



# Elizabeth I: Ruler and Legend

## Site Support Notebook--Contents

**Front pocket:** Information on the National Endowment for the Humanities and The Newberry Library

**Front manila insert:** Seminar agenda; exhibit brochure; seminar participants' list

**Back manila insert:** Exhibition text; Elizabeth I PR information

**Back pocket:** ALA Public Programs Office brochure; other general materials.

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# QUESTIONS?

If you have questions about . . .

- **GENERAL PUBLICITY**
- **PROGRAMMING RESOURCES**
- **CURRICULUM MATERIALS**

**CONTACT:**

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American Library Association  
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Chicago, IL 60611  
312-280-5054  
800-545-2433, ext. 5054  
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- **THE EXHIBITION WEB SITE**
- **PUBLICITY**

**CONTACT:**

Laura Hayes  
American Library Association  
Public Programs Office  
50 East Huron Street  
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- **EXHIBITION SHIPPING**
- **SHIPPING OF BROCHURES AND POSTERS**
- **TOUR ITINERARY/SCHEDULE**
- **REPORTS TO ALA**
- **DAMAGE/REPAIRS**

**CONTACT:**

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50 East Huron Street  
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## **“Elizabeth I” Exhibition credits**

Please use the following credit information on materials you produce to accompany the exhibition. Also see “Further Guidelines for Sponsor Acknowledgement” below.

**“Elizabeth I: Ruler and Legend” is a national traveling exhibition organized by the Newberry Library's Center for Renaissance Studies, in collaboration with the American Library Association Public Programs Office. It is based on a major exhibition of the same name mounted by the Newberry Library in 2003 to commemorate the reign of Queen Elizabeth I on the four hundredth anniversary of her death. The Newberry Library, Chicago, is an independent humanities research library, and is free and open to the public.**

**This exhibition has been made possible in part by two major grants from the National Endowment for the Humanities, promoting excellence in the humanities. Major support for the exhibition is provided by the Vance Family Fund and the University of Illinois at Chicago.**

### **Further Guidelines for Sponsor Acknowledgment:**

- **The credit above should appear on all printed and other visual materials** related to the exhibition, including press releases, brochures, publications, invitations, program flyers, advertisements, press kits, announcements, Web sites and local posters. They should also appear on any signage at the entrance to the exhibition. On all materials, they should appear in a type size that is readable and appropriate to the overall design.
- **Please use the NEH, Newberry Library, and ALA logos** on materials whenever possible, in particular on smaller PR pieces on which there is not space for the full credit.
- **In speaking to or sending press releases** to newspaper reporters, radio and TV interviewers and other media personnel, please stress that full sponsorship and funding credit should be included in all articles and features. *Some libraries include a line set off at the beginning of press releases saying "Editor: Please do not edit out sponsorship credits in paragraph \_\_\_."*
- **At press events and in public programs:** The sponsorship of the NEH, the Newberry Library, and ALA should be acknowledged orally at the beginning and end of press conferences, public programs, and other public events connected with the exhibition, and at the beginning and end of radio or television interviews. Use the official exhibition credit as a guide.

- **Local sponsor credits:** Local sponsor credit must follow the “Elizabeth I” exhibition credit line and be in a type size no larger than the exhibition credit. The exception is 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**

Publicity for the exhibition is the responsibility of the exhibiting library; however, ALA will work with each library to achieve the best coverage possible. Please contact the ALA Public Programs Office if you have questions or need PR materials.

**LIBRARIES MUST SUBMIT—AT LEAST THREE DAYS BEFORE PRINTING OR POSTING—ALL DRAFT COPY** of press releases, media advisories, Web site articles or notices, backgrounders, program flyers, ads, and exhibition invitations to the ALA Public Programs Office by either fax or e-mail.

Please send draft copy to Susan Brandehoff or Laura Hayes, Tel.: 1-800-545-2433, ext. 5054 (Susan) or 5055 (Laura). Fax: 312-944-2404. E-mail: [sbrandeh@ala.org](mailto:sbrandeh@ala.org) or [lhayes@ala.org](mailto:lhayes@ala.org). 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.

## **Security and Insurance**

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 to the public. 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 the “Elizabeth I” exhibit is \$60,000 for insurance purposes. Some libraries add a rider to their insurance policy for the exhibit period.

## **Telling legislators**

We would appreciate it if you would inform your local, state and national legislators that the library and the community are participants in a major National Endowment for the Humanities-funded project. Invite them to the opening reception or to other programs which you are sponsoring; invite them to speak or introduce speakers.

Also urge your patrons to contact their legislators about library programs they value. 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 develop traveling exhibitions**

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.

# Elizabeth I: Ruler and Legend

## Exhibition Itinerary

### TOUR 1

#### 2003

**October 22 – December 5**  
Tiffin, Ohio

**December 17 – February 20**  
Vincennes, Indiana

#### 2004

**March 3 – April 16**  
Charleston, Illinois

**April 28 – June 11**  
Council Bluffs, Iowa

**June 23 – August 6**  
Boulder, Colorado

**August 18 – October 1**  
Montrose, Colorado

**October 13 – Dec. 3**  
Silver City, New Mexico

**Dec. 15 – Feb. 18**  
Scottsdale, Arizona

#### 2005

**March 2 – April 15**  
Benicia, California

**April 27 – June 10**  
Eureka, California

**June 22 – August 5**  
Yakima, Washington

**August 17 – September 30**  
Powell, Wyoming

**October 12 – December 2**  
Jackson, Wyoming

**December 14 – February 17**  
Salt Lake City, Utah

#### 2006

**March 1 – April 21**  
Lincoln, Nebraska

**May 3 – June 16**  
Kansas City, Kansas

**June 28 – August 11**  
Omaha, Nebraska

**August 23 – October 6**  
St. Cloud, Minnesota

**October 18 – December 1**  
Columbia, Missouri

**December 13 – February 16**  
Livonia, Michigan

# Elizabeth I: Ruler and Legend

## TOUR 2

### 2003

**October 22 – December 5**

McGuire Air Force Base, New Jersey

**December 17 – February 20**

Richmond, Virginia

### 2004

**March 3 – April 16**

Hendersonville, North Carolina

**April 28 – June 11**

Greenville, South Carolina

**June 23 – August 6**

Carrollton, Georgia

**August 18 – October 1**

Jesup, Georgia

**October 13 – Dec. 3**

Columbia, South Carolina

**Dec. 15 – Feb. 18**

Orlando, Florida

### 2005

**March 2 – April 15**

Thibodaux, Louisiana

**April 27 – June 10**

Tuscaloosa, Alabama

**June 22 – August 5**

Grand Prairie, Texas

**August 17 – September 30**

Abbeville, Louisiana

**October 12 – December 2**

Humble, Texas

**December 14 – February 17**

Louisville, Kentucky

### 2006

**March 1 – April 21**

University Heights, Ohio

**May 3 – June 16**

Fredericksburg, Virginia

**June 28 – August 11**

Raleigh, North Carolina

**August 23 – October 6**

Bronx, New York

**October 18 – December 1**

Bristol, Rhode Island

**December 13 – February 16**

Gardner, Massachusetts

## **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.

Each library on “Elizabeth I” 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.

