, especially material that might not be readily available or accessible in every library; and offers a chronology of Mary Shelley's life and work and 19th-century reviews of her novels and of the plays inspired by *Frankenstein.*

http://www.georgetown.edu/irvinemj/english016/franken/franken.htm.
Features resources for studying Mary Shelley's *Frankenstein* and Mary Shelley herself, including works by William Godwin, Mary Wollstonecraft, Percy Bysshe Shelley, and others..

http://www.4iq.com/frnkbk.html
http://etext.lib.virginia.edu/toc/modeng/public/SheFran.html
Two sites which feature the complete text of *Frankenstein; or, The Modern Prometheus* by Mary Shelley

http://www.rc.umd.edu/editions/contemps/peake/
Full script of the play, "Presumption; or, The Fate of Frankenstein," which in 1823 had already removed characters from the book and portrayed the monster as a speechless murderer.

http://home-1.worldonline.nl/~hamberg/Frankenstein/literaryworks.html
Features the many literary works and authors referred to in *Frankenstein*, where they appear in the text, and information about them.

http://www.thebakken.org/Frankenstein/intro.htm
This site illustrates "Frankenstein: Mary Shelley's Dream," a permanent exhibit of The Bakken Library and Museum in Minneapolis, Minn. Interesting visuals of 18th century laboratory apparatus. Suitable for middle grades and up.

About the history of medicine

http://www.nlm.nih.gov/hmd/hmd.html
Site of the National Library of Medicine, History of Medicine Division, detailing one of the world's great History of Medicine collections.

http://www.mclibrary.duke.edu/hmc
Explores the Duke University History of Medicine Collections, which include

photographs, illustrations, monographs and manuscripts, many of which are illustrated on the site.

About literature of the Romantic period

http://www.rc.umd.edu/
Romantic Circles is a large-scale, collaborative site of high editorial quality devoted to the study of Lord Byron, Mary Wollstonecraft Shelley, Percy Bysshe Shelley, John Keats, their contemporaries and historical contexts.

About biomedical research:

http://www.northwestern.edu/science-outreach/genome/
Features a web cast of a panel of University specialists discussing in plain English for nonscientists the medical, ethical and legal implications of the Human Genome Project.

http://www.nsls.info/genome/
Site for the Human Genome Project public education and discussion pilot program in ten public libraries in the North Suburban Library System in the greater Chicago area. Participating libraries develop an education program on genetic research and the Human Genome Project.

http://www.ncbi.nlm.nih.gov/About/primer/index.html
A science primer from the National Center for Biotechnology Information.

About ethics and philosophy:

http://www.ornl.gov/hgmis/elsi/elsi.html
Explores the ethical, legal and social issues surrounding the Human Genome Project.

Curriculum materials for schools

http://school.discovery.com/lessonplans/programs/frankenstein/
Grades 9-12: In-depth study of the book and issues it raises. Activities include a mock trial in which the monster sues his creator, discussion questions, related reading, web links.

http://www.miamisci.org/af/sln
Grades K-8: Site of the Miami Museum of Science Learning Network with a section on "Frankenstein's Lightning Laboratory," where simple experiments describe different forms of electricity—"fruity" and "static"—as well as teach electrical safety.

http://edsitement.neh.gov/lessonplans/tales_supernatural.html
Grades 10-12: "Tales of the Supernatural" focuses on horror and the Gothic form in the 18th and early 19th centuries. Students read and discuss Mary Shelley's *Frankenstein* as part of the curriculum unit, as well as works of Nathaniel Hawthorne. Lesson can be extended to modern-day tales of the supernatural.

Miscellaneous related sites:

http://www.lrsmarketing.com/adventures/Frankenstein/stillsfrank.htm
Picture stills from the Edison Films 1910 Frankenstein film

http://members.aon.at/frankenstein/comic/marvel_comics.htm
Illustrates and reviews the Marvel comics series, "The Frankenstein Monster," which ran from January 1973 to September 1975.

Films and Videos

Following is information on a general list of films/videocassettes that might be used with "Frankenstein." This is not a comprehensive list, nor is it an ALA-reviewed or recommended list. <u>Please preview films for quality and appropriateness for your audience.</u>

• Each library wishing to show films or videos related to "Frankenstein" to the public must arrange for public performance rights (PPR) and payment of fees for those rights.

• Please share information about films and videos with other libraries on the tour through the electronic discussion site for the Frankenstein project.

