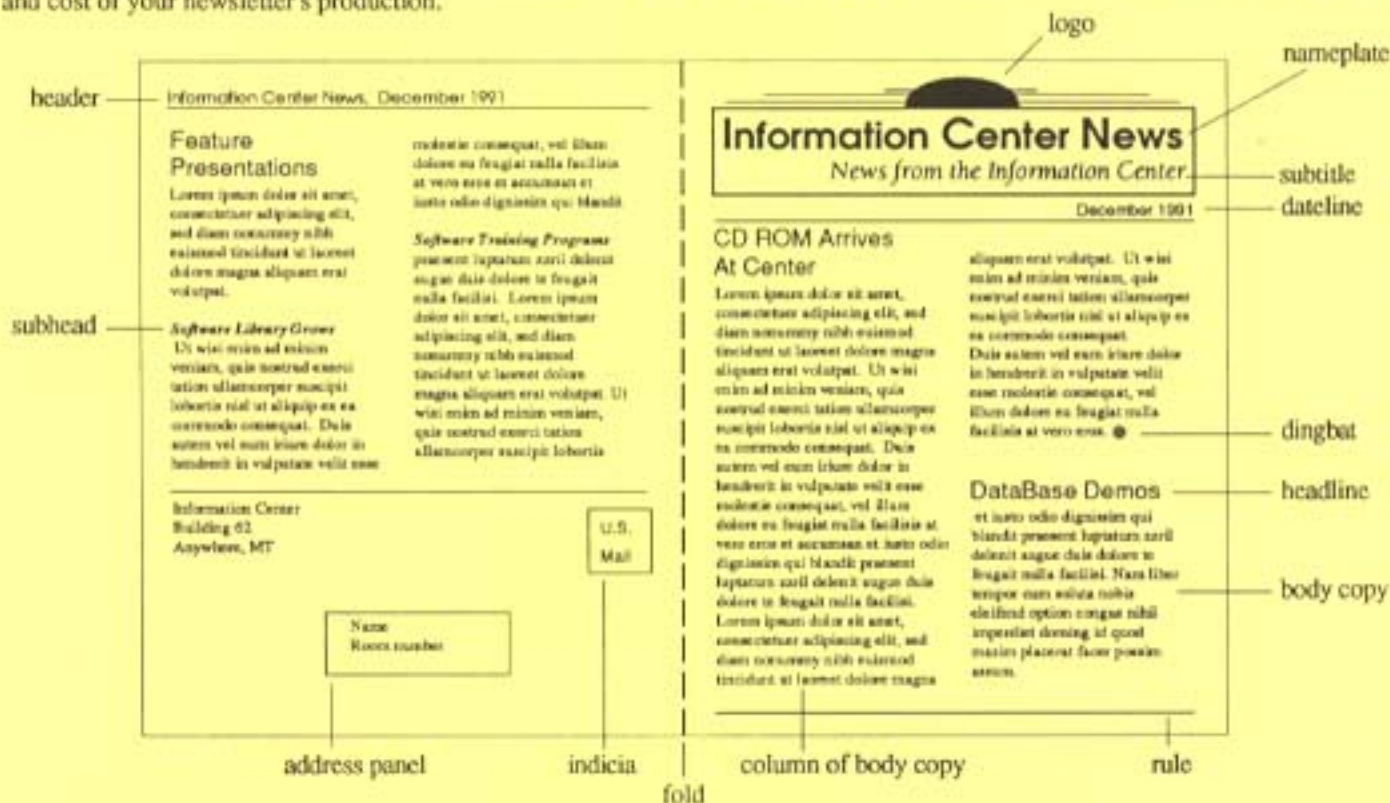


## Tips for Producing An Outstanding Newsletter, Part II.

The last issue of *Marketing Treasures* introduced newsletters as effective public relations tools and presented options for design and layout. The article concludes here with a review of the myriad details of constructing a newsletter.

Producing effective newsletters requires clear communication among everyone responsible for the production. This means using precise language to avoid confusion and mistakes. Printers, designers, and technical writers use the terms below for the elements of a newsletter shown. Using these standard terms will help ensure that you retain control over the quality, schedule and cost of your newsletter's production.



Shown above is an 11" x 17" spread with a standard two-column format for a four-page newsletter. The back outside page is on the left and the front page is on the right. When you set up your newsletter you should determine how it will be reproduced. If it will go to a printer to be run on a regular press, then you will probably be able to set up your newsletter pages as shown above. (Check with your printer for the size of paper the press can handle.) If you will be photocopying the newsletter, then you'll have to set up the pages as separate 8.5" x 11" pages. Using 11" x 17" paper will normally mean a faster turnaround time and less expense—depending on the printer's resources.