Local or regional agencies which are responsible for services for the disabled may be helpful.

We offer the following suggestions to enhance the accessibility of “Elizabeth I”:

- 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 for people who cannot read it.
- 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 the Public Programs Administrative Assistant for another form (312-280-5045, [publicprogams@ala.org](mailto:publicprogams@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 2,500 brochures.

### **Poster**

Each host library will receive 25 copies of a special “Elizabeth I” exhibition poster.

### **Banner**

Two large nylon banners displaying the exhibition logo will travel with each copy of the exhibition. Banners are approximately 50” wide x 64” deep. They have pole sleeves at the top and bottom for weighting and can be used inside or outside the library.

### **Newberry Library Elizabeth I web site**

An extensive array of information and support materials for library programs can be found at <http://www.newberry.org/elizabeth>.

### **Other support materials**

Curriculum materials related to Elizabeth I exhibition themes from educational web sites may be found in the Resources section of this notebook under “Web sites suitable for students.”

## Programming Ideas

**NOTE:** An opening reception for "Elizabeth I: Ruler and Legend" and another humanities-oriented public program related to exhibition themes are the minimum requirement for host libraries. Humanities programs may include discussions, debates, lectures, film series with discussion led by scholars, and seminars. Your state humanities council has a list of scholars who have experience with public programming.

### For adults

Many libraries are working with local Renaissance Fairs and Shakespeare Festivals and planning lectures and programs featuring Elizabethan foods, costumes, music and dance. Here are some other program ideas and topics from Elizabeth I library applications and other sources:

—Sponsor a mini "Elizabethan Progress" through your library or to different sites in your city, e.g., museums, city hall, high school, park, with presentations for the Queen at each site. Ask a city leader or local celebrity to be Queen Elizabeth and others to be her courtiers. Have local students write newspaper articles about the Progress.

—Program about your local history and how it relates to British history, British royalty, and the Age of Exploration. Did Sir Francis Drake visit your area? What other explorers came to your area? Was there an early British presence in your region?

—Ask local business, civic, and corporate leaders to lead a panel discussion on the book, *Elizabeth I, CEO: Strategic Lessons from the Leader Who Built an Empire*.

—One Book, One Community program during the exhibit using a popular biography of Elizabeth I or one of the books from the historical fiction list. You could also choose one title for adults, one for young adults, one for children.

—If you sponsor a film series, arrange for a scholar or someone with a history background to interpret film content to audiences and lead discussions. This is especially important for movies about Elizabeth because so many of them are not historically accurate. Compare how Elizabeth is presented in each film in the series.

—A program about fathers and daughters in Shakespeare's plays, extending the discussion to the relationship between Elizabeth I and her father, Henry VIII.

—How was Elizabeth perceived by the rest of the world during her reign? How were events and news communicated in Europe during the Elizabethan era?

—What sort of army and navy did Elizabeth command? What kinds of ships, military hardware and guns were common in her era? Focus on the Spanish Armada and the English ships which engaged it.

—Poetry reading of authors from the Elizabeth era, such as Edmund Spenser, Sir Philip

Sidney, Elizabeth herself, Shakespeare, and discussion of their style (see web site list for other authors of the period).

—A series of talks focusing on personalities—both famous and less well known—of the Elizabethan era from different spheres: government, literature, music, medicine, science, art—to give a broad picture of the era.

—Program on women artists and writers of the Elizabethan period and the typical Elizabethan era woman's life (several web sites can help you identify them. See web site lists in the Resources section of the notebook).

—Ask good public speakers to read one or more of Elizabeth's speeches, poems, letters during the period of the exhibit.

—If you sponsor a concert with early musical instruments, ask performers to explain the history of each instrument and let the audience hear the instruments separately.

—Sponsor a four- or five-book discussion series while the exhibit is on display, using books from the lists in the resources section or others you think will be well received.

—What was the state of medicine during the Elizabethan Age? What did people do when they were sick? Were there hospitals? What kinds of medicines were used?

—A program on alchemy and magic

—Ask community actors to act out scenes from Shakespeare's or other plays from the period.

—Have a program featuring music and dance of the Elizabethan era, with costumes and dance lessons.

—Program about 16<sup>th</sup> century seafarers, pirates and explorers.

### **For younger audiences**

Sonnet writing or drama workshops

A program showing middle grades how to use primary sources in historical research.

Demonstration of Elizabethan make-up (without the lead!)

Plan a young people's chautauqua focusing on personalities, events, music, costume and other aspects of the Elizabethan era, with speakers impersonating public figures, simple craft activities, dancing and acting (this could be a series of programs throughout the exhibition period).

Student newspaper articles about events leading up to and during the English clash with the Spanish Armada.

Plan a program about a typical day in the life of a child of Elizabeth's time.

Program focusing on Elizabeth games and toys.

Storytime on Mother Goose rhymes of the Elizabethan era.

Have an Elizabethan insult contest (see list of insults in this section)

Play Tudor games (one of them online) and try other Tudor puzzles and riddles at [http://www.bvt.org.uk/sellymanor/ideas\\_activities.html](http://www.bvt.org.uk/sellymanor/ideas_activities.html)

### **Materials for children:**

*Queen Elizabeth I-Paper Dolls to Color.* Bellerophon Books, 1985.

*Edupress Hands-On Heritage Renaissance Activity Book:* Contains art, crafts, and cooking ideas in their historical contexts, along with some reproducible historical aids. Activities include making stand-up paper models of Renaissance people, making a perfume sachet; making a horn book; designing a unique coin for trading; painting a mural of life in London and the River Thames; making and using juggling sticks; constructing a stand-up model of an Elizabethan public theater; creating sound effects that might have been heard in the production of one of Shakespeare's plays; making a mask of a performer in a masque; creating a floral garland; learning popular Renaissance songs; learning painting techniques of great Renaissance artists; and much more. \$7.19. See <http://www.barbsbooks.com/renaissance.htm>

### **Programs with schools**

Sponsor an Elizabethan curriculum workshop for teachers in your area, using various exhibit support materials.

Encourage teachers to use Elizabethan themes in the curriculum during the exhibition.

## Elizabethan insults (from <http://www.renfaire.com>)

Combine one word from each of the three columns below, prefaced with "Thou" and ending with an exclamation, e.g., Thou mammering, motley-minded, maggotpie! or Thou gleeking, guts-gripping giglet!