• It's important to point out to audiences how most of the films depart from Mary Shelley's book. Comparisons with the book might make an interesting discussion.

Film web sites
• An excellent web site containing a comprehensive discussion of Frankenstein-related films is: http://members.aon.at/frankenstein/frankenstein-start.htm

• Another good film site: http://shop.monstrous.com/frankenstein.htm

• Picture stills from the Edison Films 1910 Frankenstein film can be found at: http://www.lrsmarketing.com/adventures/Frankenstein/stillsfrank.htm

* * *

The following films can be rented from Swank Motion Pictures (www.swank.com, 1-800-876-5577); Swank rental fees include public performance rights.
ABBOTT & COSTELLO MEET FRANKENSTEIN
THE BRIDE OF FRANKENSTEIN (Boris Karloff as the Monster)
THE EVIL OF FRANKENSTEIN
FRANKENSTEIN (the classic 1931 James Whale film with Boris Karloff)
FRANKENSTEIN AND THE MONSTER FROM HELL
FRANKENSTEIN MEETS THE WOLFMAN (Bela Lugosi as the Monster)
THE GHOST OF FRANKENSTEIN (Lon Chaney as the Monster)
THE HOUSE OF FRANKENSTEIN (Boris Karloff as the Monster)
MARY SHELLEY'S FRANKENSTEIN (Kenneth Branagh, director)
SON OF FRANKENSTEIN (Boris Karloff as the Monster)
TRIAL OF FRANKENSTEIN (with Lon Chaney)

Other films include:
THE CURSE OF FRANKENSTEIN
FRANKENWEENIE
GODS AND MONSTERS
GOTHIC
HAUNTED SUMMER
YOUNG FRANKENSTEIN

(Name of Library) selected for "Frankenstein" national traveling exhibition

The **(Name of Library)** is one of 80 libraries from across the U.S. selected to host "Frankenstein: Penetrating the Secrets of Nature," a traveling exhibition that offers a fresh look at Mary Shelley's remarkable life and the evolution of her classic novel, *Frankenstein*, since its publication in 1818.

For nearly two centuries, the story of Frankenstein has gripped our imaginations and haunted our nightmares. The traveling exhibition shows how playwrights, filmmakers, and the media have transformed Mary Shelley's saga into one of the Western world's most enduring myths. The tale of a researcher's abuse of his power and failure to take responsibility for the monstrous being he created is a compelling human-interest story of ambition, idealism, revenge and forgiveness.

The exhibition also addresses issues such as cloning and genetic engineering, which raise questions about the human implications of scientific and technological advances that are troubling to many. The story of "Frankenstein," as myth and metaphor, can help the public to articulate and examine these fears.

The National Library of Medicine (NLM), Bethesda, Md., and the American Library Association (ALA) Public Programs Office, Chicago, Ill., organized the traveling exhibition and tour with major grants from the National Endowment for the Humanities and the National Library of Medicine.

For more information on the "Frankenstein" exhibition at **(Name of Library)**, please call 000-0000.

–30–

SAMPLE MEDIA ALERT/CALENDAR LISTING

(Print on library letterhead)

For Immediate Release   Contact: **(LIBRARY CONTACT)**
(MONTH, DATE, YEAR)   **(TELEPHONE, E-MAIL)**

At the **(NAME OF LIBRARY)……**

For nearly two centuries, Mary Shelley's compelling account of the medical student Victor Frankenstein and the living monster he created in his laboratory has gripped imaginations around the world. A free, national traveling exhibition about *Frankenstein* opens at the **(NAME OF LIBRARY)** on **(DATE).**

"Frankenstein: Penetrating the Secrets of Nature" shows how playwrights, filmmakers, and the media have transformed Mary Shelley's saga into one of the Western world's most enduring myths. The tale of a researcher's abuse of his power and failure to take responsibility for the being he created is a compelling human-interest story of ambition, idealism, revenge and forgiveness.

Since its appearance in 1818, the *Frankenstein* story has also been a symbol for public fears about dazzling new scientific techniques and research which often challenge our understanding of what is "natural" and what it means to be human. The story of Frankenstein is often mentioned in the media when issues such as cloning, organ transplants, or genetically modified foods are discussed.

The National Library of Medicine, Bethesda, Md., and the American Library Association, Chicago, Ill., organized the traveling exhibition with funding from the National Endowment for the Humanities and the National Library of Medicine.

The library is offering free programs and other events for the public in connection with the exhibition. Please call **(TELEPHONE NUMBER)** for details.