The front page should be as eye-catching and informative as possible. This is the page that grabs your reader. The inside pages should be attractively laid out. Here are some points to consider for the newsletter elements shown.

**Logo:** Not every newsletter displays a logo. Usually the logo is the graphic used to identify the organization. Because the newsletter is a public relations tool, it makes sense to put your library's logo on your newsletter to visually connect the newsletter to the library. If your library doesn't have a logo, then go to the next element, the nameplate, to project a unique visual image.

## Pearls of Wisdom

Cara Burton from the Borden Research Center Library in Syracuse, New York called to say that the new ALA Graphics Catalog had some items that special librarians could use. Of particular note is the Information Literacy Skills package, including a poster, bookmarks, pamphlets, folders, and frisbee. Your editor found the sample pamphlet sent by ALA to be well written and informative. Special librarians may find the references to students and college classrooms to be inappropriate (these materials were developed by the Association of College and Research Libraries) but the rest of the text is excellent. The catalog also offers promotion materials for the 1992 National Library Week theme: "Your Right to Know. Librarians Make It Happen."; posters that proclaim "Libraries will get you through times of no Money better than Money will get you through time of no libraries."; and "In A World That's Information Rich, Your Librarian Is Information Smart." To receive your copy of the ALA Graphics Catalog write to ALA Graphics, American Library Association, 50 E. Huron Street, Chicago, IL 60611 or phone 800/545-2433 or 312/944-6780.

In the Sept/Oct issue of Marketing Treasures your editor wrote a short piece about library clip-art. She overlooked the clip-art package sold by the American Library Association. This 36-page package offers a range of well-drawn graphics. Public libraries looking for clip-art should be especially pleased with the subjects and topics portrayed. The package, Quick Clips, can be purchased for \$20 from the ALA Graphics Catalog (see address and phone number above).

Queblo Images is offering a catalog presenting a full line of paper, software templates, labels and transparencies, and pre-printed papers for laser printers. You'll find some

nice-looking marble papers to choose from. For a free catalog contact Queblo Images, 131 Heartland Blvd., Brentwood, NY 11717-0698 or phone 800/523-9080 or 516/254-2000.

It's time to put your best foot forward and get recognized for your efforts. Until February 15, 1992 the Library Public Relations Council will be accepting entries to their "Share the Wealth Packet" and the "L. PeRCy Awards". For an entry form and more information contact Cindy Czesak, Clifton Public Library, 292 Piaget Ave., Clifton, NJ 07013.

If you've been looking for some money to underwrite a special promotion project, check out the latest copy of *The National Guide to Funding for Libraries and Information Services*. Nearly 400 foundations are described and over 800 sample grant descriptions are contained in this volume designed to help information professionals seeking grant dollars. The price is set at \$75. For ordering information contact The Foundation Center, 79 Fifth Ave., Dept VH, New York, NY 10003-3050 or phone 800/424-9836 or 212/620-4230.

The American Association of Law Libraries (AALL) has been running a series of articles in its newsletter on different marketing and promotion topics. Recent issues of the Law Librarian's Society of Washington, DC newsletter, *Law Library Lights*, has also been featuring articles on promotion topics. If you're looking for what law libraries are doing in the promotion arena, recent issues of these two newsletters provide insight. Contact AALL, 53 West Jackson Blvd., Chicago, IL 60604 and *Law Library Lights*, 1717 Largo Rd., Upper Marlboro, MD 20772.

The Public Library Association has five different audiotapes listed under "Marketing" in its recent *PLA Publications Checklist, Fall 1991*. Their titles cover the topics: market segmentation and target markets, creative professional public relations, planning a library PR campaign, introduction to basic marketing concepts, and marketing plans. Be sure to browse through the entire list because hidden under "Programming/Marketing/Outreach" is the publication title, *Information and Referral Promotional Samples*. A copy of the *Publications Checklist* can be obtained from the PLA Order Department, 50 East Huron Street, Chicago, IL 60611 or phone 800/545-2433, ext. 5PLA.

Note: The SLA Swap and Shop Sample Notebook is booked for loan through April 1992.

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Back issues and samples are available at \$9.00 for U.S. and Canada. Overseas orders add \$1.50. Additional binders are available at \$4.50 each.