### Column 1

artless  
bawdy  
beslubbering  
bootless  
churlish  
cockered  
clouted  
craven  
currish  
dankish  
dissembling  
droning  
errant  
fawning  
fobbing  
froward  
frothy  
gleeking  
goatish  
gorbellied  
impertinent  
infectious  
jarring  
loggerheaded  
lumpish  
mammering  
mangled  
mewling  
paunchy  
pribbling  
puking  
puny  
quailing  
rank  
reeky  
roguish  
ruttish  
saucy  
spleeny  
spongy

### Column 2

base-court  
bat-fowling  
beef-witted  
beetle-headed  
boil-brained  
clapper-clawed  
clay-brained  
common-kissing  
crook-pated  
dismal-dreaming  
dizzy-eyed  
doghearted  
dread-bolted  
earth-vexing  
elf-skinned  
fat-kidneyed  
fen-sucked  
flap-mouthed  
fly-bitten  
folly-fallen  
fool-born  
full-gorged  
guts-gripping  
half-faced  
hasty-witted  
hedge-born  
hell-hated  
idle-headed  
ill-breeding  
ill-nurtured  
knotty-pated  
milk-livered  
motley-minded  
onion-eyed  
plume-plucked  
pottle-deep  
pox-marked  
reeling-ripe  
rough-hewn  
rude-growing

### Column 3

apple-john  
baggage  
barnacle  
bladder  
boar-pig  
bugbear  
bum-bailey  
canker-blossom  
clack-dish  
clotpole  
coxcomb  
codpiece  
death-token  
dewberry  
flap-dragon  
flax-wench  
flirt-gill  
foot-licker  
fustilarian  
giglet  
gudgeon  
haggard  
harpy  
hedge-pig  
horn-beast  
hugger-mugger  
jolthead  
lewdster  
lout  
maggot-pie  
malt-worm  
mammet  
measle  
minnow  
miscreant  
moldwarp  
mumble-news  
nut-hook  
pigeon egg  
pignut

surly  
tottering  
unmuzzled  
vain  
venomed  
villainous  
warped  
wayward  
weedy  
yeasty

rump-fed  
shard-borne  
sheep-biting  
spur-galled  
swag-bellied  
tardy-gaited  
tickle-brained  
toad-spotted  
urchin-snouted  
weather-bitten

puttock  
pumpion  
ratsbane  
scut  
skainsmate  
strumpet  
varlet  
vassal  
whey-face  
wagtail

## **Short-Term Grants** **for Library Humanities Programming**

- ◆ 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 or information on your state humanities council, contact:

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

**Humanities council contact information for all states can be obtained on the  
Internet at: [www.neh.gov/state/states.html](http://www.neh.gov/state/states.html)**

## **Books for adult readers**

### **Nonfiction**

Brigden, Susan. *New Worlds, Lost Worlds: The Rule of the Tudors, 1485-1603* (Penguin History of Britain). Penguin USA, 2002.

Camden, William. *The History of the Most Renowned and Victorious Princess Elizabeth, Late Queen of England* [1625]. Wallace T. MacCaffrey, ed. University of Chicago Press, 1970. (Another edition is on the web at <http://e3.uci.edu/~papyri/camden/>)

Clarke, Danielle, ed. *Isabella Whitney, Mary Sidney and Aemilia Lanyer: Renaissance Women Poets* (Penguin Classics). Penguin USA, 2001.

Cole, Mary Hill. *The Portable Queen: Elizabeth I and the Politics of Ceremony*. University of Massachusetts Press, 2000.

Crockett, Laura. *Trippingly on the Tongue: A Booke of Instruction for Speaking Early Modern English*. Historical Resources, 1997.

Doran, Susan. *Elizabeth I and Foreign Policy*. Routledge, 2000.

———. *Elizabeth I and Religion 1558-1603*. Routledge, 1994.

———. *Monarchy and Matrimony: The Courtships of Elizabeth*. Routledge, 1996. I

Dovey, Zillah M. *An Elizabethan Progress: The Queen's Journey into East Anglia, 1578*. Sutton, 1999.

Dudley, Wade G. *Drake: For God, Queen, and Plunder*. Brassey's, 2003.

Duffy, Eamon. *The Stripping of the Altars: Traditional Religion in England, C.1400-C.1580*. Yale University Press, 1994.

———. *The Voices of Morebath: Reformation and Rebellion in an English Village*. Yale University Press, 2003.

Emerson, Kathy Lynn. *Wives and Daughters: The Women of Sixteenth Century England*. Whitson Publishing Co., 1984.

———. *The Writer's Guide to Everyday Life in Renaissance England: From 1485-1649*. Writers Digest Books, 1996.

Erickson, Carolly. *The First Elizabeth*. St. Martin's Press, 1997.

Freeman Thomas S., and Susan Doran. *The Myth of Elizabeth*. Palgrave Macmillan, 2003.



- Frye, Susan. *Elizabeth I: The Competition for Representation*. Oxford University Press, 1996.
- Haigh, Christopher. *English Reformations: Religion, Politics, and Society Under the Tudors*. Clarendon, 1993.
- Howarth, David. *Images of Rule: Art and Politics in the English Renaissance*. University of California Press, 1997.
- Hulse, Clark. *Elizabeth I: Ruler and Legend*. University of Illinois Press, 2003.
- Jenkins, Elizabeth. *Elizabeth the Great*. Putnam, 1959.
- Kinney, Arthur F., ed. *The Cambridge Companion to English Literature, 1500-1600*. Cambridge University Press, 2000.
- . *Renaissance Drama: An Anthology of Plays and Entertainments* (Blackwell Anthologies). Blackwell, 2000. Covers the English Renaissance only.
- Levin, Carole. *“The Heart and Stomach of a King”: Elizabeth I and the Politics of Sex and Power*. University of Pennsylvania Press, 1994.
- . *The Reign of Elizabeth I*. Palgrave Macmillan, 2003.
- Levin, Carole, Jo Eldridge Carney, and Debra Barrett-Graves, eds. *Elizabeth I: Always Her Own Free Woman*. Ashgate, 2003.
- Marcus, Leah S., Janel M. Mueller, and Mary Beth Rose, eds. *Elizabeth I: Collected Works*. University of Chicago Press, 2000.
- Mattingly, Garrett. *The Armada*. Mariner Books, 1974.
- Neale, J.E. *Elizabeth I and Her Parliaments*. 2 vols. J. Cape, 1953-57.
- . *Queen Elizabeth*. J. Cape, 1938.
- Norris, Herbert. *Tudor Costume and Fashion*. Dover, 1997.
- Plowden, Alison. *Danger to Elizabeth: The Catholics Under Elizabeth I*. Sutton, 1999.
- . *Marriage With My Kingdom: The Courtships of Elizabeth I*. Sutton, 2000.
- Rowse, Alfred Leslie. *Elizabethan Renaissance: The Cultural Achievement*. Macmillan, 1972.
- . *The Elizabethan Renaissance: The Life of the Society*. Ivan R. Dee, 2000.

