Library Service for State Government

Library Resources *To Go*

You Can Also Access Some Library Tools on Your Smartphone or Tablet

Mango Languages

Free mobile access to more than 63 foreign language courses and 17 English as a Second Language courses. Create an account to use Mango.

HeinOnline

Access the world's largest image-based legal research database, HeinOnline, on your iPhone® or iPad® ***Note: this app uses IP authentication to verify your account monthly.***

EBSCOHost

Discover, read, or save full-text articles from many EBSCO databases right from your smart-phone. Create a MyEBSCO account to use EBSCOhost.

PubMed

Multiple ways to search PubMed/MEDLINE, PICO, askMEDLINE and Consensus for medical information.

Ohio Digital Library

Access thousands of eBooks & eAudiobooks on your mobile devices using the Libby app from Overdrive.

Congressional Record

For current information from the U.S. Congress, read the daily edition of the Congressional Record.

A Smarter Ohio

STATE LIBRARY OF OHIO

Library Information You Can Use

State Employee Library Card

Your key to books, journals, and other information & materials you can't get anywhere else.

In addition to looking smart in your wallet, a State Library of Ohio library card has many advantages for state employees.

Books: Like any resident in Ohio, a state employee card gives you access to our books. For state employees, we will send our books and materials from the 49 million volume collections from the OhioLINK consortium libraries directly to your desk.

It's easy 1 Browse 2 Check out 3 Download

THE OHIO DIGITAL LIBRARY

ebooks & digital audiobooks, magazines, and videos: The State Library of Ohio manages the part of The **Ohio Digital Library** which provides ebooks and digital audiobooks, magazines, and videos to patrons from many libraries across the state. A state employee library card grants access to thousands of items that can be downloaded to your desktop and mobile devices. OhioDigitalLibrary.com

OhioLINK: Your State Library card grants access to 140 research databases through OhioLINK. These databases include many **full text popular and academic journal articles, government records, images and eBooks**. Some state agencies have direct network access to OhioLINK databases in their offices, but many do not. If your agency doesn't have direct network access, you can use your State Library card to ensure that these resources are always available. Includes **Safari Books Online** and **Wiley Online Books**.

The State Library facility has **five meeting rooms and an electronic classroom** that are available at no cost for use by state agencies and legislative offices.

Online Resources
for state employees only

ReferenceUSA: Contains, in module format, detailed information on more than 50 million U.S. businesses, 296 Million U.S. residents, 855,000 U.S. health care providers, 1.9 million Canadian businesses, and 11 million Canadian households.

HeinOnline: Includes full text of American & international law journals, criminal justice journals, Federal laws & regulations, Subject Compilations of State Laws, treaties, U.S. Attorney General and Supreme Court opinions, and Presidential documents.

Ohio Newspapers: This resource allows users to search and access the full text of five large Ohio newspapers dating as far back as 1984.

Mango Languages: Mango Languages features lessons for learning new languages. Over sixty languages are available, and Mango Languages also has a special section on learning English in 17 different languages.

For additional information on these resources, How-To Instructions, and Topic Guides, visit: **library.ohio.gov/using-the-library/research-and-learning-tools/**

Don't have a State Library Card?

Sign up today at: library.ohio.gov/using-the-library/get-a-library-card/ ***or call 614-644-7061. Like our other materials, we'll send it right to your desk.***

274 East First Avenue
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2018

DIGITAL NETWORK

The Ohio Digital Network unites the historical collections of libraries, museums, and archives from across Ohio.

info@ohiodigitalnetwork.org www.OhioDigitalNetwork.com @OhioDigNetwork

DIGITAL NETWORK

The collections shared by Ohio Digital Network represent stories that are both unique to Ohioans and part of our shared national story.

Explore thousands of resources like:

- Primary Source Sets
- Online Exhibitions
- Genealogy Resources
- Archives

Questions?
info@ohiodigitalnetwork.com

Visit ODN online:
www.OhioDigitalNetwork.com

What is ODN?

Ohio Digital Network is Ohio's link to DPLA, the Digital Public Library of America. Through the work of ODN, you can view digital collections from Ohio alongside millions of items from across the country at https://dp.la.

What is DPLA?

DPLA is the Digital Public Library of America. They're a portal to the digitized cultural heritage collections across the United States, and free and open for anyone to use.

Why should we participate?

DPLA's mission "empowers people to learn, grow, and contribute to a diverse and better functioning society," a goal that libraries and other cultural heritage organizations share. By including your organization's digital collections in DPLA, you'll increase access to them and open up a world of resources to your patrons. We want everyone to see the treasures Ohio holds: This national platform is a great way to make that happen.

Is there a cost?

There is no charge to be a member of ODN, or to have your digital collections made available in DPLA.

Ohio Ready to Read

Ohio Ready to Read helps public librarians and library specialists to educate Ohio's families on the importance of early childhood literacy.

WHY EARLY LITERACY IS IMPORTANT:

Early literacy is everything children know about reading and writing before they can read or write. Early literacy begins with parents, guardians, and caregivers: the primary adults in a child's life.

Children who lack strong early literacy skills start out behind and have difficulty catching up in school. According to the Ohio Kindergarten Readiness Assessment, only 40% of children entered kindergarten in 2015 with all the skills, knowledge, and abilities needed to handle kindergarten-level instruction.

The 2017 National Assessment of Educational Progress reported that 29% of Ohio fourth graders struggle with comprehending and successfully using what they read. The percentage of unsuccessful readers is even higher in low-income families and ethnic minority groups.

A wide array of research demonstrates that interactions between adults and children profoundly impact the development of early literacy skills. The more parents and caregivers read to, talk with, and listen to young children from infancy, the greater the children's future ability to learn and succeed in school.

WE PROVIDE MANY SERVICES AT NO COST TO LIBRARIES:

These services help Ohio's libraries to share early literacy information with their communities, develop early childhood library programs that promote literacy, and teach parents and caregivers ways to support their children's learning.

- Trainers available to present the Early Literacy 101 workshop for library staff
- Tips, techniques, and tools to integrate early literacy into storytimes and other library activities.
- Free downloadable early literacy skill and activity templates.
- Links to research, advocacy, grant opportunities, best practices, news stories, partnership opportunities, and other good ideas to support early literacy.
- A student learning toolkit to inform librarians about K-12 education policy and practice, and ways that librarians contribute to the developing reading proficiency of school-age children.

TO LEARN MORE VISIT OUR WEBSITE:

www.ohreadytoread.org

Ohio Ready to Read is a joint initiative of the Ohio Library Council and State Library of Ohio, and is made possible, in part, by federal Library Services and Technology Act funds, awarded to the State Library of Ohio by the Institute of Museum and Library Services.

OLC OHIO LIBRARY COUNCIL

STATE LIBRARY A Smarter Ohio

References: Ohio Kindergarten Readiness Assessment: education.ohio.gov/Topics/Early-Learning/Kindergarten/Ohios-Kindergarten-Readiness-Assessment; 2017 National Assessment of Educational Progress: nces.ed.gov/nationsreportcard

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614-644-7061 · library.ohio.gov

State Library Board Awards IMLS LSTA Grants for Literacy and STEM/STEAM Projects

Three libraries were awarded **Ohio LSTA Literacy Grants** in 2018: Dayton Metro Library, Public Library of Youngstown and Mahoning County, and Shaker Heights Public Library. The purpose of the Literacy Grant is to support the library's role in the learning experience where literacy is defined as the ability to read, write, and interact across a range of platforms and tools, and encompasses early literacy, digital literacy, functional literacy, and others.

Dayton Metro Library received a grant of $47,925 to fund the *Felix and Fiona, A Musical Experience for Third Grade Reading* literacy program.

Shaker Heights Public Library received a grant of $11,250 to fund the Early Literacy Outreach Collection for children attending preschool and daycare centers located in the Shaker Heights City School District.

The Public Library of Youngstown & Mahoning County plans to support an early literacy training program geared toward Ohio's Youth Services Librarians with the grant it received in the amount of $16,500. Funds will be used for three workshops led by early literacy consultant Saroj Ghoting and will provide youth services librarians the information and resources necessary to become more intentional support for families on school readiness. Funds will also be used to purchase Sprout Early Learning Backpacks.

Copley-Fairlawn City Schools and Reed Memorial Library were awarded **Ohio LSTA STEM (Science, Technology, Engineering, Mathematics) Grants** in 2018. The purpose of the STEM or STEAM (Science, Technology, Engineering, Arts, Mathematics) Grant is to assist libraries in preparing youth to be active learners and provide youth who will be the workforce of tomorrow with a competitive edge in a globalized, high-tech marketplace.

Copley-Fairlawn City Schools will create the iStream program for high school students with grant funds in the amount of $48,975.

Reed Memorial Library in Ravenna will use the $23,929 in grant funds to create popular STEM programming opportunities geared toward kids and teens.

STATE LIBRARY OF OHIO

Ending Child Hunger at your library

with the USDA Summer Food Service Program

The USDA works with states and community sponsors to provide summer meals for children in communities with high rates of poverty. As many as 90% of **kids who depend on free or reduced price school meals go hungry** during the long weeks of summer. By participating in the SFSP, public libraries can play an important role in combatting child hunger in Ohio.

Why Libraries?