Missing issues must be reported within 3 months of issue date. Missing issues requested after this time will be supplied at the regular back-issue price.

Starting with Volume 5, Number 1, issues reflect the months spanned by the number i.e., September-October, November-December, etc.

## Newsletter

*continued from page 1*

**Nameplate:** There seem to be conflicting terms for this area of the newsletter, and you might see it called the "masthead." But since the term "nameplate" originated in the newspaper industry where the name of the paper was photoengraved on a *plate*, your editor has settled on this name to describe the treatment of the newsletter title. The nameplate becomes the signature visual image of the newsletter itself. If you have a library logo, you'll have to be careful how the two look together. While most nameplates go across the top of the front page, there are many that go down the left side or are right or left justified at the top. Many times placement depends on what the nameplate looks like and what typeface is used. If you have your nameplate professionally designed, the designer should be responsible for its placement on your newsletter's front page.

**Subtitle:** Most newsletters use a short descriptive title to amplify the name of the publication. This helps to remind the reader what the newsletter is about and what to expect. The subtitle offers an opportunity to say something upbeat about your library — just make sure it's short and sweet. Because the subtitle appears near the nameplate, the visual presentation of the subtitle needs to be compatible with the nameplate. The subtitle's type treatment and position relative to the nameplate should be identified and followed in each issue of the newsletter.

**Dateline:** The date of the newsletter should have a designated place on the front page. A style should be developed for the date so that it is consistent among all issues of the newsletter.

**Header:** This is the "running title" that is carried on each page of the newsletter. It repeats the title and date of the newsletter and should have its own standard treatment of typeface, point size, and placement. If you have developed a logo that uses the newsletter's name, you have the option of using it in the header or spelling out the newsletter name in a plain typeface. Page numbers can also be added to the header information.

**Headline, subheads, body copy:** These three elements make up the largest portion of your newsletter, so spend some time considering how you want to treat each element. For starters, each should have its own style: What typeface will be used? What point size? What leading? Will they be boldfaced or italicized? What will be the indentations and hyphenation guidelines? Will you use any special features such as drop caps or small caps to emphasize a lead story? Will you use call-outs, and how will they be formatted and placed in the body copy?

If you use a desktop publishing program or word processing program, you should be able to develop your styles for each of the different elements and save them with your newsletter

template file. If you are using a typewriter to create your newsletter then you'll have to write all your decisions down for future reference.

**Dingbats:** A dingbat is a miniature graphic used to identify the end of a story or to separate items on a page, or to denote items in a list. Collections of dingbats are available as typefaces, such as the Zaph Dingbats typeface. You can also create your own dingbat in a drawing program and import it into your newsletter text. Many times dingbats reflect the logo or nameplate design.

**Rules:** If you look through a stack of sample newsletters, you'll find a variety of ways that rules are used to visually anchor the copy to the page. You'll need to decide how rules will be used, where they will be placed, and the length and thickness of all rules.

**Indicia:** If you mail your newsletter through the U.S. mail, you'll need to follow Post Office regulations for the stamp indicia or postage box.

**Address panel:** Unless you distribute your newsletter in-house under a general distribution policy with the mailroom, you'll need a space for the address label. If your mailroom requires you to place the address label on the top of the front page, then format the back page to accommodate the address label and deliver the newsletters with the back page facing up. The mailroom shouldn't care and you won't deface your front page with an address label.