- . *The England of Elizabeth*. University of Wisconsin Press, 2003.
- Scarisbrick, Diana. *Tudor and Jacobean Jewellery*. Tate, 1995.
- Somerset, Anne. *Elizabeth I*. Knopf, 1991.
- Starkey, David. *Elizabeth: The Struggle for the Throne*. HarperCollins, 2000.
- Strong, Roy. *The Cult of Elizabeth: Elizabethan Portraiture and Pageantry*. Random House UK, 1999.
- . *The Portraits of Queen Elizabeth I*. Thames and Hudson, 1987.
- . *The Renaissance Garden in England*. Thames and Hudson, 1979.
- Weir, Alison. *Life of Elizabeth I*. Ballantine Books, 1998.
- Walker, Julia M. *Elizabeth I as Icon :1603 to 2003*. Palgrave Macmillan (January 2004).
- , ed. *Dissing Elizabeth: Negative Representations of Gloriana*. Duke University Press, 1998.
- Watson, Nicola J., and Michael Dobson. *England's Elizabeth: An Afterlife in Fame and Fantasy*. Oxford University Press, 2002.
- Weir, Alison. *The Life of Elizabeth I*. Ballantine, 1999.
- Weir, Alison. *Six Wives of Henry VIII*. Grove Press, 2000.
- Williams, Neville. *The Tudors* (A Royal History of England, Antonia Fraser, ed.). University of California Press, 2000.
- Wormald, Jenny. *Mary, Queen of Scots: Pride, Passion and a Kingdom Lost*. Palgrave Macmillan, 2001.

**Historical Fiction** (well reviewed historical fiction, including mysteries)

- Barnes, Margaret Campbell. *Brief Gaudy Hour*. Ace, 1981. The life of Anne Boleyn.
- Buckley, Fiona. *To Shield the Queen: A Mystery at Queen Elizabeth I's Court*. Pocket Books, 1998. The first in a series of mysteries with Elizabeth's court as the scenario. Other titles are *Queen of Ambition*, *A Pawn for a Queen*, *To Ruin a Queen*, *Queen's Ransom*, *Doublet Affair*. *The Fugitive Queen* is to be published in December 2003.
- Burgess, Anthony. *A Dead Man in Deptford*. Carroll and Graf, 2003. The death of Christopher Marlowe in 1593.

- Finney, Patricia. *Firedrake's Eye*. Picador USA, 1998. An Elizabethan thriller
- . *Unicorn's Blood*. St. Martin's Press, 1999. The same
- Garrett, George. *Death of the Fox: A Novel of Elizabeth and Raleigh*. Harvest, 1991.
- . *The Succession: A Novel of Elizabeth and James*. Harvest, 1991.
- Nye, Robert. *The Late Mr. Shakespeare*. Penguin, 2000.
- Scott, Sir Walter. *Kenilworth*. Penguin Classics, 1999.

### **Books for younger readers**

- Blackwood, Gary L. *The Shakespeare Stealer*. Puffin, 2000. Ages 9+
- Cooper, Susan. *King of Shadows*. Aladdin, 2001. Ages 9+. A boy travels back in time to the London of Elizabeth and Shakespeare.
- Greenblatt, Miriam. *Elizabeth I and Tudor England*. Benchmark, 2001. Ages 9-12.
- Guy, John. *Tudor & Stuart Life*. Consortium Books, 2001. Ages 9-12.
- Irwin, Margaret. *Elizabeth and the Prince of Spain*. Allison and Busby, 1999. Ages 10+
- . *Elizabeth, Captive Princess*. Allison and Busby, 1999. Ages 10+
- . *Young Bess*. London Bridge Trade, 1999. Ages 10+
- Lace, William W. *Defeat of the Spanish Armada* (Great Battles Series). Lucent, 1997. Ages 12+
- Langley, Andrew. *Shakespeare's Theatre*. Oxford University Press, 1999. Ages 12+
- Lasky, Kathryn. *Elizabeth I: Red Rose of the House of Tudor, England, 1544.*. Scholastic, 1999. Ages 9-12.
- . *Mary, Queen of Scots: Queen Without a Country, France, 1553* (The Royal Diaries). Scholastic, 2002. Ages 9-12.
- Marrin, Albert. *The Sea King: Sir Francis Drake and His Times*. Athenaeum, 1995.
- McCarthy, Shaun. *Sir Walter Raleigh* (Groundbreakers, Explorers). Heinemann, 2002. Ages 9+

McMurtry, Jo. *Understanding Shakespeare's England: A Companion for the American Reader*. Archon, 1989. Ages 12+

Meyer, Carolyn. *Beware, Princess Elizabeth: A Young Royals Book*. Gulliver, 2002. Ages 12+

———. *Doomed Queen Anne : A Young Royals Book*. Gulliver (2004). Ages 12+

———. *Mary, Bloody Mary: A Young Royals Book*. Gulliver, 2001. Ages 12+

Stanley, Diane, and Peter Vennema. *Bard of Avon: The Story of William Shakespeare*. William Morrow, 1992. Ages 7-12.

———. *Good Queen Bess : The Story of Elizabeth I of England*. HarperCollins, 2001. Ages 7-12.

Thomas, Jane Resh. *Behind the Mask: The Life of Queen Elizabeth I*. Clarion, 1998. Ages 11+

*What Life Was Like in the Realm of Elizabeth: England, AD 1533-1603* (What Life Was Like Series). Time-Life Books, 1999. Ages 12+

### **Picture books**

Aliki. *William Shakespeare & the Globe*. HarperCollins, 1999.

Mannis, Celeste Davidson. *The Queen's Progress: An Elizabethan Alphabet*. Penguin, 2003.

### **Other materials for children:**

*Queen Elizabeth I-Paper Dolls to Color*. Bellerophon Books, 1985.

*Edupress Hands-On Heritage Renaissance Activity Book*: Contains art, crafts, and cooking ideas in their historical contexts, along with some reproducible historical aids. Activities include making stand-up paper models of Renaissance people, making a perfume sachet; making a horn book; designing a unique coin for trading; painting a mural of life in London and the River Thames; making and using juggling sticks; constructing a stand-up model of an Elizabethan public theater; creating sound effects that might have been heard in the production of one of Shakespeare's plays; making a mask of a performer in a masque; creating a floral garland; learning popular Renaissance songs; learning painting techniques of great Renaissance artists; and much more. \$7.19. See

<http://www.barbsbooks.com/renaissance.htm>

## **Elizabeth I—Related web sites**

The Newberry Library web site for the Elizabeth exhibit may be found at <http://www.newberry.org/elizabeth>.

### **Tudor Era web sites**

<http://englishhistory.net/tudor.html>: “Tudor England from 1485-1603” includes biographies, images, and a good section of primary sources such as Anne Boleyn’s speech before her execution, the last letter of Mary Queen of Scots, and poems, letters and speeches of Elizabeth I.