SAMPLE LETTER TO COMMUNITY GROUPS

(Print on Library Letterhead)

(**NOTE:** In mailings to the media and community groups, include announcements, flyers and brochures of library programs related to the exhibition. Letters to the media should also include press kits, offer assistance in developing stories, and include the name of a library spokesperson to contact for interviews.)

(**DATE**)

Dear Library Friend: (**PERSONALIZE GREETING WHENEVER POSSIBLE**)

The (**NAME OF LIBRARY**) is pleased to announce the opening of a new exhibition, "Frankenstein: Penetrating the Secrets of Nature" on (**DATE**). The library is one of 80 libraries in the United States selected to host the traveling exhibition. The National Library of Medicine, Bethesda, Md., and the American Library Association Public Programs Office organized the exhibition.

"Frankenstein" is made possible through generous grants from the National Endowment for the Humanities and the National Library of Medicine. It is based on a major exhibition of original materials mounted by the National Library of Medicine in 1997-1998.

This exciting new exhibition examines the monster and the scientist whose story has become one of the most enduring myths of the Western world since Mary Shelley published her book, *Frankenstein,* in 1818. Victor Frankenstein, who wished to reveal the "secrets of nature" through his research, instead abandons his monstrous creation and suffers the consequences. The exhibition also illustrates how *Frankenstein* has become a symbol for public fears about groundbreaking new scientific techniques which often challenge our understanding of what is "natural." The story of Frankenstein is frequently mentioned in the media when issues such as cloning, organ transplants, or genetically modified foods are discussed.

We would like to invite you to a special preview of the exhibition on (**DAY, DATE**) at (**TIME**) at the library (**OR PARTICULAR LOCATION IN LIBRARY**). (**NAME**) will be the guest speaker. A news release included with this correspondence provides additional details. Please contact me at (**TELEPHONE, E-MAIL**) if you have questions.

We hope you can join us as we introduce this informative exhibition to our community.

Sincerely,

(**NAME**)
(**JOB TITLE**)

For Immediate Release   Contact: (**LIBRARY CONTACT**)
(DATE)   **(TELEPHONE, E-MAIL)**

(NAME OF LIBRARY) to host "Frankenstein" traveling exhibition

Editor: Please do not edit out sponsorship credits in paragraph two.

        (CITY) – Everyone knows the story of Frankenstein. Or do they? One of the most enduring myths of the Western world—Mary Shelley's *Frankenstein*—is the focus of an exciting new traveling exhibition that will begin a six-week visit at the **(NAME OF LIBRARY)** on **(DAY, DATE).**

        "Frankenstein: Penetrating the Secrets of Nature" was organized by the National Library of Medicine, Bethesda, Md., and the American Library Association (ALA) Public Programs Office. The traveling exhibition is made possible through major grants from the National Endowment for the Humanities (NEH) and the National Library of Medicine.

        "We are delighted to have been selected as a site for this exhibition," said **(LIBRARIAN COORDINATOR OR DIRECTOR).** "*Frankenstein* is truly a story for twenty-first century America. It is not simply a story about an out-of-control scientist. It is a human interest tale of ambition, idealism, revenge and forgiveness. Mary Shelley wrote *Frankenstein* to show society what happens when power is abused, knowledge is hidden, and members of a community do not take responsibility for one another. "

        The tragic story of Victor Frankenstein and the living monster he creates in his laboratory has gripped our imaginations since it was first published in 1818. Mary Shelley was only 18 years old when she began writing *Frankenstein.* The daughter of social reformists, she believed that knowledge was a defense against the abuse of power

Frankenstein—add one

by governments and individuals; armed with knowledge, humans could make responsible choices.

Shelley drew upon her wide reading in literature, history, the natural sciences, and politics in shaping the story of a researcher whose personal ambition to reveal "the secrets of nature," and lack of responsibility for his actions leads to his own death and the destruction of his immediate community.

Mary Shelley's monster was a sensitive, articulate, and lonely creature who was denied companionship and rejected by humans. He lashes out in revenge only when he is betrayed and abandoned by his maker. But playwrights, filmmakers, and the media have in the past two centuries transformed Shelley's sympathetic creature into a speechless being who kills without remorse.

Over the decades, the monster has also been a symbol for fears about cutting-edge scientific techniques and research which often challenge the public's understanding of what is "natural" and what it means to be human. *Frankenstein* is frequently mentioned in media accounts of developments such as cloning, gene manipulation, and organ transplants.