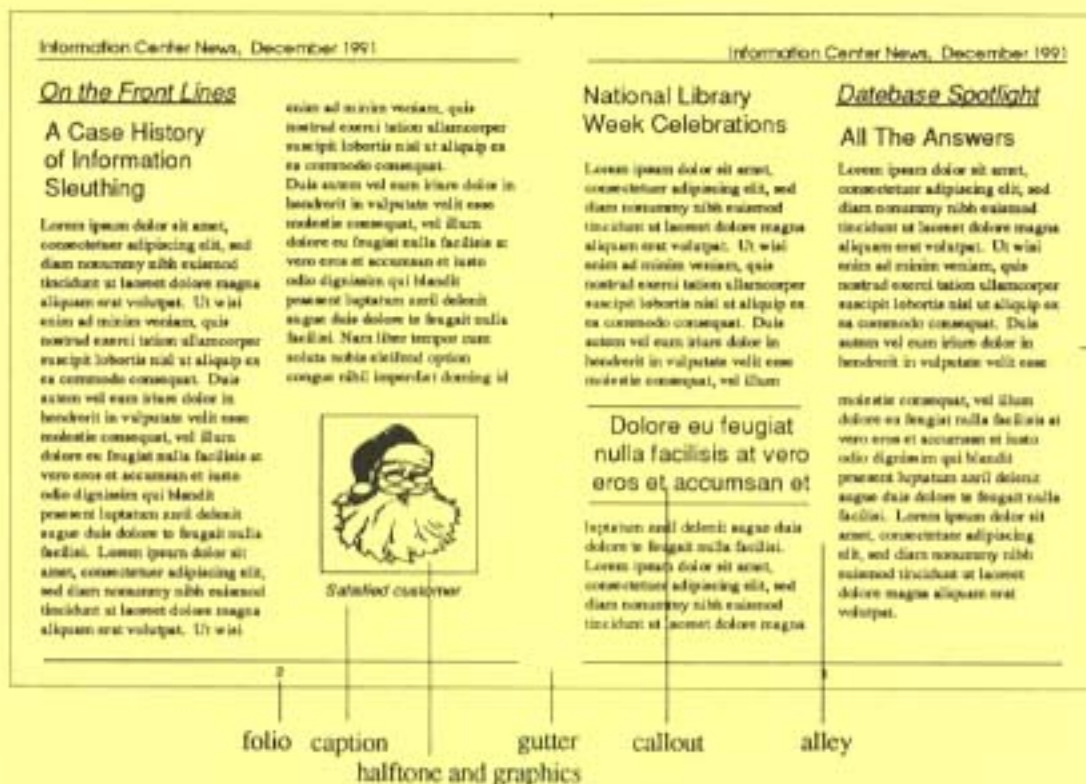
**Fold:** If you produce the newsletter as an 11" x 17" spread, you will need to indicate where and how to fold the piece of paper into a four-page newsletter. It sounds simple for four pages, but if you produce an eight- or 10-page newsletter using 11" x 17" spreads, you'll have to tell the printer exactly how and where the pages fold, how the pages fall together, and how they should be bound. If you use a heavy textured paper the fold should be a "wet fold" as opposed to a "dry fold." If this sounds complicated, don't worry, it's not. Talk with your printer. Of course if you'll be photocopying the newsletter, none of this matters because you'll probably be stapling the newsletter together in the upper left corner.

**Margins:** These should have been set when you created the grid for the page layout. If not, then be sure to identify your margins — top, bottom, and sides — and build the measurements into your newsletter template. If you plan to print your newsletter, check with the printer to make sure you have allowed enough outside margin for the press grippers to grab the paper into the press. Where the gripper "grabs," the press cannot print. And if you don't want to go to the expense of having the printer trim your newsletter to size, you better find out how much room is needed by the gripper.

*Continued on page 4*

## Newsletter

continued from page 3



**Gutter:** The space between two facing pages is called the gutter. Make sure you leave enough room in the gutter so that when the newsletter is finally assembled the body copy doesn't fall into the gutter.

**Folio:** This refers to the page number. Page numbers offer an opportunity to jazz up a page layout if it's rather standard. Whatever you decide to do should be consistent among all newsletter issues.

**Halftone and graphics:** A halftone refers to a color or black-and-white photograph that contains gradations of gray. Halftones cannot be reproduced very well on a photocopier (because it doesn't allow for shades of gray), and a printer will normally charge extra to print a halftone in your newsletter. If you have a limited budget or can use only a photocopier, stay away from photographs and use black-and-white line drawn graphics or clip-art instead. You'll be happier with the results.

**Caption:** You need to decide a standard format and treatment for captions that will accompany any photographs.

**Alley:** This is the space between the columns. The amount of space should have been determined when you created the grid layout. If it was not, run tests, using blocks of text in the typeface and point size you intend to use, of alleys with

different widths. Select the alley dimension that provides enough white space without looking like a "white river" going down the page.

**Callout:** To add interest to your body copy and to draw attention to a specific point, emphasize the desired text by treating it differently from the rest of the body copy. You can put it in a different point size, boldface it, box it, or set it apart from the body.

**Masthead:** Traditionally this term refers to the subscription information box that lists the publishers, copyright data, volume and number, source address, etc. The masthead can be located anywhere in the newsletter, although your editor prefers either the inside second page or the last page.

**Table of Contents:** If your newsletter is longer than six pages, a contents listing is appropriate. Make it noticeable, but don't let it dominate the front page or headlines.