Children *are* going hungry in your community. Nationwide, one in six children who receive free and reduced price school meals goes hungry during the summer. In Ohio, **over 21% of children suffer from poverty and food insecurity**, and only a small fraction of eligible children receive food through the SFSP (http://frac.org/wp-content/uploads/2016/10/oh.pdf).

There *is* funding available to feed them. Participating sponsors are reimbursed the cost of providing this valuable service. In some of the counties suffering the greatest economic hardship no one is utilizing these funds and **no one is stepping up to feed hungry kids.**

It really *is* simple. Libraries don't need to prepare food, design or adapt new or unwieldy programs. **Initial involvement in the program is easy**, often requiring no more than contacting a sponsor.

It aligns with the mission of the public library. Summer reading programs have long been a pillar of library literacy programming for young patrons. **Hungry kids don't read.** They can become trapped in a cycle of poor school performance and ill health that can have lifelong literacy and learning consequences.

Get Started!

library.ohio.gov/summer-food

Visit the State Library website to learn more about the SFSP, how your library can become a sponsor or site, and other ways to support SFSP and the well-being of children in your community. **For more information contact** Janet Ingraham Dwyer, Library Consultant at 614-644-6910 or **jdwyer@library.ohio.gov**.

Sample of customizable promotional materials

What Librarians Are Saying

...this is one of the best services our library provides to the public, and we are so happy that we can help enrich both the minds and the bodies of children in our county.
Jennifer Slone, Public Services Coordinator, Garnet A. Wilson Public Library of Pike County

We're providing the Summer Lunch and Snacks at many of our branches in the hopes that well fed tummies can lead to well fed minds... It's a simple task really, providing a lunch through the summer as a supplement to our programming, and one that allows us to solidify our place in the community.
Rochelle LeMaster, Youth Services Program Leader, Columbus Metropolitan Library

Everyone involved is so excited to be a part of this program… All of my apprehension was for nothing! I should have started this years ago!
Katie Cooley Holahan, Youth Services Supervisor, Grafton-Midview Public Library

It is the perfect venue to connect low income families and literacy programs in the library.
Adele Infante, Director, Grafton-Midview Public Library

For us, it has been very rewarding to bring our summer reading program to kids who otherwise may not have access to our services.
Becky Schaade, Coordinator of Library Services, Fairfield County District Library

USDA

The USDA is an equal opportunity provider and employer.

A Smarter Ohio

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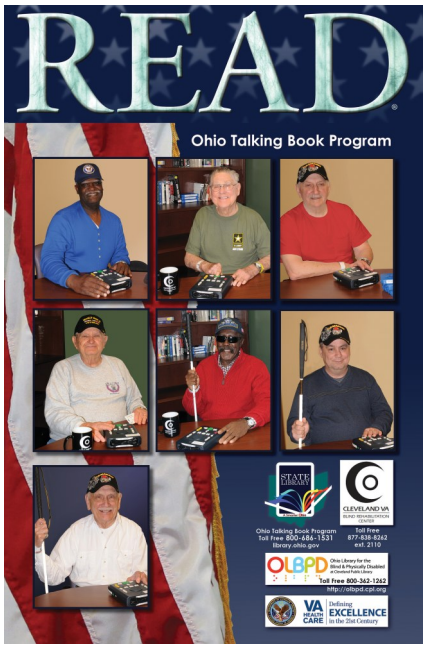
Updated May 2017

Library Services for the Blind and Physically Disabled

The State Library of Ohio provides access to reading materials to individuals with disabilities through several programs. The State Library, along with the Cleveland Public Library and the National Library Service for the Blind and Physically Handicapped provide audio, braille and downloadable books to eligible residents. In addition the State Library and the Ohio School for the Deaf partner to provide the Deafness Outreach Collection maintained at the State Library.

Talking Book Services



Library service for the blind and physically disabled in the United States is delivered through a network of libraries and agencies coordinated by the Library of Congress National Library Service for the Blind and Physically Handicapped (NLS).

The Talking Book Program provides free recorded books, magazines and playback equipment to over 15,000 eligible blind, visually impaired, physically handicapped, and reading disabled Ohio residents. There are over 3000 veterans participating in the Talking Book program.

The State Library of Ohio Talking Book Program coordinates the Ohio program and serves as the machine lending agency for the state. To help in this effort, the State Library collaborates with 61sub-lending agencies, local public libraries or social service organizations throughout Ohio to loan the machines to eligible citizens in their areas.

The Ohio Library for the Blind and Physically Disabled located at the Cleveland Public Library supplies the books and magazines.

OLBPD

http://olbpd.cpl.org

Applications are available for talking book service for:

- Individuals – Any eligible Ohio resident.
- Institutions – Nursing homes, senior centers, hospitals, adult day care, etc.
- Schools – The school registers for school service. A student should use the individual application if home service is desired.

Deafness & Outreach Collection

The Center for Outreach Services located at the Ohio School for the Deaf, and the State Library of Ohio collaborate to bring a collection of Deafness and interpreting-related materials to all Ohioans. Through this partnership, OSD purchases and provides materials to the State Library. In return, the State Library maintains and provides easy access to this collection through the State Library's online catalog. This collection is targeted toward interpreters, American Sign Language students, parents and professionals working within the deaf community.

You can see a list of the materials related to deafness available for check out with your State Library patron card in our catalog at: **http://1.usa.gov/YM5zOE**

STATE LIBRARY OF OHIO

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Columbus, Ohio 43201

library.ohio.gov

Tel: 614-644-7061
800-686-1532 (Ohio only)

The vision of the State Library of Ohio is a Smarter Ohio where every Ohioan can access the necessary resources to be engaged citizens, excel at their jobs, participate in the workforce, and pursue their passions and interests.

A Smarter Ohio

OHIO DEAF HISTORY MONTH

March 13 – April 15

Ohio libraries are encouraged to recognize Ohio Deaf History Month (March 13 - April 15) by displaying materials and offering programs to highlight the significance of the many outstanding contributions made by Deaf and hearing pioneers, particularly in the area of Deaf Education.

April 15, 1817

The American School for the Deaf (ASD), the oldest permanent school for the Deaf in the United States, was founded in Hartford, Connecticut by Thomas Hopkins Gallaudet.

April 8, 1864

Congress authorized the institution now known as Gallaudet University to confer college degrees and President Abraham Lincoln signed the bill into law.

March 13, 1988

The Deaf President Now (DPN) movement led to the appointment of Gallaudet University's first Deaf president, Dr. I. King Jordan.

December 6, 2017

Ohio Governor John R. Kasich signed Senate Bill 27 designating the period beginning March 13 and ending April 15 as Ohio Deaf History Month. State Senator Bill Beagle (R-Tipp City) was the primary sponsor of the bill.

January 17, 2019

State Library of Ohio Board passed resolution to proclaim the period beginning March 13 and ending April 15, 2019 as Ohio Deaf History Month and encouraged Ohio libraries to host Deaf awareness activities.

If you have questions or would like more information regarding books and other materials relevant to deaf history and culture, please contact Ann Watson, Associate State Librarian for Library Services, at awatson@library.ohio.gov or 614-728-4988.