<http://www.tudorhistory.org/>: One of the best general web sites on the Tudor era in the “Tudor Web Ring,” suitable for students as well as adults. Includes biographies of major figures, and sections on architecture, maps, genealogical trees, and primary sources available in electronic form, among many others.

<http://www.tudor-portraits.com/>: Portraits and other works of art from the Tudor and Elizabethan eras.

<http://www.royal.gov.uk> : Official website of British monarchy with a good historical section on the Tudors and individual biographies of Tudor rulers.

### **General English Renaissance web sites**

<http://www.english.cam.ac.uk/ceres/>: The Cambridge English Renaissance Electronic Service, a site for study, research and collaborative work on early Modern English manuscripts and the English Renaissance.

### **Elizabeth I web sites**

<http://elizabethtudor.150m.com/Index.html>: “Gloriana: The Life and Reign of Elizabeth I” contains many quotes, excerpts of Elizabeth’s speeches, and good images.

### **Elizabethan art, literature and music**

<http://www.luminarium.org/renlit/>: “16<sup>th</sup> Century Renaissance English Literature.” An impressive web site with sections on most of the major authors of the period, with biographies, links to online works, essays and other sources for each. The section on Elizabeth I contains online poems, speeches and letters by her, essays and articles about her, an image gallery and bibliography. Links to essays and other sources on many other topics such as the Plague, science and medicine, religion and philosophy, exploration, and politics.

<http://web.uvic.ca/shakespeare/Library/SLTnoframes/intro/introsubj.html>: “Shakespeare’s Life and Times.” This site emphasizes Shakespeare’s life and work, but contains excellent sections on other aspects of Elizabethan life, including “The

background of ideas,” “The Drama,” “The Supernatural,” and “Literature, Art and Music.” Supported by the University of Victoria, Canada.

<http://members.aol.com/ericblomqu/eliz.htm>: Elizabethan sonneteers and their works, including Philip Sidney, Edmund Spenser, Walter Raleigh, and William Shakespeare.

<http://e3.uci.edu/~papyri/camden/>: The text of William Camden’s history of Elizabeth’s reign first published in 1615 (mentioned in the exhibit).

<http://www.csupomona.edu/~jcclark/emusic/>: “The Internet Renaissance Band.” Midi files for Renaissance works, including those of William Byrd, John Dowland, Henry VIII, and other English composers.

[http://www.midiworld.com/mw\\_byrd.htm](http://www.midiworld.com/mw_byrd.htm): Biographical information and Midi audio files for most of William Byrd’s work.

<http://www.s-hamilton.k12.ia.us/antiqua/instrumt.html>: A guide to Medieval and Renaissance musical instruments with photographs and some recordings.

### **Other topics in Elizabethan culture (heraldry, costume, food, dance, games, etc.)**

<http://renaissance.dm.net/>: “Renaissance, the Elizabethan World.” Section on heraldry. 70 pages of information about everyday life in Tudor England - food, occupations, Elizabethan Makeup 101, games, pastimes, religion, fashion, manners, attitudes, and education, with a spectacular links section. Includes large downloadable maps of the Tudor era British Isles. [Don’t miss the links page!](#)

<http://costume.dm.net/>: “The Elizabethan Costuming Page.” Comprehensive web site on Elizabeth clothing includes historical research, portraits, patterns, colors and fabrics, costume supplies, 16<sup>th</sup> century dress of other countries, and links to many more sites.

<http://www.goldenacorn.net/garden/>: “Flowers for an Elizabethan Garden,” a compendium of knowledge about flowers of the Elizabethan age for modern gardeners.

<http://www.cix.co.uk/~museumgh/garden.htm>: Everything you wanted to know about Elizabethan knot gardens from the Lambeth Palace Museum of Garden History.

[http://www2.hn.psu.edu/faculty/jmanis/hent\\_naun/hentzner\\_naunton.pdf](http://www2.hn.psu.edu/faculty/jmanis/hent_naun/hentzner_naunton.pdf): Text of two contemporary works by travelers in Elizabethan England.

<http://www.fleurdelis.com/royal.htm>: The evolution of the royal coats of arms of England.

<http://www.maryrose.org/>: Explore in cyberspace one of Henry VIII’s warships, the “Mary Rose,” which sank in 1545 and was raised from the ocean in the late 20<sup>th</sup> century.

<http://www.gti.net/mocolib1/kid/foodfaq3.html#shakespeare>: "Shakespeare's Food." Interesting web site about food in Shakespeare's works, what they ate at the Globe Theatre, with links to recipe pages.

<http://www.godecookery.com/goderec/goderec.htm>: Fascinating recipes from the Middle Ages and the Renaissance in England.

## **Language**

<http://www.best1.net/~peasants/workshop.html>: PDF files of worksheets on Elizabethan pronunciation, games, etc.

<http://www.tower.org/insult/insult.html>: An automated Elizabethan insult generator

## **Exploration**

<http://www.mcn.org/2/oseeler/drake.htm>: Web site devoted to Sir Francis Drake, and in particular his "Famous Voyage" – the circumnavigation of the world in the sixteenth century during the reign of Queen Elizabeth.

[http://www.lib.utexas.edu/maps/united\\_states/early\\_indian\\_east.jpg](http://www.lib.utexas.edu/maps/united_states/early_indian_east.jpg): Map of language groups of Native Americans at the time of exploration of America.

[http://www.lib.utexas.edu/maps/united\\_states/exploration\\_before\\_1675.jpg](http://www.lib.utexas.edu/maps/united_states/exploration_before_1675.jpg) Map of early America showing 16<sup>th</sup> - 17<sup>th</sup> century explorers' routes.

## **Miscellanea**

<http://www.godecookery.com/clipart/clart.htm>: Clip art from Medieval and Renaissance woodcuts. Note guidelines for use.

## **Web sites suitable for students**

(Some with curriculum materials)

[http://edsitement.neh.gov/view\\_lesson\\_plan.asp?id=395](http://edsitement.neh.gov/view_lesson_plan.asp?id=395)

This lesson seeks to sensitize students to the complex nature of revenge as it is portrayed in Shakespeare's *The Tragedy of Hamlet, Prince of Denmark*. Students learn how Shakespeare's play interprets Elizabethan attitudes toward revenge, as reflected in the structure of the Elizabethan revenge tragedy, one of the most popular forms of drama of that era. Grades 9-12.

<http://www.folger.edu/education/lesson.cfm?lessonid=76>

"Recreating the Capulet's Feast," a lesson plan which uses scenes from "*Romeo and Juliet*" to teach students about Renaissance foods and feasting and to make a cookbook. Upper middle grades to high school.