The elements described in this article are common to newsletter production. Once you have decided how you want to handle these elements, you may want to write your decisions down for future reference. Producing a newsletter is easier when you create and adhere to a set of layout and production standards. This article has given you a list to start with.

## Worth Its Weight in Gold

This issue of *Marketing Treasures* includes your new Cut & Paste Clip-Art Sheet. The sheet presents original artwork in camera-ready form. If you would like previously published clip-art sheets, ask for the Cut & Paste Clip-Art Order Form. It shows all the clip-art sheets that have appeared in *Marketing Treasures*.

**Information . . . Locating It Sounds Simple Enough.** There's a subtle message in the "wolf in sheep's clothing" image. If you want to people to stop looking for information on their own, this cartoon should do it. On the other hand, your editor thinks the wolf/sheep would make an excellent cover to a 1992 budget proposal.

**Scale with Computer and Books.** This image could be used with a promotion campaign for using a new or existing online computer system to locate information instead of manually looking through stacks of books. You could work with the tag line of "Weigh the Advantages" and then list the advantages.

**Border Design.** Here's a nice-looking border that you can use for holiday designs. The sheet also includes a single, larger image of the design. You could use it to accent text in your newsletter or enlarge it on the photocopier for use as an overall page design.

**Golden Nuggets of Information.** This could be an eye-catching graphic to illustrate a regular feature column in your newsletter or a handout flyer that lists frequently requested information or phone numbers.

**Time Is Running Out.** Use this clock when you need to emphasize a deadline such as overdue materials, or if you are holding a meeting or presentation where reservations are required.

**We Speak Your Language . . .** Because every *Marketing Treasures'* reader has a different audience, Greek letters have been used in the background of this graphic, but you could substitute the Greek with words that are common to your information center's subject area. You could also tailor the background words to reflect the terminology commonly used by different target markets within your user community, thereby creating a very targeted message that could be used on brochures or flyers.

**March Over to the Library . . .** For some holiday fun here are two Nutcrackers marching in formation. You could change the marching orders to announce a holiday party.

**Editor's Note:** *Marketing Treasures* originally came with sheets of library clip art and this column provided ideas on how to use the graphics. The clip art images from *Marketing Treasures* are now available from [www.LibraryClipArt.com](http://www.LibraryClipArt.com).

## Promotion Gems

You just never know where you're going to find an idea for promoting your information center. The other day the *Marketing Treasures* office received a package from the Multnomah County Library in Portland, Oregon. It described and included examples of their program, Reading Railroad, that they developed and implemented in October to encourage children to read. This program is a great example of collaboration with another agency, in this case the Tri-Met public transit company. Children received a ticket book formatted like a coloring book into which multi-colored stickers were placed. Everyone with a library card got a free ride on the transit lightrail system that day. (For more information contact Toni Bernardi at 503/248-5408.)

While this is a great idea for public libraries, it would be rather difficult for most special libraries to implement. However, with a little modification, it offers an idea for special librarians looking for promotion campaign ideas. Why not develop a promotion similar to the stamp redemption programs (you remember — the S&H Green Stamp programs?) in which library customers receive stamps to place in a book that they fill and redeem for something of value.

You'll need to develop a booklet of pages to be filled with value stamps. To make things easier, use stickers in place of the stamps. Different stamps or stamp colors can represent different values for different library products and services. As library customers use or request different products, they get a sticker placed in their "I C Value Book." Of course, you'll have to identify some products or services that can be "redeemed" with filled books. You can schedule the promotion to run three months before National Library Week and then during the big week people could redeem their sticker books.

With some careful preparation, you'll get three big rewards. First, each page of the booklet should feature and describe a library product or service, so that when the promotion and the books are introduced people will learn about the library as they learn about the promotion. Second, the promotion itself will give your library visibility with a creative approach that involves everyone. Third, and most important, you can indicate value for library products and services if you construct the value of the books, the stickers, and the "redemptions" the right way.

Your editor thought it was an idea worth passing along. She'd be interested in knowing if anyone proceeds with implementing the idea.

## Sparkling Reviews

*A Manual on the Evaluation of Information Centers and Services.* Jose-Marie Griffiths and Donald King. (AGARD-AG- No. 310). AIAA, New York, 1991. ISBN: 92-835-0614-6. \$25.00

Here is the book to have on hand when it comes time to evaluating your information center's service and products — especially if you want to justify your library as a business contributing to your organization's bottom line.