Delaware County District Library

4 library sites

69.95 staff members

13,884
annual hours of service

98
Computers

Each used approximately **556** times per year

Card Holders

79,780 card holders

Serving a population of **125,797** Ohioans

Circulation

1,431,755
items checked out

Tangible
Electronic

Averaging nearly **11** items per person

Programs

Number of Programs
1,852

Program Attendance
78,518

This data is drawn from the 2017 Public Library Statistics survey

INSTITUTE of Museum and Library SERVICES

STATE LIBRARY OF OHIO

Libraries by the Numbers

Cleveland Public Library

28 library sites

554.02 staff members

72,417
annual hours of service

743
Computers

Each used approximately **1,247** times per year

Card Holders

305,169 card holders

Serving a population of **398,453** Ohioans

Circulation

4,976,511
items checked out

Tangible
Electronic

Averaging nearly **12** items per person

Programs

Number of Programs
17,754

Program Attendance
337,946

This data is drawn from the 2017 Public Library Statistics survey

INSTITUTE of Museum and Library SERVICES

STATE LIBRARY OF OHIO

Libraries by the Numbers

Athens County Public Libraries

7 library sites

38.67 staff members

15,340
annual hours of service

84
Computers

Each used approximately **716** times per year

Card Holders

35,707 card holders

Serving a population of **64,757** Ohioans

Circulation

393,228
items checked out

Tangible
Electronic

Averaging nearly **6** items per person

Programs

Number of Programs
2,572

Program Attendance
39,098

This data is drawn from the 2017 Public Library Statistics survey

INSTITUTE of Museum and Library SERVICES

STATE LIBRARY OF OHIO

Libraries by the Numbers

Columbus Metropolitan Library

23 library sites

621.17 staff members

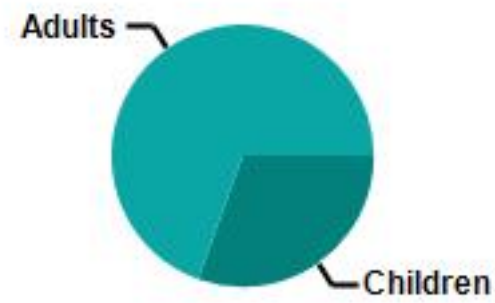
80,684
annual hours of service

1203
Computers

Each used approximately **1,373** times per year

Card Holders

655,847 card holders



Serving a population of **850,548** Ohioans

Circulation

15,683,030
items checked out

Tangible
Electronic

Averaging nearly **18** items per person

Programs

Number of Programs
7,472

Program Attendance
212,833

This data is drawn from the 2017 Public Library Statistics survey

Institute of Museum and Library Services

STATE LIBRARY OF OHIO

Libraries by the Numbers

Greene County Public Library

7 library sites

126.90 staff members

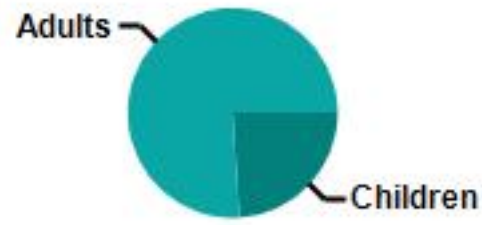
21,832
annual hours of service

119
Computers

Each used approximately **854** times per year

Card Holders

115,147 card holders



Serving a population of **161,573** Ohioans

Circulation

3,005,866
items checked out

Tangible
Electronic

Averaging nearly **18** items per person

Programs

Number of Programs
3,793

Program Attendance
82,948

This data is drawn from the 2017 Public Library Statistics survey

Institute of Museum and Library Services

STATE LIBRARY OF OHIO

Libraries by the Numbers

THE OHIO DIGITAL LIBRARY

The Ohio Digital Library is consortium of 177 member libraries including 173 out of 251 public libraries in Ohio.

2018

LIBRARIES

LARGEST OverDrive CONSORTIUM IN U.S.A.

70%

OF OHIO PUBLIC LIBRARY SYSTEMS ARE MEMBERS

61,309
NEW PATRONS

846,426 PATRONS

BORROWING

4,807,544
TOTAL CHECK OUTS

INCREASED **23%**

3RD LARGEST NUMBER OF CHECK OUTS IN U.S.A.

*54,001 MAGAZINE CHECK OUTS

15,858 VIDEO CHECK OUTS

1,482,489
AUDIOBOOK CHECK OUTS
UP 32%

3,255,196
EBOOK CHECK OUTS
UP 18%

*Magazines were added on June 19, 2018.

SHARED COLLECTION

OVER 390,000
COPIES OF EBOOKS & AUDIOBOOKS

More than 162,000 individual titles.

AUDIOBOOKS
31,502 unique audiobooks
83,010 total copies

EBOOKS
130,889 unique ebooks
307,886 total copies

VIDEO
2,775 unique videos
3,484 total copies

MAGAZINES
75 magazines

TOP TEN SUBJECTS

- Romance
- Thriller
- Mystery
- Suspense
- Fantasy
- Historical Fiction
- Young Adult Fiction
- Juvenile Fiction
- Biography & Autobiography
- Humor (Fiction)

OhioDigitalLibrary.com

2018

THE OHIO DIGITAL LIBRARY

TOP EBOOKS

TITLE	Check outs
Origin: A Novel	3,777
The Rooster Bar	3,770
Camino Island: A Novel	3,769
Before We Were Yours: A Novel	3,632
The Handmaid's Tale	3,559
The Great Alone: A Novel	3,521
Little Fires Everywhere	3,502
Into the Water: A Novel	3,488
The Midnight Line: Jack Reacher Series, Book 22	3,445
Hillbilly Elegy: A Memoir of a Family and Culture in Crisis	3,415

LIBBY

17%

OF CHECK OUTS USED *LIBBY APP

*Released in 2017, Libby is a user-friendly alternative to the OverDrive® app.

OhioDigitalLibrary.com

TOP AUDIOBOOKS

TITLE	Check outs
You Are a Badass: How to Stop Doubting Your Greatness and Start Living an Awesome Life	3,054
Hillbilly Elegy: A Memoir of a Family and Culture in Crisis	2,989
Astrophysics for People in a Hurry	2,653
Hardcore Twenty-Four: Stephanie Plum Series, Book 24	2,405
The Subtle Art of Not Giving a F*ck: A Counterintuitive Approach to Living ...	2,400
Harry Potter and the Sorcerer's Stone: Harry Potter Series, Book 1	2,340
The Ghost of Marlow House: Haunting Danielle Series, Book 1	2,204
The Whistler	2,146
Pretty Girls	2,080
The Life-Changing Magic of Tidying Up	1,924

THE OHIO DIGITAL LIBRARY

Member library systems in the Ohio Digital Library consortium share a collection of digital media that includes ebooks, audiobooks, magazines and videos.

Started in 2005 as the Ohio eBook Project, the consortium expanded and was renamed to "The Ohio Digital Library" when the Ohio eBook Project and the SEO Library Consortium merged in 2013. The Ohio Digital Library is funded in part by federal LSTA funds awarded by the Institute of Museum and Library Services to the State Library of Ohio.

This statewide project helps public libraries provide digital media services at considerable savings. The State Library of Ohio acts as Project Manager and contracts with OverDrive®, Inc. for the service.

STATE LIBRARY OF OHIO

library.ohio.gov

Guiding Ohio Online

Guiding Ohio Online is a State Library administered competitive annual Library Services and Technology Act (LSTA) grant, enabling libraries in rural Ohio to hire a dedicated full or part-time technology trainer for their library.

Who still isn't online?

1 in 5
U.S. adults with household incomes below $30,000 don't use the internet.

30%
of lower-income Americans don't own a smartphone.

Nearly Half
don't have home broadband service or a traditional computer.

The Guiding Ohio Online vision is for every Ohioan to be able to fully participate in the online environment.

The evolution of Guiding Ohio Online

2014
Planning grant awarded to formulate the program

2015
First year with AmeriCorps. 30 trainers, 12,089 participants

2016
Second year with AmeriCorps. 30 trainers, 15,063 participants

2017
Third year with AmeriCorps. 27 trainers, 12,361 participants

2018
First year with LSTA funds. 20 trainers, 8,083 one-on-one consultations, classes and programs

2019
Second year with LSTA funds. 27 trainers, 2,372 one-on-one consultations, classes and programs offered to date

*All dates reflect federal fiscal years

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614-644-7061 • library.ohio.gov

How does Guiding Ohio Online help?

Since its inception, Guiding Ohio Online trainings have helped nearly **50,000** attendees across Ohio.

The October 1, 2018-December 31, 2018 program has already provided:

2,276
one-on-one sessions with library patrons.

87
programs (workshops, classes).

9
presentations.

Guiding Ohio Online Libraries

23
libraries across the state are participating in the 2018-2019 program.

54
libraries have participated in Guiding Ohio Online since its inception.

What people are saying about Guiding Ohio Online:

"The top feedback we hear is appreciation that this service even exists: as a regular customer reported, she was grateful simply that the library now offered technology training help, as it was allowing her the opportunity to make progress in Microsoft Excel (where before, she felt that she was interrupting the library staff if she had questions as she went along)."

"This program is so great for people like me - I know that I have somewhere to go with my questions and get them answered."

"The 5th and 6th grade students who participated in the Tech Toys for Tutors Program said, 'We loved playing with Sphero and making mazes! We can't wait for [the digital literacy trainer to] come back!'"

"I have many regulars, but one man who comes in at least once a week (often more). He went from not being able to use a mouse to recently uploading photos to an online cloud drive and sharing it with his daughter [who lives out of state]. Big progress!"