<http://artsedge.kennedy-center.org/exploring/randj/england/england.html>: Designed to “help educators to teach in, through and about the arts,” this site contains a concise history of Elizabethan England, and links to curriculum materials, especially relating to Shakespeare.

<http://www.bctf.bc.ca/lessonaids/online/LA9245.html#activity6>: British Columbia Teachers' Federation web site offers a lesson plan with hand-outs to help high school students explore Elizabeth I as a Renaissance ruler using library resources. Activity #7 is to learn about the wives of Henry VIII by drawing a family tree.

<http://www.studentsfriend.com/aids/curraids/analysis/sourceex.html#anchor2207916>  
Offers practice in analyzing sources and in examining the nature of historical knowledge using the film *Queen Bess*.

<http://www.spartacus.schoolnet.co.uk/Tudors.htm>: A UK web site for students with good biographies of major Tudor and Elizabethan figures (and some obscure ones, such as the court artist Levina Teerline), and excellent and concise essays on many issues of the day, such as Poverty in Tudor England, Tudor Monasteries, Tudor Artists, the Babington Plot, the Spanish Armada, Tudor sports and pastimes, and many more, with comprehensive cross references and links. An outstanding site.

<http://www.springfield.k12.il.us/schools/springfield/eliz/elizabethanengland.html>  
A very nice web site on Elizabethan England created by high school students, with biographies, and essays on a variety of topics, such as Costumes and Sets in Shakespeare's Theatre, Musical Instruments, Crime and Punishment, and dozens more.

<http://www.bvt.org.uk/sellymanor/tudors.html>: Web site for Selly Manor, a Tudor house in Birmingham, England, with information on Tudor everyday life, craft activities, riddles, games, and other useful information.



## **Films and Videos**

- ✘ Each library wishing to show films or videos related to “Elizabeth I” to the public must arrange for public performance rights (PPR)
- ✘ Swank Motion Pictures, Inc. now offers a Movie Public Performance Site License to libraries on an annual basis. Information is at [www.movlic.com/library.html](http://www.movlic.com/library.html). Several pages from the web site follow this film list.
- ✘ Please share information about films and videos with other libraries on the tour through the Elizabeth I electronic discussion site. The ALA Public Programs Office will also pass along to you any film information we find.

**Rather than duplicate lists of films and television productions from the Internet, we list here two web sites that contain lists of productions relating to Elizabeth I and the Tudor/Elizabethan eras:**

**<http://tudorhistory.org/movies/>**

Tudors in the movies and on television, from Miranda Richardson as the delightfully demented Queen Elizabeth in the Black Adder television series, to other portrayals of the Queen by Glenda Jackson and Cate Blanchett.

**<http://www.englishhistory.net/tudor/films.html>**

A site which lists only films about the Tudors, with objective annotations.

The web sites above contain links to the Internet Movie Database pages for each production. For an alternative set of reviews, go to

**<http://www.rottentomatoes.com/>**

## **Elizabeth Web Site and Online Support Notebook; password access for logos and publicity images**

All sponsor logos and publicity images, captions and credits, and most of the Site Support Notebook will be available through the main Elizabeth web site solely for the use of tour libraries.

The Elizabeth homepage address is [www.ala.org/publicprograms/elizabeth](http://www.ala.org/publicprograms/elizabeth). **To access the Online Site Support Notebook**, click on the link to the “Online Site Support Notebook” from the main Elizabeth web site. Only the publicity images section of this site is password-protected. When you click on the link to this section, you will need to enter your password. As of September 2003, this section and the password are not available.\* All project directors will be notified when the site and password are available. If you do not receive the notification or forget the password, please contact the ALA Public Programs Office at [publicprograms@ala.org](mailto:publicprograms@ala.org). If you have any difficulties, please contact the ALA Public Programs Office using the contact information on page 1 of this guide.

\* All libraries will also receive a CD containing the publicity images, sponsor logos and sample PR materials. Please keep this CD in a safe place. A replacement fee may be charged for libraries requesting additional copies.

### **Publicity Images for the Exhibit**

**The following images may be used by libraries in local printed and web site publicity. Images and captions Please use the credit lines at all times; captions are optional.**

#### **1**

The arms of Queen Elizabeth I from “Armorial bearings of the kings and noble families of Great Britain,” 1572.

Robert Cooke

Newberry Library, Chicago

Queen Elizabeth I’s coat of arms featured lions, the symbol of the English throne, and French fleurs-de-lis, representing the English claim to the French throne.

#### **2**

Elizabeth I, royal appointment of Edward North as Lord Lieutenant of Cambridgeshire and the Isle of Ely. 1 May 1559 (detail of signature)

University of Kansas, Kenneth Spencer Research Library

Early in her reign, Elizabeth adopted her bold signature, with its distinctive flourishes. It became as famous and recognizable as the image of the monarch herself.

### 3

Frontispiece from *A booke of christian prayers* [“The Queen’s Prayerbook”]  
Richard Day (London, 1581)  
Courtesy of the Rare Book and Special Collections Library,  
University of Illinois at Urbana-Champaign

In this illustration, Queen Elizabeth kneels in prayer, her scepter and sword of state set aside. Among Elizabeth’s writings are prayers she composed for herself and her people.

### 4

Title page from *Mr. William Shakespeares Comedies, Histories, & Tragedies*  
William Shakespeare (London, 1623)  
Newberry Library, Chicago

The last twenty years of Queen Elizabeth’s reign were a golden era for English drama and poetry, producing such masterpieces as William Shakespeare’s plays. A thriving theatre world grew up during Elizabeth’s time, with as many as ten commercial playhouses in operation by 1600.

### 5

*Sieve Portrait of Queen Elizabeth I*, circa 1580–83  
Circle of Quentin Massys the Younger  
Private Collection

(NOTE: Please use this credit even though a collector’s name appears with this portrait in the exhibit. The collector does not wish to be named in local publicity.)

Queen Elizabeth’s virtue is shown symbolically in this portrait by the sieve in her hand, which refers to the Roman Vestal Virgin who proved her chastity by carrying water in a sieve. The globe and decorated column show the Queen’s imperial aspirations.

### 6

“The Spanish and English Fleets off the Isle of Portland” from *The Engravings of the Hangings of the House of Lords*  
John Pine, after Cornelius Vroom (London, 1739; reprinted London, 1919)  
Newberry Library, Chicago

In 1588, the English nation and Queen Elizabeth faced the startling threat of the Spanish Armada. King Philip of Spain dispatched more than 130 ships and 24,000 men to capture the English throne, but English forces prevailed, and only 67 ships from the Armada made it back to Spain.

### 7

*Sphaera Civitatis* [The Sphere of State]  
John Case (Oxford, 1588)  
Newberry Library, Chicago

Oxford scholar John Case wrote a book of political theory in which Queen Elizabeth's government is depicted as a Ptolemaic universe, with planets in concentric spheres representing Majesty, Prudence, Fortitude, Religious Faith, Mercy, Eloquence, and Prosperity—the moral traits of good government.