The book's physical thinness belies its meaty content. Divided into three parts of several chapters each, the book promises to be an excellent reference resource during an evaluation. However, your editor suggests that readers start from the beginning and read the book from cover to cover the first time in order to gain a full appreciation for an information center evaluation and possible ideas of how the data can be used to estimate value.

The first part of the book provides a framework, reviewing the role of evaluation and types of evaluation measures, models, and methods. The second part establishes the concepts for evaluating operational performance. The authors break down information center operations

into functions, services, activities, and resources, each of which has an input cost, output quantity, quality, timeliness, etc. Beginning with this second part, the reader benefits from the authors' extensive consulting experience, via exhaustive tables, charts, and listings provided to illustrate points in the text.

Part three deals with evaluations of the effectiveness of the information center, types of surveys, questions from surveys the authors have conducted are included, and how to conduct them. The last part of the book takes survey results and applies them to cost and benefit analysis of the information center service. The final chapter explores ways to assess the value of information centers. An excellent list of references and a bibliography round out the book.

The authors are well-known lecturers and consultants, and your editor believes this book presents the best of what they have learned and developed over the past 20 years. Anyone who is contemplating an evaluation should read this book. Everyone else who believes they are managing an information business should read it for the perspective and insight it offers.

## The Crystal Ball

January 15 "What's Your I.Q. (Image Quotient)?" A seminar by Kaycee Hale sponsored by the Newport Beach Public Library Staff. Contact: Ladonna Kienitz 714/644-3191.

January 16 "Evaluating and Justifying the Library: How to Win Political Advocates for Your Services." A one-day seminar led by Guy St. Clair in New York City. Contact: 212/683-6285.

January 17 "Bringing Them Back for More: Customer Services Concepts for Librarians and Information Professionals." A one-day seminar led by Guy St. Clair in New York City. Contact: 212/683-6285.

January 18 "Information Broker's Seminar." A seminar by Sue Ruggie in St. Louis, MO. Contact: 415/649-9743.

January 25 Marketing will be the topic at the Information New England brunch meeting at Alice Warner's house in Lexington, MA. Contact: Ruth Orenstein 617/444-1154.

January 28 "How to Create Newsletters People Will Read." A one-day seminar offered by Padgett-Thompson in Akron, Ohio. Contact: 800/255-4141 or 913/451-2900.

January 31 "Winning Marketing Techniques." A one day seminar in Edmonton. Sponsored by the Special Libraries Association Edmonton, Canada Chapter and CASLIS. Contact: Ilona Kennedy 403/433-4867.

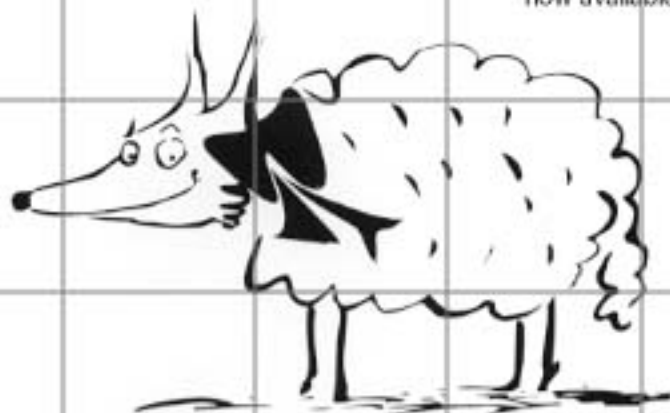
February 6 "Writing and Designing Successful Promotion Materials." A one-day seminar offered by Performance Seminar Group in New York City. Contact: 802/757-2391.

February 6-7 "Designing & Analyzing Customer Satisfaction Questionnaires." A two-day conference sponsored by the Institute for International Research in Orlando, FL. Contact: 212/826-1260.

February 13 "Staying Alive: Tips From Survivors." A panel presentation sponsored by the DCLA Management Interest Group in Washington, DC. Contact: Susan Hill 202/429-5488.

February 20 "Exceptional Customer Service." A one-day workshop offered by Dun & Bradstreet in Allentown, PA. Contact: 212/312-6880.

(Editor's note: If your library chapter or professional group is sponsoring a seminar, workshop, or panel discussion on a topic related to marketing, promotion, public relations, design, writing, etc., let me know. I'll be happy to make an announcement in this column.)



**INFORMATION . . .  
LOCATING IT SOUNDS SIMPLE ENOUGH**



golden nuggets of information



*Time Is  
Running  
Out!*



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