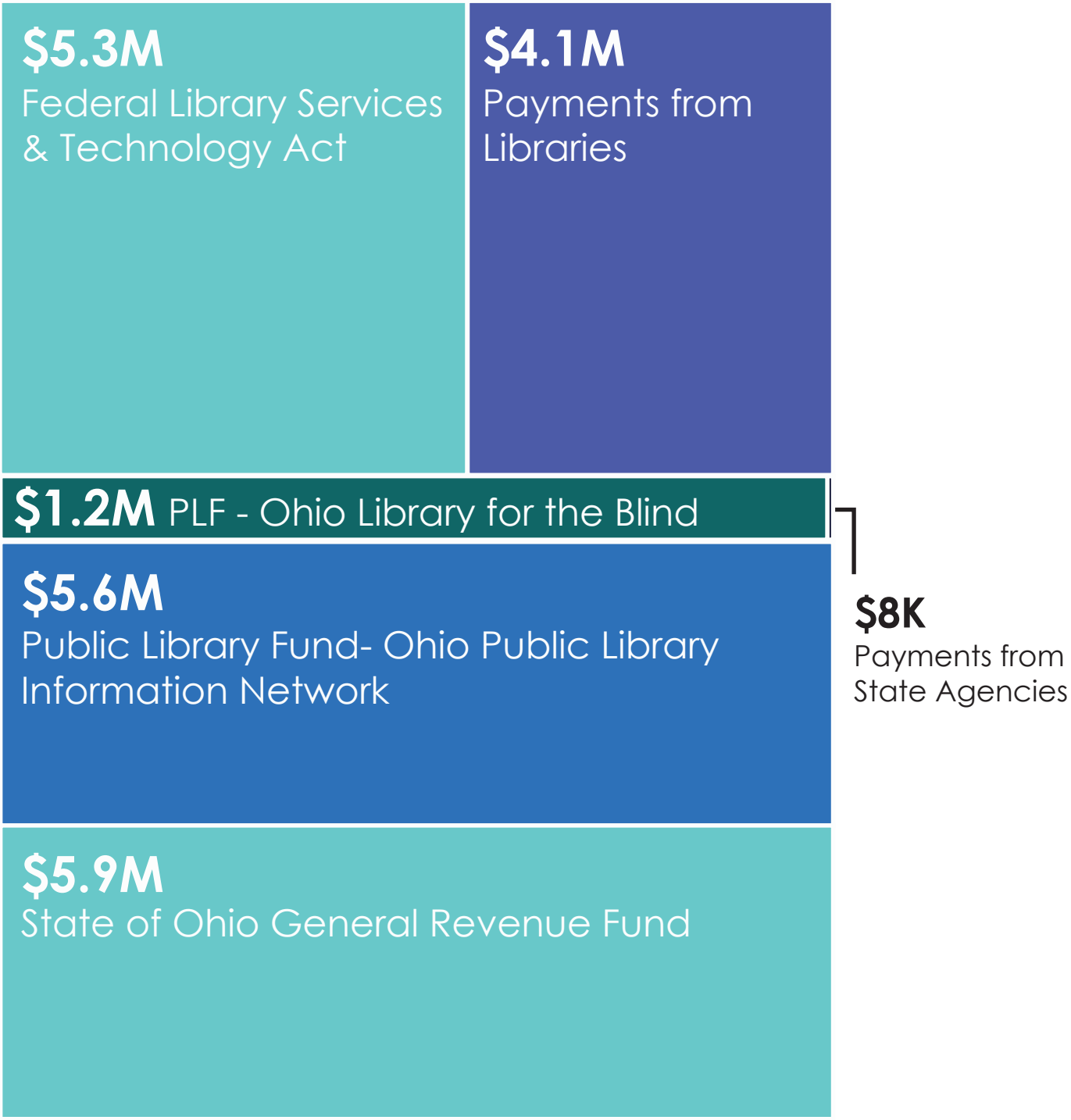
How is Guiding Ohio Online funded?

Institute of Museum and Library Services

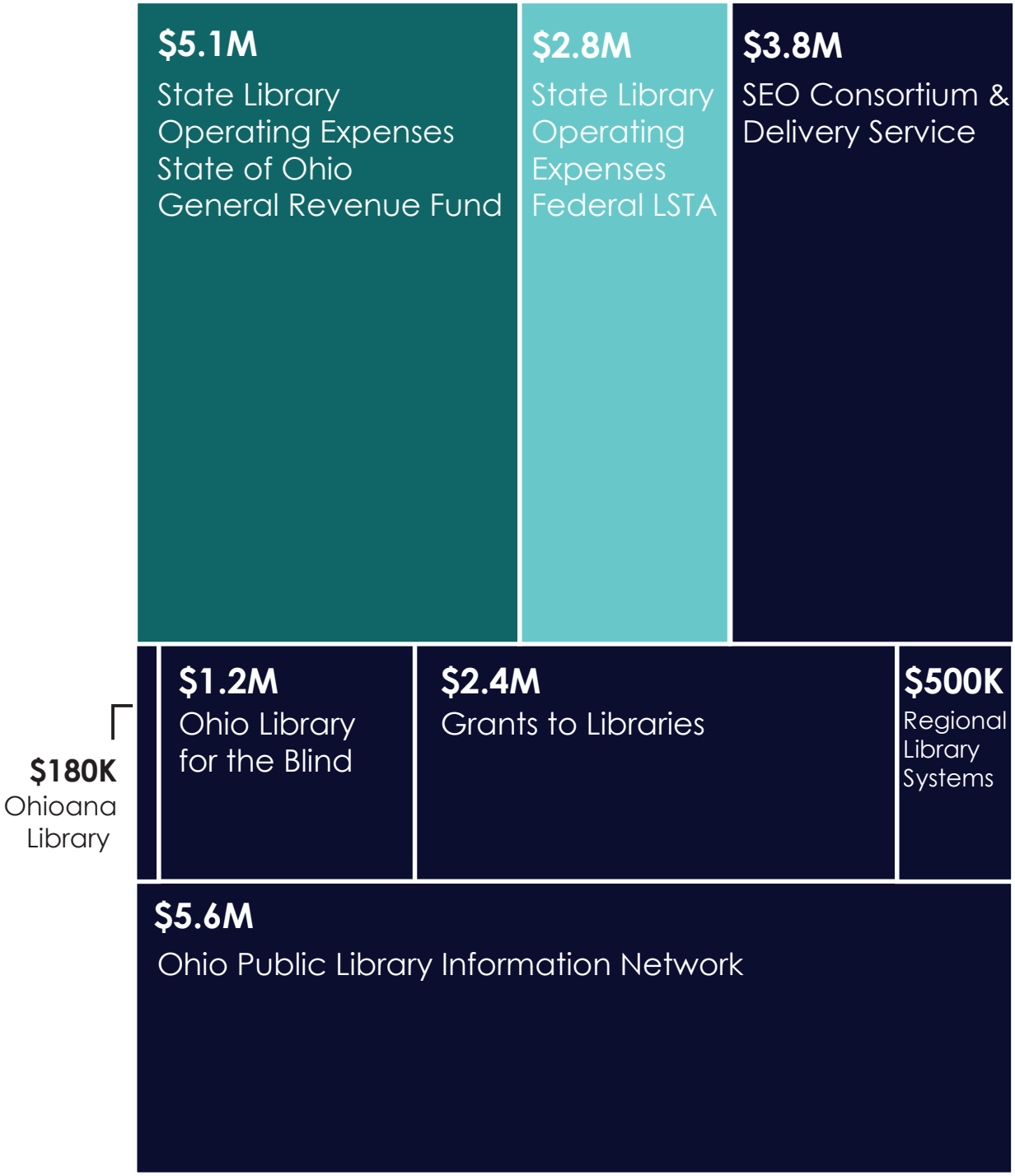
In 2018-2019, the State Library of Ohio will disburse **$308,782** in LSTA funding to 23 participating libraries.

Participating libraries will provide **$102,996** in local matching funds.

Where the Money Comes From



Where the Money Goes



Designates funds passing through the State Library's budget to benefit other organizations or libraries

2018
VOL. 7, ISSUE 3

Ohio Libraries Quarterly

Special Libraries and Unique Collections in Libraries & Archives

Interview with a Librarian:
Cleveland Art Museum Ingalls Library Director Heather Saunders

STATE LIBRARY OF OHIO

Books and much, much more

Those of us who work in or frequently use libraries have noticed that, while libraries still have plenty of books for readers to borrow and enjoy, they also offer a wide variety of unique and sometimes unusual items for community members to borrow. This issue of the Ohio Libraries Quarterly takes a look at a few of the special collections libraries are currently offering. You might be surprised to learn that you can check out original art from the Akron Summit County Public Library, bicycles, sewing machines, and musical instruments from many libraries, and a variety of garden seeds from the Licking County Public Library. Your local library may also be home to unique local collections related to the history or particular interests of community members such as band posters reflective of the local music scene or a collection of Wright Brothers memorabilia. We hope this issue of the Ohio Libraries Quarterly will provide you with the incentive you need to visit your nearest library to uncover the unique and/or unusual items it offers.

Beverly Cain
State Librarian of Ohio

News Bits

State Library selected to receive a 2019 NASA@ My Library grant with resources, training and support, and $5,000 in funding. NASA@ My Library is a science, technology, engineering and mathematics (STEM) education initiative that will increase and enhance STEM learning opportunities for library patrons throughout the nation.

"I am thrilled that we can join with NASA in bringing hands-on informal science education materials to adults and children throughout our state. As the birthplace of astronauts John Glenn, Neil Armstrong, Jim Lovell, and Judith Resnick, and home to NASA's Glenn Research Center, Ohio is the perfect setting for the NASA @ My Library initiative," expressed State Librarian Beverly Cain. The State Library of Ohio, in conjunction with the other NASA@ My Library agencies, will provide support for space-themed summer library programs, such as A Universe of Stories from the Collaborative Summer Library Program.

State Library Board awarded $308,982 in federal IMLS LSTA grants for Services to Targeted Populations / Guiding Ohio Online projects. Nineteen Ohio public libraries were selected to receive grant funds to participate in Guiding Ohio Online from October 1, 2018 to September 30, 2019.

The purpose of the grant is to allow libraries in rural Ohio to hire a dedicated technology trainer for their library. The technology trainer is hired as an independent contractor in a full- or part-time capacity depending on the needs of the library for a one-year period. Trainers can assist with computer instruction, technology-focused community outreach, one-on-one instruction, and other technology related duties.

Ohio LSTA funds are available to support Mental Health First Aid (MHFA) training and/or Gatekeeper training for Ohio public libraries. Under this special program, public libraries may request up to $4,999 in federal funds to provide Mental Health First Aid, Youth Mental Health First Aid, or Gatekeeper training to staff and/or community organizations.

Ohio
Libraries Quarterly

Feature Articles

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CTRO readers' toolkits enhance the reading experience, with author biographies and photos, book summaries, discussion questions, related projects and activities, and links to entertaining, educational texts and websites. Some toolkits are still in development and will be posted in winter-spring 2019.