## **Guidelines for Use of Images for Elizabeth I**

Because of strict permissions agreements with institutions lending images for the exhibition, only Elizabeth I tour libraries are authorized to use these images in their publicity. Libraries may authorize newspapers and other print media to use the images.

- The use of these images is restricted to noncommercial or educational activities and promotion of the "Elizabeth I: Ruler and Legend" exhibition at the specified library venues hosting the exhibit. This use should occur only during the time period for which the library is scheduled to host the exhibit or for advance publicity. Resale or commercial use of any image for profit in another publication, edition, format, or language is prohibited. Images may not be used for publicity for programs involving fundraising.
- A copy of all publicity materials using any of these images must be provided to the Public Programs Office with the library's final report for the exhibition.
- Libraries may not reformat, redesign or otherwise alter the images, nor re-use the images in other products not associated with the exhibit, nor allow others to use them.
- All images must be accompanied by the credit provided with the image. The use of accompanying explanatory captions is strongly encouraged.
- In the event of violation of these conditions, the sponsors of the Elizabeth I touring exhibition reserve the right to terminate a participating library's use of the exhibition.
- Libraries are liable for damages, claims, suits or other legal proceedings arising from or attributed to violation of third party rights resulting from any unauthorized creation, use, display, or modification of advertising or publicity materials relating to the exhibit.

**SAMPLE MEDIA ALERT/CALENDAR LISTING**

(Print on library letterhead)

For Immediate Release  
(MONTH, DATE, YEAR)

Contact: (LIBRARY CONTACT)  
(TELEPHONE, E-MAIL)

At the (NAME OF LIBRARY).....

“Elizabeth I: Ruler and Legend,” a national traveling exhibition that focuses on the brilliant monarch who ruled England from 1558 until 1603, opens at the (NAME OF LIBRARY) on (DATE) for six weeks. Organized by the Newberry Library’s Center for Renaissance Studies, Chicago, in collaboration with the American Library Association Public Programs Office, this free exhibition shows how Elizabeth I transformed England into one of the most powerful and culturally rich countries in the world.

“Elizabeth I: Ruler and Legend” is made possible by major grants from the National Endowment for the Humanities (NEH), with additional support from the Vance Family Fund and the University of Illinois at Chicago.

The library is offering free programs and other events for the public in connection with the exhibition. Call (TELEPHONE NUMBER) for details, or visit (LIBRARY WEB SITE).

## SAMPLE LETTER TO COMMUNITY GROUPS

**(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 **(PERSONALIZE GREETING WHENEVER POSSIBLE):**

The **(NAME OF LIBRARY)** is pleased to announce the opening of a new exhibition, “Elizabeth I: Ruler and Legend” on **(DATE)**. The library is one of only 40 libraries in the United States selected to host the traveling exhibition, which was organized by the Newberry Library’s Center for Renaissance Studies, Chicago, in collaboration with the American Library Association (ALA) Public Programs Office.

“Elizabeth I: Ruler and Legend” is made possible by major grants from the National Endowment for the Humanities (NEH), with additional support from the Vance Family Fund and the University of Illinois at Chicago. It is based on images reproduced from rare books, manuscripts, maps, letters, paintings, and artifacts in the Newberry Library collections, and from significant items held by the British Library, the collection of Queen Elizabeth II, and distinguished private collections.

This colorful exhibition explores Queen Elizabeth I’s many accomplishments, the court intrigues that sought to dethrone her, the reasons she never married, her patronage of the arts, and her intense interest in exploring and accessing new lands for England. She was a remarkable and brilliant woman whose life continues to fascinate and inspire four hundred years after her death.

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 exciting exhibition to our community.

Sincerely,

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

## SAMPLE NEWS RELEASE

For Immediate Release  
(MONTH, DAY, YEAR)

Contact: (LIBRARY CONTACT)  
(TELEPHONE, E-MAIL)

Editor: Please do not delete sponsorship credits in paragraph three.

**(NAME OF LIBRARY) to host traveling exhibition about Queen Elizabeth I**

(CITY) – The story of Queen Elizabeth I of England has fascinated and inspired the world during the four centuries since her reign. Elizabeth claimed to have “the heart and stomach of a king,” like her father, Henry VIII, and a long line of Tudor monarchs. But she also had a brilliant and cunning mind that guided her judgments and helped her transform England into one of the most powerful countries in the world.

A new traveling exhibition, “Elizabeth I: Ruler and Legend, which opens at the (NAME OF LIBRARY) on (DAY, DATE), examines Elizabeth’s long and colorful life and reign. The exhibition will be on display at the library until (DATE).

Organized by the Newberry Library’s Center for Renaissance Studies, in collaboration with the American Library Association Public Programs Office, the exhibition is made possible through major grants from the National Endowment for the Humanities (NEH), with additional support from the Vance Family Fund and the University of Illinois at Chicago. It is based upon a major exhibition of the same name mounted by the Newberry Library in 2003 to commemorate the reign of Queen Elizabeth I on the 400<sup>th</sup> anniversary of her death. The Newberry Library, Chicago, is an independent humanities research library which is free and open to the public.

“We are pleased to have been selected as a site for this exhibition, “ said

-more-

## **Elizabeth I – add one**

**(LIBRARIAN COORDINATOR OR DIRECTOR).** “Elizabeth I was remarkable historical figure, and the Elizabethan Age is filled with many fascinating topics of interest to audiences of all ages. Through the exhibit and library programs, our community will learn more about the woman who became a monarch at 25 and exerted such a strong influence in government, religion, the arts, and the exploration of the world.”

At the beginning of Elizabeth’s reign in 1558, many questioned whether a woman could rule England. But during nearly 45 years on the throne, Elizabeth won her subjects’ allegiance through wise decisions, courage in the face of conflict and court intrigues, and skill in maintaining a strong public image.

Elizabeth’s accomplishments as queen were outstanding. When she came to the throne, she immediately took action to create a reliable government. She adopted a moderate stance toward religious practices within the broad framework of English Protestantism. In continuing conflicts with Spain, Elizabeth prevailed, winning respect and admiration for vanquishing the Spanish Armada in 1588. Her fiery character was apparent in a passionate speech to her soldiers in which she resolved to live and die among them as they prepared to battle the great Spanish fleet.

“Elizabeth I: Ruler and Legend” is based upon images reproduced from rare books, manuscripts, maps, letters, paintings, and artifacts in the Newberry Library collections, and from significant items held by the British Library, the collection of Queen Elizabeth II, and distinguished private collections. It was curated by Clark Hulse, professor of English and Art History and Dean of the Graduate College at the University of Illinois at Chicago.