"Frankenstein: Penetrating the Secrets of Nature" is based on a major exhibition of original materials mounted by the National Library of Medicine in 1997-1998.

The **(NAME)** library is sponsoring free programs and other events for the public in connection with the exhibition. Contact **(TELEPHONE NUMBER, E-MAIL)** for more information.

SAMPLE PUBLIC SERVICE ANNOUNCEMENTS

:15   For nearly two centuries, the story of Frankenstein has gripped our imaginations and haunted our nightmares. Come to the **(NAME OF LIBRARY)** to see an exciting new traveling exhibition about Mary Shelley's fascinating book. It begins on **(DAY, DATE).** Call **(TELEPHONE NUMBER)** for details.

:20   Everyone knows the story of Frankenstein. Or do they? The tale of the ambitious scientist and the monster he creates in his lab is now nearly two hundred years old. A new traveling exhibition at the **(NAME OF LIBRARY)** offers a fresh look at Mary Shelley's book and its importance in discussions about social responsibility and ethical scientific research. It also shows Boris Karloff as the monster and features colorful posters from Frankenstein movies. Come to **(NAME OF LIBRARY),** beginning on **(DAY, DATE)** to see for yourself what Frankenstein is all about**.** Call **(TELEPHONE NUMBER)** for details.

:30   Most people think they know the story of Frankenstein. But did you realize that Mary Shelley imagined her monster as a sensitive, well-read creature who craved human companionship, not the speechless killer we see in the movies. And Frankenstein is not the <u>monster's</u> name.

        The **(NAME OF LIBRARY)** invites you to explore the fascinating story of the ambitious scientist Victor Frankenstein and the monster he creates in his lab at a free exhibition called "Frankenstein: Penetrating the Secrets of Nature." The exhibition offers a fresh look at Mary Shelley's book and its importance in discussions about social responsibility and ethical scientific research. It also shows Boris Karloff as the monster and features colorful posters from Frankenstein movies. It will be on display for six weeks beginning on **(DAY, DATE).**

        The Frankenstein exhibition was organized by the National Library of Medicine and the American Library Association with grants from the National Endowment for the Humanities and the National Library of Medicine.

        For more information about the library's schedule of programs for the exhibition, call **(TELEPHONE NUMBER).**

Promotion Guide

INTRODUCTION

To draw the audience you seek and create awareness about your exhibition-related events, your library needs to plan and implement an effective promotional campaign.

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

Please note: All promotional materials should feature the "Frankenstein" credit line acknowledging the National Endowment for the Humanities, National Library of Medicine, and the American Library Association (ALA) Public Programs Office. Please use the organizational logos whenever possible.

GETTING STARTED

To meet media and other deadlines, you will need to start promoting the exhibition and events at least two months in advance.

First, you will need to determine your target audience, goals for audience size and the best communication methods for this program. Involving your fellow staff members in program planning can be a great way to start determining these things and foster new ideas and additional support and enthusiasm. Try holding a mini-workshop or brainstorming session for staff. During this session:

- Emphasize the potential for recruiting new users and building support for the library.
- Communicate the goals for your program – what audiences you wish to reach, what you wish to accomplish.
- Assign staff with various interests/talents to work in small groups to carry out the goals.

Additionally, share your program plans with the library director, board, Friends and other library support groups and invite their ideas and cooperation.

DEFINING YOUR TARGET AUDIENCE

Your general promotional materials such as flyers, press releases, and advertisements are great vehicles for reaching a general audience of mixed ages and backgrounds. However, there are probably many other groups in your community that will be very interested in the Frankenstein exhibition. These groups can provide support through passing the information on to members of their organization who may be interested in attending or providing financial and other support. Following is a list of organizations in your community that may be interested in the exhibition:
- Local historical societies
- Local museums, arts and humanities councils
- Book discussion groups (Gothic, mystery, general, etc.)

- Hospitals and other medical institutions
- Minority group associations
- Kiwanis and other civic organizations
- Local college and university departments (English, history, medicine, philosophy, engineering)
- Film study organizations
- Local high school classes
- Local elementary and high school teachers, college and university professors/staff
- Professional associations and societies (interested in history, literature, ethics, philosophy, medicine, medical history)
- Councils on aging
- Senior centers
- AARP groups
- Lifelong learning societies and educational centers

DEVELOPING AN AUDIENCE PROFILE

Ask yourself the following questions when you are developing an idea of the audiences you want to reach with "Frankenstein" publicity:

Where do they work?
What newspapers do they read?
What radio programs do they listen to?
What restaurants do they eat in?
Where do they spend their leisure time?
What other community activities do they take part in?
What social, religious, professional, civic organizations do they belong to?
What educational institutions do they or their children attend?
What special arrangements do they require?
      Is a particular time of day best for programs?
      Need child care?
      Need transportation?
      Need access/space for wheelchairs?
      Need signing for deaf/hard of hearing?
      If your program is outside the library, is parking available, public transportation?
      Other physical/space/time considerations?