OHIO LIBRARIES QUARTERLY

State Library of Ohio
274 E. First Avenue
Columbus, Ohio 43201
(t) 614•644•7061
(f) 614•466•3584
library.ohio.gov

State Librarian
Beverly Cain
614•644•6843
bcain@library.ohio.gov

Associate State Librarian
for Library Development
Evan Struble
614•752-9178
estruble@library.ohio.gov

Associate State Librarian
for Library Services
Ann M. Watson
614-728-4988
awatson@library.ohio.gov

Editor & Designer
Marsha McDevitt-Stredney
Director, Marketing &
Communications
614•644•6875
marshams@library.ohio.gov

Ohio Libraries Quarterly Committee
Cindy Boyden
Janet Ingraham Dwyer
Bill Morris
Penelope Shumaker
Mandy Simon
Julia Ward, Copy Editor

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Interview with a Librarian: Heather Saunders

In September, Marsha McDevitt-Stredney visited the Cleveland Museum of Art to tour Ingalls Library and interview its director, Heather Saunders.

Marsha: Let's begin with your education background, starting with your undergraduate studies and then on from there.

Heather: I should go back even farther to share that I was a page all the way through high school, in the public library system on the Canadian side of Lake Erie. When I graduated, I never imagined that I would work in a library again. I was off to art school, and I thought I was going to be an artist and put that behind me. Never say never, though!

My undergraduate studies were in a combined program that offered a Bachelor of Arts and a college diploma. The University of Toronto held art history courses and Sheridan College in Oakville, Ontario held studio courses. It was a solid combination because we weren't just making art; we were learning the art historical context for the work that we were producing. The only downside is that, eventually I had to pick up extra credits before applying to library school, because studio credits weren't eligible for consideration for the MLIS program I took.

From there, I worked in the arts in a few positions in Ontario that were unstable financially but very satisfying otherwise. I observed a need for the preservation of information resources in the art world. For example, I worked as an administrative assistant at Edward Day Gallery, a commercial gallery in Toronto, and the owner contemplated deleting the database of artworks and clients. I also worked several hours north in North Bay at White Water Gallery, a not-for-profit artist-run center, as their director, and the board wanted to dispose of almost 30 years' worth of archives. Because these plans were alarming, I realized I belonged more in the information management field. Also, I had a friend who was working as a librarian for the UN at the time and after visiting her in Geneva, I felt motivated to spread my wings.

When I returned to the University of Toronto for graduate studies in library science followed by art history, I secured funding to digitize some of the not-for-profit gallery's content for an online portal to mark the gallery's 30th anniversary, applying what I had learned in archives electives at school.

After graduation, I interned at the National Gallery in Ottawa, Canada in their library and archives. From my CV, it looks like it all fell into place so easily, but I have always pushed hard; I travelled five hours to Ottawa in the dead of winter to interview the library director at the time for a class assignment, knowing it could improve my chances of being accepted for the internship, and to get back home, I had to travel through a treacherous snowstorm. I was recommended by a past intern I met while presenting on a panel at an Art Libraries Society of North America (ARLIS/NA) conference, and participating in that was a significant undertaking as a student. Then, when I interned, I lived apart from my husband at the YMCA—the first of several such instances.

From there, I was fortunate to find employment right before the 2008 economy faltered.

Marsha: At the same library?

Heather: No, the first professional position I had in libraries was in the SUNY system in New York, at Purchase College. I sensed that I could be selective about either the type of librarian that I wanted to be or the city where I wanted to live. I really, really wanted to be an art librarian. I jumped at the chance to move to New York because there's such a strong tradition of artists living in New York, even though no one is renting a huge loft in Soho for a song anymore. For me, the reality was living north of Manhattan in the Bronx next to a boarded-up house in a neighborhood with lots of misadventures—like seeing a rat scurry through the grocery store. It was worth it for the job, though, which was a faculty tenure-track position. We had a very supportive director, Patrick Callahan, who is nearing retirement. He let the faculty pursue a lot of different initiatives; for instance, I co-taught a semester-long class about environmental art and the students exhibited artworks in the library made from materials like cigarette butts.

After two years, my long-distance marriage brought me back to Canada. My next librarian position was working in middle management in

Heather Saunders. Photo: Howard Agriesti. Courtesy of the Cleveland Museum of Art.

an academic library serving Nipissing University and Canadore College in North Bay. For three of five years, I simultaneously taught art history at Nipissing U. My current position at the Cleveland Museum of Art allowed me to bring those interests back together once again.

Marsha: You didn't work in an art library when you returned home?

Heather: No, I had to start from scratch, and try not to let it affect my ego. First, I took a break from working and indulged in a semester of textiles classes at Sheridan. I got really into felting! That semester, I also took on freelance work creating controlled vocabularies for digital asset management, which turned into a long-term opportunity.

Then I helped with census enumeration, which was surprisingly helpful for annual meetings I later attended at my middle management position with government and data librarians, where everyone was a specialist except me and one other librarian. Another thing that helped was that after the census, for six months, I worked as an assistant editor for Grey House Publishing Canada, which produces databases and directories for various fields. I worked on Governments Canada, researching details like what degrees Canada's prime ministers had before they became prime ministers and what academic institutions they

The Cleveland Museum of Art's 1916 building, image by Howard Agriesti.
Courtesy of the Cleveland Museum of Art.

attended. I was engaged in research that I probably wouldn't do if left to my own devices. I also worked on Libraries Canada, which is about all things library: library vendors, libraries, library supplies.

Marsha: Has the library directory work helped you in your current position?

Heather: It contributed to work ethic. If there is a day where I'm typing minutes all day long, I don't feel negatively affected because I've experienced the constant nature of data entry that goes hand in hand with that type of research.

Marsha: Did you write a thesis for your master's degree?

Heather: No, I felt it was important to have as much practical experience as possible. I didn't want to lose myself in the rabbit hole of research. I attempted to do a full-semester practicum at an art gallery, but it fell through because of renovations. For an archives class that had shorter placements, I organized children's book illustrations at the Lillian H. Smith Library in the Toronto Public Library System.

Marsha: When you accepted your current position, were you primarily looking at this part of the country? Or, were you open to anything in North America?

Heather: I was open to anything. I had been to Cleveland the year prior when I was short-listed for a position and I got a good feeling from Cleveland. I had read a description of Cleveland as a small city where people bump into acquaintances all the time. And, it's true. There's something really lovely about that because I grew up in a small town—so small that it had two traffic lights, and my road wasn't named until I was in high school. Even though I loved living in Toronto, loved living in New York, there's something about the support in a smaller community that appeals to me. Also, it's affordable here for artists, which is a situation I want to support. I had actually only been to Ohio one other time, when I first started working in publishing and I travelled to Columbus for a conference.

Marsha: When you say you worked in publishing, was that the director position or something else?

Heather: When I was in art school, a classmate in an art history class mentioned that she was finishing her eight-month term at the campus paper (The Medium) at the University of Toronto. I thought that sounded interesting. It was interesting, but more than that, it was a labor of love. I put in 65 hours a week on top of classes, so I only slept six nights a week! That is something you can only do at that age, I think. Director Richie Mehta, who succeeded me at the paper, stated in an interview that the position really contributed to his work ethic and I can relate.

Then, nine months after I graduated, I moved to my hometown and worked for a publishing company that produced trade publications. Everyone had these curious combinations like

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Left: Ingalls Library reference area. Photo by Marsha McDevitt-Stredney, State Library. (Right)Museum of Art. Elina Gertsman (L) shows facsimilies of Medieval manuscripts in the Archives and Special Collections Reading Room within the Ingalls Library to students from the joint art history and museum studies program of Case Western Reserve University and the Cleveland Museum of Art. Photo: Howard Agriesti. Courtesy of the ClevelandMuseum of Art.

pizza joints and flower shops. The reason I have flowers in my office is that I used to work for a florists' magazine. My target audiences were chiropractors and florists. I know a lot about back care and that has served me well over the years—in having positions where I sit for long periods of time.

Also, when I was doing my library master's in my second year, I worked at FUSE, a left-wing arts publication. I was their publisher, which was a first for me. I'd done assistant editing and copy editing, but I'd never been in that role. To have a better understanding of how that industry works provided a good a foundation for working in libraries.

Marsha: Did you work in the library when you were getting your master's?

Heather: No.

Marsha: What type of work did you do during that time?

Heather: My first year of library school, I didn't work. Between the summer of my first and second year, I got funding from the Canadian Heritage Information Network to digitize some of the archival material for the not-for-profit gallery I mentioned earlier. In the fall, I began working at FUSE, and stayed there through my second and final year of library school.

When I started graduate studies in the art history program, I was cautioned to consider it a full-time job so I gave up the publisher position at FUSE. At that point, I did limited visual resources management work for the art department, scanning images from slides or books and entering metadata. The work was supervised by a librarian, and the university shared its database with several peer institutions, so I was able to get to know people in a very specialized field.

Marsha: What was your concentration in art history?

Heather: I didn't have one because it was a bit of a whirlwind with the program being compressed into one year. We were required to take courses in various time periods and various geographical locations. So it didn't lend itself to specialization. My favorite art historical era, if you will, is early feminist art from the Second Wave, from the 1960s and 1970s. Over time, through teaching, I also developed a love of modern art.