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

## SAMPLE PUBLIC SERVICE ANNOUNCEMENTS

**:10** The **(NAME OF LIBRARY)** will host the traveling exhibition “Elizabeth I: Ruler and Legend,” from **(BEGINNING TO ENDING DATES)**. This exhibit explores the long life and colorful reign of Queen Elizabeth I of England, the remarkable monarch who made England into a world power. Call **(TELEPHONE NUMBER)** or visit **(WEB SITE)** for details.

**:20** The life story of Queen Elizabeth I of England has fascinated and inspired the world for four centuries. Movies have been made about her, and countless books have been written about her. She became queen at the age of 25 and proceeded to transform England into one of the most powerful and culturally rich countries on earth.

Elizabeth’s long life and colorful reign are the subject of a new exhibit at the **(NAME OF LIBRARY)** called “Elizabeth I: Ruler and Legend.” It begins **(DAY, DATE)**. Call **(TELEPHONE NUMBER)** or visit **(WEB SITE)** for details.

**:30** Queen Elizabeth I ruled England for nearly 45 years and transformed her country into one of the most powerful in the world. When she became queen at the age of 25, many asked whether a woman could rule a great nation. But she won the people’s allegiance through wise decisions, courage in the face of conflict and court intrigue, and skill in creating a strong public image. She was a remarkable and brilliant woman whose life continues to fascinate and inspire us four hundred years after her death.

The **(NAME OF LIBRARY)** invites you to explore the long life and colorful reign of Queen Elizabeth at the exhibition – “Elizabeth I: Ruler and Legend.” This exhibition will be on display at the library for six weeks, beginning on **(DAY, DATE)**.

“Elizabeth I: Ruler and Legend” was organized by the Newberry Library’s Center for Renaissance Studies, Chicago, in collaboration with the American Library Association Public Programs Office. It is made possible through major grants from the National Endowment for the Humanities, and additional support from the Vance Family Fund and the University of Illinois at Chicago.

For more information, call **(TELEPHONE NUMBER)** or visit **(WEB SITE)**.

# **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 “Elizabeth I” credit line acknowledging the Newberry Library, National Endowment for the Humanities, 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 Elizabeth I 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:

- Historical societies
- Museums, arts and humanities councils

- Book discussion groups (history, biography, general, etc.)
- Minority group associations, educational and professional organizations
- Kiwanis and other civic and service organizations
- College and university departments (English, history, political science, music, theatre, etc.)
- Film study organizations
- High school classes
- Elementary and high school teachers, college and university professors/staff
- Professional associations and societies (interested in history, literature, political science and politics, theatre, etc.)
- 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 “Elizabeth I” 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/](http://www.ala.org/publicprograms/)). The ALA Public Programs Office e-mail address is [publicprograms@ala.org](mailto: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](http://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](http://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.



## **Exhibit shipping and Receiving Information**

(This form is also in the online site support notebook.)

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

The shipper for "Elizabeth I" will be CDS, the Fine Arts Transportation Agent for Mayflower Transit. The exhibition travels in six, wheeled, molded hard plastic cases, each approximately 45" x 35" x 9", and possibly one other smaller container.

**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 to arrange convenient delivery and pick-up times. If you have not heard from CDS by at least 48 hours before the exhibit should be delivered, please call CDS at the following number between 9 a.m. and 5 p.m. Eastern Standard Time to confirm delivery arrangements:

**1-800-878-2374**

**Ask for Valerie Schnepf, ext. 21, Pam Ruth, ext. 14, or Gerry Bear, ext. 16**

If you have not heard from CDS by the day the exhibit closes, please call the above to arrange for pick-up.

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

- ◆ Name and telephone number of a contact person.
- ◆ Address where exhibition should be delivered or picked up and actual place of delivery or pick-up at that address, such as back or front of building, etc.
- ◆ Opening and closing times of building if relevant.
- ◆ Special conditions that apply, e.g., parking restrictions, no loading dock, ramp access, use of back door only, tractor-trailer access, stairs, etc.

The ALA contact person for inquiries about "Elizabeth I" shipping is:

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

**Damage Report Form—Elizabeth I** (form is also in the online site support notebook)

Library: \_\_\_\_\_ City/State: \_\_\_\_\_

Contact: \_\_\_\_\_ E-mail: \_\_\_\_\_

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, **immediately call** 1-800-545-2433, ext. 5045.
3. Otherwise, **complete this form within 48 hours** and fax or e-mail to the address below. We must have a damage report form on file from each library.

<u>Unit No.</u>	<u>Panel No.</u>	<u>Needs Repair</u>	<u>Needs Replace</u>	<u>Damage on arrival</u>	<u>Damage at library</u>
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**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 unpacking the exhibit to:*

Administrative Asst/Registrar  
Phone: 312-280-5045;  
Fax: 312-944-2404;  
E-mail: publicprograms@ala.org

# Final Report—Elizabeth I Exhibition

(This form is also in the online Elizabeth site support notebook)

**PLEASE NOTE:** This report must be 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. 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: \_\_\_\_\_

Total # library visitors during exhibit period \_\_\_\_\_ 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 humanities program and reception.

**Individual program descriptions** (include Title, Format and Presenter for all programs; use extra paper if necessary). Please provide a grand total for all program attendance at the end of this section.

1) Required Opening Reception \_\_\_\_\_

\_\_\_\_\_

Total attendance \_\_\_\_\_ Adults \_\_\_\_\_ YA \_\_\_\_\_ Children \_\_\_\_\_ School Groups \_\_\_\_\_

2) Required humanities program \_\_\_\_\_

\_\_\_\_\_

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 with classes.  
Total number of classes using Elizabeth themes 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 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 Elizabeth I web 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:**  
Administrative Assistant, ALA Public Programs Office, 50 E. Huron St., Chicago, IL 60611  
Any questions, please call 312/280/5045 or contact [publicprograms@ala.org](mailto:publicprograms@ala.org)

**NOTE:** The ALA Public Programs Office sends e-mail acknowledgement of receipt of final reports to the person submitting the report. If you do not receive this e-mail within 10 days of mailing your report, please contact [publicprograms@ala.org](mailto:publicprograms@ala.org) or call 1-800-545-2433, ext. 5045.

**Libraries which received \$1,000 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 "Elizabeth I: Ruler and Legend"

(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 Elizabeth I traveling exhibit.

NEH funds may be used for the following costs: library coordinator travel and accommodation for the planning seminar; 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 posters, etc.; purely art or performance programs with no humanities interpretation; film rental for programs that do not include discussion; 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 report of how your library expended the grant from the NEH. Provide figures and details for each expenditure.

For example:

1. Travel to seminar	\$375	
2. Seminar accommodation	\$225	
3.. Books	\$150	Purchased 15 books
4. Printing	\$75	Printed 2,500 1-page flyers listing library programs
5. Honorarium	\$300	Main speaker at opening reception

**CATEGORY**

**AMOUNT**

**DETAILS OF EXPENDITURE**