CHOOSING YOUR COMMUNICATION METHODS

Once you've determined "who" you would like to participate in your program, you need to focus on "how" you're going to let them know about the event. Most communication methods fall into these four categories:

- **Public Relations/Publicity:** newspaper and magazine articles, announcements on television and radio programs, Web sites, Web publicity, public service announcements (PSAs), letters to the editor
- **Direct Marketing:** direct mailings, mass e-mail messages, Web marketing

- **Personal Contact:** word-of-mouth, public speaking engagements, telephone, letters, e-mails
- **Advertising:** print ads, TV and radio spots, banners, flyers, bookmarks, posters, buttons, displays

Public Relations/Publicity

NOTE: Several sample promotional materials have been developed for this exhibition. Feel free to use these materials as they are or adapt them for your particular needs. You will find these materials in previous pages of this notebook section:

- Press Release
- Media Alert
- Public Service Announcements
- Letter to Community Groups

Contacting the media and using the Web to publicize your event is key to getting your message out to a mass audience. Here are a few methods you can use to contact your local media and through the Web:

Press and media

- Send a *press release* announcing the event to your local newspapers, radio stations and television stations at least two to four weeks before the event. If you have regional magazines or talk shows that list upcoming events, you may want to send a release to them as well. Since these media outlets often have longer lead times, send these press releases out at least four to eight weeks before the event.

  If possible, address press releases to a specific reporter. Call your local media outlets to find out who covers community, arts or literary events, and send your release to his/her attention. If that information is not available, address press releases to the "News Desk" for larger publications or "Editor" for smaller publications. Most media outlets prefer to receive press releases via fax. However, if you wish to send additional materials, such as a brochure or bookmark advertising the event with the release, mail is acceptable. Also, if any of these publications also have a "Calendar of Events" section, be sure to send a press release to the contact for this section. Quite often, publications will run an article about an upcoming event and include information about it in their community calendar sections.

- About a week before your event, follow up the press release by sending a *media alert* via fax to key contacts. The alert provides specific information about the date, time and location for reporters and photographers who may be interested in attending the event or including the information in an "Upcoming Events" section. If possible, call each contact a day or two later to confirm that they received the media alert, find out if they have any questions and see if they are interested in attending or getting more information about the program.

  If you find that media professionals are interested in attending the event or in getting more information, you will need to have additional materials available in a

press kit. The press kit should contain one copy of the press release, media alert, photos and biographies of your speakers and other key participants, and copies of all promotional materials – flyers, bookmarks, etc. If you do get an opportunity to discuss the event with a reporter, suggest story ideas and offer to schedule an interview with your speakers and partner organizations. (First make sure your scholar and partner organization representatives are willing to be interviewed.)

- Since television and radio stations are required to use a percentage of their airtime for non-profit and public announcements, your local stations may be willing to air a free *public service announcement (PSA)* about your program or event.

The Web
- In today's world, using the *Web* to promote your events is very important. If your library's Web site doesn't have a "Coming Events" section, talk to your Webmaster about creating one. This is the perfect place for library patrons to find out details about your programs. Make sure you include as much information as possible on your Web site. Some of your current library patrons may use your Web site to find other information or find out about upcoming events, but very few new or potential patrons are likely to visit your site. The Web is a key way to provide details to patrons and community members who may have heard about the event, but need details about the date, time, location, topics discussed, etc.

- Also include links from your site to your partners' sites. When the Web site is up, send an e-mail with the address of the site to the ALA Public Programs Office to include on their project Web site (www.ala.org/publicprograms/). The ALA Public Programs Office e-mail address is publicprograms@ala.org.

  If you post information about the series on your library's Web site, be sure to include the Web address on all promotional materials. Using just your library's short address (e.g., www.ala.org) is acceptable and usually easier to read. While some promotional materials still carry the long version (e.g., http://www.ala.org), this is not necessary since most browsers are configured to automatically place the http:// before an address. However, if your library has an address with a different hyper tag, such as https://, you will need to include this in the address.