Marsha: Is there anything else about your career path or education experience that prepared you for this position?

Heather: The institution I came from had a small staff, so I wore a number of hats out of necessity. That can be stressful but you can also see it as an opportunity to grow as much as you can. It's different now, being in a large institution with plentiful human resources. When I began working at the CMA, there was a former systems librarian from the Ingalls Library working in our IT department—that's embedded librarianship for all intents and purposes! That's on top of having Susan Hernandez on staff—our systems librarian who also serves as digital archivist. Without her, I'd be dreading the move to a new integrated library system this year. One of the hats I wore was doing technical troubleshooting but without an IT background, so I really appreciate that skill set.

The fact that things were in great shape when I arrived in May 2017 also set me up for success. It wasn't a matter of needing urgent damage control. I could take stock of things and then push new initiatives forward. It was a suitable time to try new things because a strategic plan was being drafted when I arrived. I'd like to make a shout-out to Betsy Lantz, my predecessor; Leslie Cade, Interim Director of Ingalls Library and Museum Archives and now Director of Museum Archives; and Liz Berke, Senior Administrative Assistant for keeping things in a terrific state.

Marsha: Art libraries are typically within another cultural institution, either a university or a museum or other cultural heritage institution. What do you see as some of the advantages of working within that structure?

Heather: Our situation is unique because in many ways we function as an academic library. Our primary users are museum staff and our secondary users are professors and students from

the joint program in art history and museum studies from Case Western Reserve University that is a partnership with the Cleveland Museum of Art. It's exciting to support a sizeable chunk of the trajectory of scholarship. Some of our students work as interns for the curators, and occasionally we all work on the same projects, such as tracking bibliographic citations for objects in our collection. In the same breath, students can be patrons and peers—a reflection, perhaps, of how common hybrid roles have become in the art world.

In terms of being part of a museum, it helps to clarify the library's mission. We support the research of objects in our collection, and the collection exists for all the people, forever. The inclusivity and permanence of the museum's mission resonates with me as a librarian.

As to being part of a large museum, there's so much programming to tap into, that we are able to move beyond our walls relatively frequently. I was in a meeting with someone who is involved with coordinating film screenings at the museum. He mentioned that a film about David Hockney was coming up. I happened to be invited to the meeting for a different reason altogether, but I piped up and said, "We have this great, limited edition, gigantic David Hockney book." The idea to cross-promote led to the library and archives having pop-up appearances outside of film screenings, coordinated by our Associate Book and Paper Conservator, Amy Crist. Just today, we showcased some of our very colorful book covers for the screening of Kusama—Infinity. There's already a dedicated group of people that are regular filmgoers, so why not connect with them and increase awareness of the library? There's so much talent in the institution, so much passion, and so much opportunity for synergy.

Another example is that after a meeting, I was chatting with Cyra Levenson [Deputy Director and Director of Public and Academic Engagement at CMA]. She's helping plan the inaugural Keithley Symposium. I offered to showcase library material in the lobby because the theme is the bombing of the Rodin sculpture, The Thinker. She asked, "Would you consider conducting a workshop instead?" To be seen as a willing partner, I try to never turn down an opportunity unless there's a really compelling reason. I also try to put a brick in the proverbial back door—that's an expression used by

Beverly Essinger (L) and Amy Crist (R) showcase material from the Ingalls Library collection before the CMA screening of Gauguin (2017, dir. Edouard Deluc). Photo: Howard Agriesti.
Courtesy of the Cleveland Museum of Art.

Deidre Logue, a Canadian artist who worked next door to me when I was at FUSE. I invited Beth Owens, our new Research and Scholarly Communications Librarian, and her supervisor, Louis Adrean (Head, Research and Programs) to join me in offering the symposium workshop. We highlighted our clipping files, which date back a century, to provide social context for the bombing of The Thinker. For example, as I've been going through a file on Picasso, I have found references to communism; an ad for donating to help South Vietnamese children who were harmed in the Vietnam War; articles about stereotypes of South Vietnamese people; and letters to the editor about Nixon's impeachment, which has been argued to signal the end of the war. Sometimes the content was kept purposefully, such as an article about the FBI keeping a file on Picasso because he was a self-declared communist, but often times this rich content is revealed in fragments on the back sides of articles about artists.

I discovered how amazing the files were when I prepared a presentation for our Womens Council earlier this year. For instance, I found a newspaper article from 1915 about the impressionist painter, Mary Cassatt, which revealed that proceeds from an exhibition she was in went towards the suffrage movement. Being able to present to the Council is another example of tapping into a pre-existing audience. And connecting with the Council is important because they're a source of volunteers. Louise Searson, for example, from the latest induction of members, clips and labels files every week for us from sources ranging from The Plain Dealer to The New York Times.

Marsha: As the director of the library, are you involved in planning institution-wide exhibits, events, or acquisitions?

Heather: Although I don't play a role in determining or approving acquisitions, I have marketed a related recurring event to parallel the museum's event. To explain, new acquisitions for the principal collection are showcased for staff four times a year. In the past year, the library and archives started showcasing its new acquisitions on the same day, at the same time. Our acquisitions and collection development librarian, Anne Trenholme, monitors new acquisitions and collects accordingly. Our collection development policy can be viewed online.

We are invited to exhibition implementation meetings where curators and exhibition planning staff give a sense of what an exhibition will entail. And, we're welcome to attend later meetings as the exhibition gets planned in greater detail, to learn about things like the layout of the show. Being part of early discussions allows us to plan displays for the library and archives that would complement, say, the Georgia O'Keeffe exhibition that opens this November. We have archival material about O'Keeffe and her relationship with Alfred Stieglitz, her

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WE'RE WITH THE BAND:
PACKARD LIBRARY'S COLLECTION OF LOCAL BAND POSTERS

By Danielle Bernert
Acquisitions Librarian
Packard Library, Columbus College of Art and Design

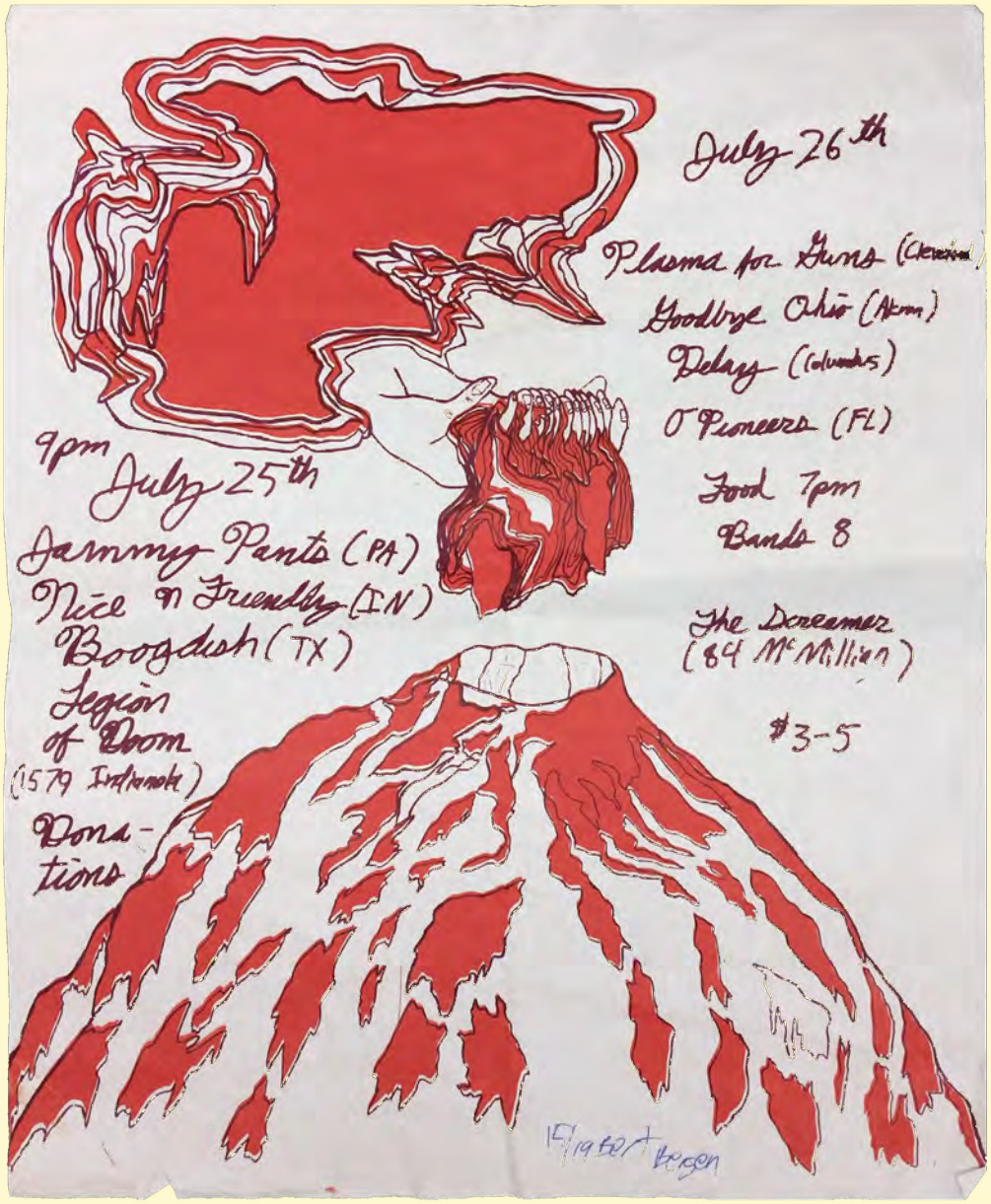
Nestled among the exhibition catalogs and zines, the Columbus College of Art and Design's Packard Library has preserved a unique slice of this city's history: a small collection of local band posters. Donated to the library in 2013 by a local artist, this assortment of musical tour paraphernalia exhibits a wide range of artistic talent both musical and otherwise.

The collection is roughly organized by host location, which includes bars, art houses, galleries, and impossible-to-categorize places like "Monster House" and "Columbus Sucks Because You Suck." Some of these locations are easily recognized today in Columbus as local art and music staples such as Used Kids, the Wexner Center, and SkyLab. Others are relics of the past; Bernie's Distillery has succumbed to the expansive Ohio State University 15+ High Project, while Carabar closed its doors last year permanently.

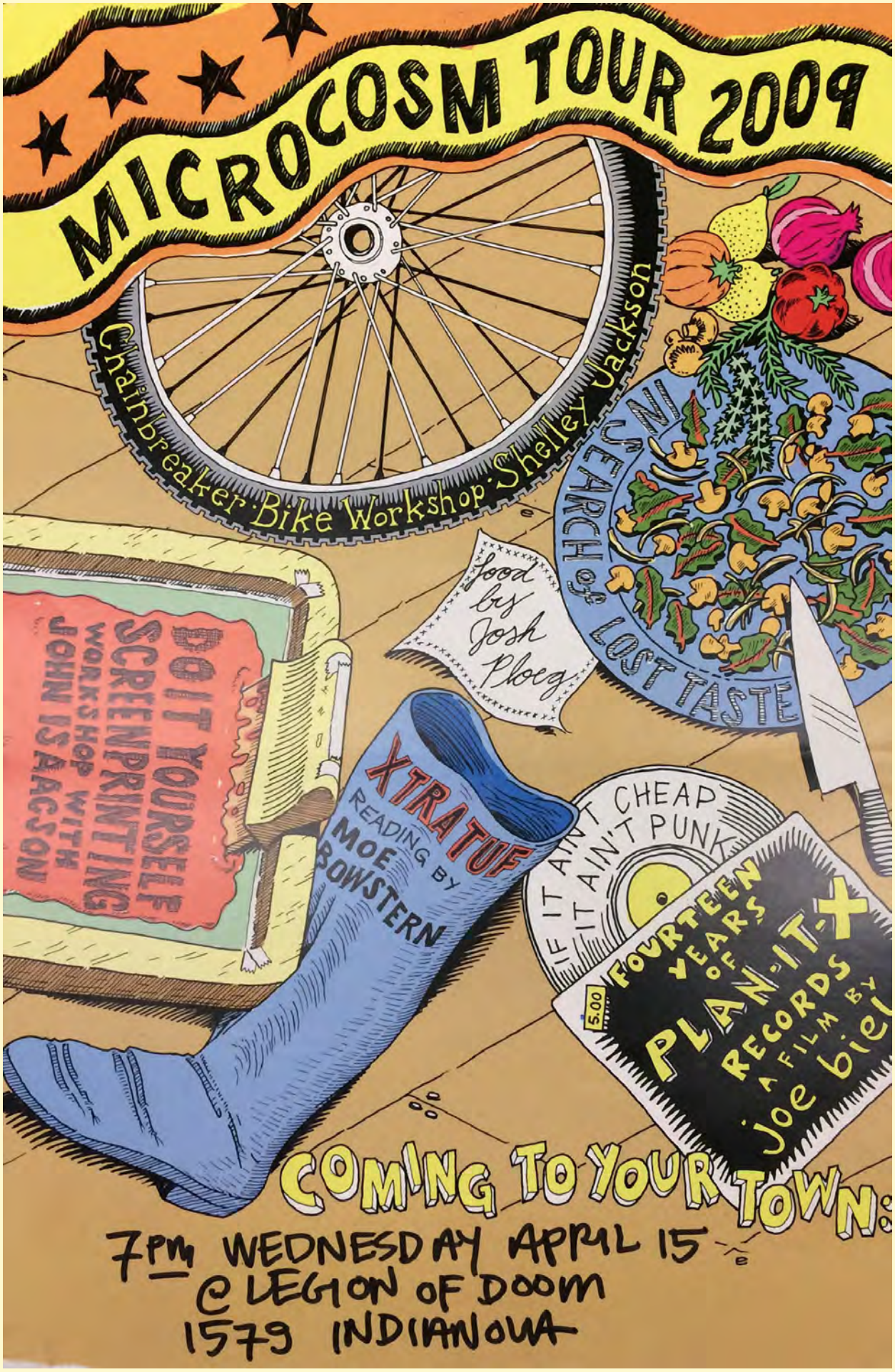
A sampling of the collection provides an impressive variety of art techniques such as collage, line drawing, and printmaking. While most are reprints, there are a few original pieces; some even had set lists scrawled on the back. The typical size is 8.5 x 11, but there are always exceptions, with one poster being the size of a playing card and another at least 3 feet tall. And again, while most are comprised of construction or copier paper, there were a few that were painted directly on cardboard.

While this collection covers only a small part of local history (2003–2009), it sheds some light on the vibrant local music scene in Columbus and showcases the beautiful results that its collaboration with the arts can create. In the future, the library plans to share these results via an online platform. ■

Danielle Bernert



Untitled, 20" x 16", CCAD Local Band Posters Collection



Microcosm Tour, 10.75" x 16.5", CCAD Local Band Posters Collection

Big Whoop 10" x 14.75", CCAD Local Band Posters Collection

Untitled, 2.5" x 18", CCAD Local Band Posters Collection

Langsdon Mineral Collection, Mercer County District Library

A "Gem" of a Library Experience

By Mandy Simon
Library Consultant, State Library of Ohio

I had the great pleasure of visiting Mercer County District Library's Langsdon Mineral Collection at the Main branch location earlier this fall. Acquired by a generous donation from Ron and Ruth Langsdon of St. Mary's, Ohio in 2006, the collection includes nearly 1000 specimens of minerals from all over the world. The Mercer County District Library had the space available to house the collection, and was able to have 21 display cases handcrafted to showcase the brilliance of the minerals. The donors believed a public library "would be an ideal location for all present and future generations" to learn about minerals and enjoy their beauty. Library Director Liz Muether agrees that the collection is an asset to the Mercer County District Library's offerings and outreach. Being involved with the collection has also increased Liz's knowledge of minerals beyond her undergraduate geology courses, and she appreciates the dedicated individuals and science experts who properly maintain the collection and orchestrate programming and outreach events.

The Celina location of the Mercer County District Library houses most of the collection in beautifully hand crafted wooden display cases with lighting to punctuate the minerals' colors. The lights are on a timer, as prolonged exposure to lighting will cause the minerals' vibrant colors to fade over time. Keeping track of the lighting, specimens, and extensive cleaning and dusting of the cases is the work of four special library employees.

Professor Ken Strickland, Sandy Braun, Tony Rotondo, and Glenn Hax are currently the four library staff members dedicated to the Langsdon Mineral collection. While the physical collection is something to admire in the library proper, equally impressive is the extensive outreach and educational programming offered by the library. Particularly this past summer, with the collaborative summer reading theme "Libraries Rock!" the Langsdon Mineral Collection outreach team was very busy coordinating educational events and viewings for public libraries.

Scouting groups, adult learners, and classrooms from kindergarten through college have benefited from the outreach programs focused on these minerals, fossils and general geology. Some travel far distances to experience the collection and others learn from the professional staff who travel out to other communities and events. Beyond admiring the minerals, the Mineral Assistants engage the

Top L to R: Display cases with Langsdon Mineral Collection; Unidentified girl writing on worksheet in front of display case
Bottom L to R: Fluorite on Celstite from Clay City Ohio; Chalcanthite from Poland

public with interactive experiments from creating a spark with flint and watching compasses react to magnetite, to learning how magma flows and better understanding the formation of metamorphic and igneous rocks.

Mineral Assistant (and retired science teacher) Glenn Hux guided me through the collection on my visit. He explained how and why certain minerals appear different than others. Enthusiastically describing the process by which water creeps into a geode and over the course of thousands of years creates a whole other separate mineral inside the geode, it was clear that Glenn not only knew his geology, but was a passionate and professional educator.