- The Web can also be useful for getting the word out about your event through other organizations' Web sites. Your city, community centers, local media outlets and Chamber of Commerce may post information about community events on their Web sites. Additionally, many major cities also have Web-based entertainment and event guides, like citysearch.com, which provides information about events in several cities. Find out if these Web sites exist in your area and contact the site's staff about posting your event and information. Many of these sites will post information about non-profit organizations' events free of charge.

Direct Marketing
Using the list of community organizations and other groups you identified as your target audience, you can use direct marketing to contact these groups and individual members of these groups:

- When contacting community and other organizations, use a personalized letter or phone call. You can also use a copy of your program flyer as an informal letter, if needed, but be sure to include a personal note soliciting support, especially if you are asking for financial or other support.

- In addition to contacting organizations, you may want to target individuals in your community. If you keep a list of patrons' e-mail addresses, sending a mass e-mail message about the upcoming event can be an effective and inexpensive way to get the word out to a number of people. If e-mail addresses are not available, you may want to consider creating a postcard to mail to library patrons, community members or others. Additionally, you may want to send an e-mail message about the program to community group leaders to post to their electronic discussion groups or forward on to their own address lists.

Personal Contact
One-on-one personal contact can be one of your most effective ways of communicating with key individuals and groups. It can create a better understanding of programs and more enthusiasm than any other communication method. Some tips:

- Create a list of influential individuals in your community – the mayor, city council members, business leaders, etc. – who may be interested in your event. Send them a letter and program flyer about the event and ask to meet with them to discuss further. If a meeting is not possible, mention in your letter that you will call them within a week to follow-up. Even if these individuals cannot participate in the series, letting them know about the program could help the library in other ways.

- When contacting community groups, you may want to ask to speak for five to 10 minutes at one of their upcoming meetings or events. This is inexpensive and effective since it allows you to both deliver your message and gauge responses. At the meeting, outline your overall series plan and present convincing reasons why the series may be of interest to them. Bring flyers, bookmarks and other materials along to handout after your speech. If possible, speak at the end of the meeting or offer to stay until the end of the meeting to answer questions.

- If speaking at a meeting is not possible, solicit support from these groups to help promote the program themselves. Ask the group leaders to pass out flyers or mention the program to their members and staff.

Advertising
Often the most expensive promotional method, advertising can also be one of the most effective vehicles for promoting your program. Here are a few advertising methods:

- *Promotional flyers and posters* should be simple and include: the basic title or theme for the series, an identifying graphic, times, place, speakers' names and brief biographical information, acknowledgement of funders and program partners, and if applicable, your library's Web address. Flyers and/or posters can be posted at your library, other libraries and museums, and community centers (e.g., city hall, the

post office and schools, local college student centers), restaurants, grocery stores, dry cleaners, bookstores, cafes, health clubs, etc. Ask Friends and trustees to post flyers and posters at their local grocery store, dry cleaners, hair salon, etc.

- *Paid advertising* in local newspapers and on local radio or television stations can be another effective, but costly method. Before considering paid advertising, approach your local newspapers, radio and television stations regarding free public service announcements. Some newspapers and broadcast stations may be willing to donate or offer discounted airtime or ad space for non-profit groups. If you do receive free advertising, acknowledge the media outlet as a sponsor on program materials. If you consider paid advertising, also look to your Friends or other groups to underwrite costs.

- Developing simple, cost effective *bookmarks*, *buttons* or other promotional items is another effective way to promote your event. These promotional items can also double as a "freebie" for patrons who attend the programs. Hand out promotional items at schools, community group meetings or other locations. Ask Friends and trustees to hand out bookmarks to their friends and others.

PUTTING IT ALL TOGETHER

After reviewing this list, spend a little time thinking about which of these methods will work best for your event, your community and your library. Consider your budget and time available. Consider your planning team – is this effort a one-man production or committee-based? And, consider past successes and failures by looking at which communication methods you've used to promote past events. For this exhibition, you may want to combine some successful methods you've used before with some new ideas.

Also, keep in mind your goals for the size and type of audience you wish to attract. If your library can only hold a group of 50, you don't need to spend hundreds of dollars on publicity. Instead, use your resources wisely. Use cost-effective methods and spend most of your time contacting individuals and groups you think will be most interested instead of contacting everybody in town. It is important to make sure that public is aware of your event, but this can be done with flyers and a few press releases to key media outlets. The rest of your time can be spent on letters and phone calls.

On the other hand, if you are want to attract a group of 200 people who have never set foot in the library, you will need to be more creative in your promotional activities. Most likely, you will need to spend a little more time contacting new people and developing promotional materials for new outlets and locations. However, this time and effort could pay off. Bringing new faces into the library for a program will undoubtedly result in issuing more library cards and finding new life-long library patrons.

Shipping and Receiving Information

(also at www.ala.org/publicprograms/frankenstein)

All shipping costs will be billed to the ALA Public Programs Office.

The shipper for "Frankenstein: Penetrating the Secrets of Nature" will be CDS, the Fine Arts Transportation Agent for Mayflower Transit. The exhibition travels in seven, wheeled, molded hard plastic cases, each approximately 45" x 35" x 9".

Important: *Because there is limited time available to get the exhibition from one site to another, libraries should have the exhibition dismantled and ready for pick-up the first business day after the exhibition closes. The closing day in most cases is a Friday. This does not mean the shipper will always pick up the exhibit on the first business day, but the exhibit should be ready to go at any time during the week after closing.*

HOST LIBRARIES ARE REQUESTED TO PROCEED AS FOLLOWS:

1. CDS/Mayflower will call libraries 24-48 hours before they are able to schedule a pick-up. If your library has not heard from CDS by the day the exhibit closes, please call CDS at the following number between 9 a.m. and 5 p.m. Central Standard Time to confirm pick-up arrangements:

1-800-878-2374
Ask for Valerie Schnepf, ext. 21, Pam Ruth, ext. 14, or Gerry Bear, ext. 16

2. Please arrange for the pick-up during business hours (9-5 your time). Please give CDS the following information:

◆ Name and telephone number of a contact person.
◆ Address where exhibition should be picked up and actual place of pick-up at that address, such as back of building, etc.
◆ Opening and closing times of building if relevant.
◆ Special conditions that apply, e.g., parking restrictions, ramp access, use of back door only, tractor-trailer access, stairs, etc.

The ALA contact person for inquiries about "Frankenstein" shipping is:

> **Audrey Johnson, Administrative Assistant/Registrar**
> **ALA Public Programs**
> **50 E. Huron St.**
> **Chicago, IL 60611**
> **Phone: 312-280-5045, fax: 312/944/2404, e-mail: ajohnson@ala.org**

PLEASE NOTE THAT ANY DAMAGE THAT REQUIRES REPLACEMENT OF PANELS OR PREVENTS DISPLAY OF THE EXHIBITION SHOULD BE REPORTED AT ONCE TO AUDREY JOHNSON BY TELEPHONE OR E-MAIL. FOR OTHER DAMAGE, USE THE FOLLOWING DAMAGE REPORT FORM.

<u>Damage Report Form</u> (also at www.ala.org/publicprograms/frankenstein)

Library: _____   **Location:** _____

1. *Please check the condition of all materials as you unpack crates.*

2. If you observe damage that prevents display of the exhibit and/or requires a panel replacement, **<u>immediately call</u>** Audrey Johnson at 1-800-545-2433, ext. 5045.

3. Otherwise, **<u>complete this form within 48 hours</u>** and fax or e-mail to the address below. We must have a damage report form on file from each library.

	Unit No.	Panel No.	Needs Repair	Needs Replace	Damage on arrival	Damage at library

Shipping Cases/Exterior
Cases – cracked / dented   _____
Handles – missing / damaged _____
Straps & Clips – missing / damaged_____
Wheels – attachment / condition_____
Other (describe)_____
_____

Shipping Cases/Interior
Cardboard inserts – missing / damaged_____
Packing trays –missing / damaged_____
Straps & clips – missing / damaged_____
Other (describe)_____
_____

Metal Frame Units
Surface – cut / dented, etc. _____
Hinges – missing / damaged_____
Leveling feet – missing / damaged_____
Other (describe) _____
_____

Graphic Panels
Surface – cut / dented___ _____
Print – detached from backing_____
Other (describe) _____
_____

Please fax or e-mail this form within 48 hours of exhibit opening to:

Final Report—Frankenstein Exhibition

(also at www.ala.org/publicprograms/frankenstein)

PLEASE NOTE: This report must be completed and returned to the address below within 30 days of the closing of the exhibition. Reporting is a requirement for all exhibit projects organized by the American Library Association. Failure to make a timely final report may affect your library's opportunities to host future exhibits or take part in other ALA Public Programs Office projects. It is often difficult to monitor exhibit attendance, but informed attendance estimates are required. Please use extra paper if necessary.

1. **LIBRARY NAME:**_____

2. **CITY/STATE:**_____**EXHIBITION DATES:**_____

3. **EXHIBITION ATTENDANCE**
Total # exhibit visitors: _____   Actual _____   Estimate _____
Source of statistics:_____
OR
Total # library visitors during exhibit: _____   Actual _____   Estimate _____
Source of statistics:_____

4. **PUBLIC PROGRAMS**
Please summarize your programming efforts in a few sentences, characterizing your audience and scope of programming. Mention how you presented the required program on Mary Shelley and the book.

Individual program descriptions (include Title, Format and Presenter for all programs; use extra paper if necessary). Please provide final overall attendance figure for all programs.

1) Required Opening Reception_____
_____

Total attendance_____   Adults _____   YA _____   Children _____   School Groups_____

2)Required program on Mary Shelley
and the book *Frankenstein* _____
_____

Total attendance_____   Adults _____   YA _____   Children _____   School Groups_____

3) _____
_____

Total attendance_____   Adults _____   YA _____   Children _____   School Groups_____

4)_____
_____

Total attendance_____   Adults _____   YA _____   Children _____   School Groups_____

5) _____
_____

Total attendance_____   Adults _____   YA _____   Children _____   School Groups_____

Total number of programs _____   **Total program attendance** _____

5. ELEMENTARY AND HIGH-SCHOOL INVOLVEMENT

Total number of students/ elementary_____H.S. _____   visiting the exhibition
Total number of classes using *Frankenstein* materials in the curriculum: Elementary _____H.S. _____
(Include descriptions of programs for students under No. 4)

6. FUNDING (include sources and actual/in-kind amounts of support for any exhibition-related programs, invitations, printing, events, etc.):

Source:_____   Amount:_____
Source:_____   Amount:_____
Source:_____   Amount:_____

Total: _____

7. PUBLICITY If your library is an academic or medical library, describe how you tried to attract public audiences from outside your customary user groups to the exhibit and programs, and indicate whether or not you were successful. Public libraries please describe the results of your publicity strategies for the exhibit.

8. PUBLICITY SAMPLES Please attach three copies of all library-produced publicity pieces, including posters and flyers, all newspaper articles, and other materials such as bibliographies, bookmarks, invitations, etc.; copies of your Frankenstein web site pages; and captioned photographs taken at exhibition programs if you have them.

9. COMMENTS ABOUT THE EXHIBITION
Please identify source of comments, e.g., librarian, program participant, presenter or partner organization. Comments are valuable in reports to funders about exhibitions, and we appreciate your gathering them.

Submitted by: _____   Date:_____

Phone: _____   E-mail:_____

Return this form and attachments within 30 days of the closing of the exhibition to:

Audrey Johnson, ALA Public Programs, 50 E. Huron St., Chicago, IL 60611
Any questions, please call 312/280/5045 or contact ajohnson@ala.org.

**Libraries which received $1,000 programming grants from the National
Endowment for the Humanities are required to submit
the final report form for the grant in addition to this final report.**
(NEH report form follows)

Final Report—NEH $1,000 programming grant
for "Frankenstein: Penetrating the Secrets of Nature"
(to be submitted with the library's final exhibition report)

The $1,000 programming grant from the National Endowment for the Humanities may be used only for specific activities and materials related to the Frankenstein traveling exhibit.

NEH funds may be used for the following humanities program costs: speaker honoraria and travel expenses; publicity expenses for humanities programs not associated with fundraising; acquisition of books related to the exhibit; humanities program mailing, printing, photocopying, and telephone costs; film rental if the program is a film discussion program led by a scholar.

NEH funds may not be used for: art works such as Frankenstein posters, etc.; purely science programs; library coordinator travel; film rental for programs that are not led by a scholar; costs associated with fundraising activities; costs associated with social events, such as refreshments, decorations, costumes, etc.; children's games and costumes; purchase of equipment.

Please provide a full accounting in the space below of how your library expended the grant from the NEH. Provide figures and details for each expenditure.

For example:

1. Books	$150	The following books were purchased with the grant (give titles)
2. Printing	$75	Printed 1,000 1-page flyers listing library programs (attach example)
3. Honorarium	$250	Main speaker at opening reception (name)

CATEGORY   **AMOUNT**   **DETAILS OF EXPENDITURE**