The Langsdon Mineral collection is not just a unique collection to view and experience in person, but the collaborative educational opportunities that were created out of this generous donation are shining examples of how public libraries are fantastic partners for promoting learning opportunities beyond traditional lending materials and public programming. ■

All images of minerals used with permission courtesy of Mercer County District Library

Mandy Simon

Display case with Langsdon Mineral Collection

Top L to R: Druzy Quartz over Chryscolla from Chile; Cavansite on Stilbite from Wagholi, India
Bottom L to R: Okenite from India; Pyrite Ball from Sichuan Provence, China

THE WRIGHT BROTHERS COLLECTION

At the Special Collections and Archives
Wright State University Libraries

By Dawne Dewey, Head, Special Collections and Archives
Wright State University Libraries

The Wright Brothers Collection housed in Special Collections and Archives in the Wright State University Libraries is one of the most complete collections of Wright material in the world. It was deeded to Wright State University (WSU) in 1975 by the Wright family, who sought to place the collection where it would be cared for by professionals and accessible to all. Wright State University, named for Wilbur and Orville Wright, continues the Wrights' legacy of innovation and entrepreneurship. The WSU logo is based on the famous first flight photograph taken on December, 17, 1903. The collection includes the Wrights' own technical and personal library, family papers including letters, diaries, financial records, genealogical files, and other documents detailing the lives and work of Wilbur and Orville Wright and the Wright family. It also includes awards, certificates, medals, albums, recordings, and technical drawings.

Perhaps the most valuable part of the collection are the thousands of photographs documenting the invention of the airplane and the lives of the Wright Family. The Wright State University Library, dedicated in 1973, received the Wright Collection shortly after the opening of the main library on campus. It was named the Paul Laurence Dunbar Library in 1992, in honor of the Dayton poet and novelist. Dunbar and Orville Wright were classmates at Central High School and lived in the same neighborhood in west Dayton. The Wright Brothers Collection has grown in size since its initial donation with additions of materials from Wright family members. The collection is arranged and described at libraries.wright.edu/special/wrightbrothers/. The Collection has a MARC record in OCLC and in our local library catalog, which links to the full finding aid on our website in PDF (libraries.wright.edu/special/wrightbrothers/) and to over 2000 photographs from the collection available in CORE Scholar, the University's campus online repository: https://corescholar.libraries.wright.edu/special_ms1/. The collection level finding aid is also available in the statewide OhioLINK Finding Aid Repository (http://rave.ohiolink.edu/archives/ead/ODaWU0101).

Preservation challenges exist for this collection as do all of our collections. Because the collection is heavily used for special events, exhibits, and research, it is sometimes difficult to balance access with preservation; however, the

All images used with permission courtesy of Wright State University.

Left: 1903 Wright Flyer replica in Dunbar Library. Learn more at libraries.wright.edu/special/wrightbrothers/flyer
Right top: Wright Albums
Right bottom: Wright's copy of *Birdflight As the Basis of Aviation by* Otto Lilienthal

Bishop Milton Wright Diary with first flight photo.

Wilbur Wright Michelon Trophy 1908

First Flight. December 17, 1903

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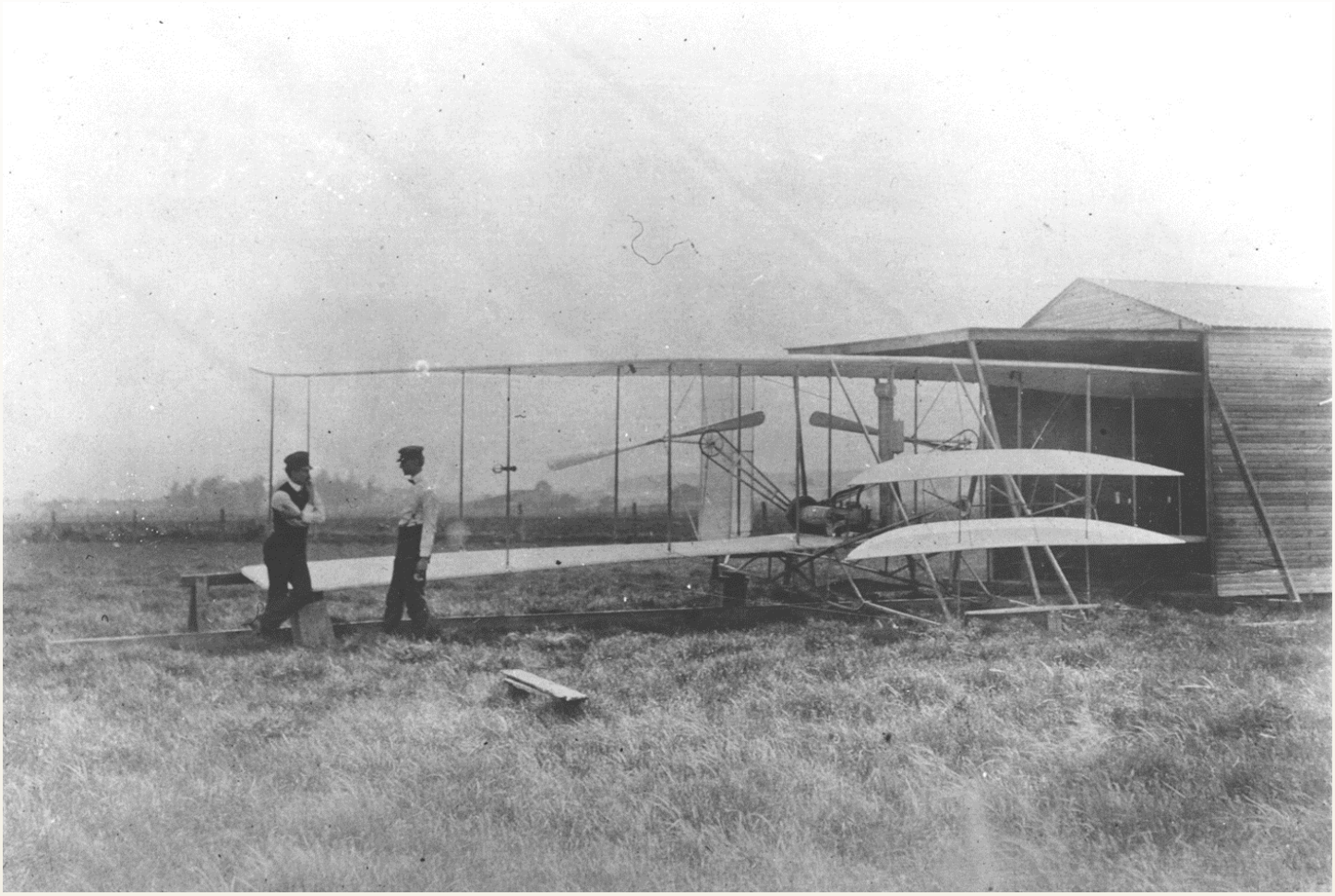

Wrights at Huffman Prairie, 1904

Wright Brothers' Medals

collection is in excellent condition. We have worked closely with the Library of Congress film vault to preserve nitrate film in the collection. We are applying for an LSTA grant to perform conservation work on selected high use items in the collection. Digital copies are made available in lieu of handling originals whenever possible. We have also published selected items from the collection. The Bishop Milton Wright Diaries were published in book form in 2000. Milton Wright, father of the Wright Brothers, kept a diary from 1857 until his death in 1917. A rare album of images from Wilbur Wright's flights in Le Mans, France, The Bollee Album, was printed as a coffee table book with Aviation Week Magazine/McGraw Hill in 2003. The original Milton Wright diaries were recently digitized and will be placed in the Campus Online Repository later this year with full transcripts.

In September 2001, a full-size replica of the Wright 1903 Flyer was hung in the library atrium, a lasting tribute to the spirit of the Wright Brothers. It serves as an inspiration to students and visitors from across the country and around the world. ■

Dawne Dewey

Collage of Wright Brothers' items.

You Got That At The Library?

Unusual Circulating Collections in Ohio Libraries

Compiled by Janet Ingraham Dwyer
Library Consultant
State Library of Ohio

Interest in nontraditional library services and materials is building rapidly. We frequently hear of libraries responding to new or unmet community needs by budgeting for circulating collections of items from bicycles to STEM activity kits to Wi-Fi hotspots, a trend known as the "Library of Things movement."[1] In summer 2018, *Ohio Libraries Quarterly* surveyed Ohio public and school librarians about their nontraditional circulating collections. Forty-six respondents shared an impressive and thoughtful array of items available to library card holders. Some are available at numerous libraries—telescopes, ukuleles, hotspots—while many are unique (as far as we know) to a single library.

A growing number of libraries are expanding outreach and in-library services in nontraditional ways—from exercise classes, to clothing distribution, to on-site social workers, to summer meals and after school snacks—motivated by the understanding that people don't use traditional, valuable library services if more pressing needs aren't being met. Similarly, some barriers to successful library use may be eliminated when the library provides new tools.

With a recent Pew Research report showing that over half of American adults in rural areas consider internet access a problem[2], it's little wonder that Wi-Fi hotspots are in high demand by library patrons, or that they are the top nontraditional item in our survey, with 21 libraries reporting that they circulate hotspots.

Beyond hotspots, libraries are circulating needed items from bicycles to home safety monitors, and even school uniforms (Ursuline Academy). Melissa Lawson at Union-Scioto High School, which, like Ursuline, offers an array of nontraditional items to students, reflected, "There is so much that needs to happen in a school that students living in poverty may not have access to do without support! Supplies for phones and school technology are a must because many students do not have their own, or what they have may be outdated… It is important that I provide a space for them to [be creative and apply their knowledge] so they are able to…grow academically in ways that they may not have an opportunity to do in the classroom."

Borrow a Bike (or an adult tricycle!) and helmets at the Avon Lake Public Library

Libraries have always provided the information people need in order to learn, accomplish, and succeed. Now they are stepping up with the things people need in order to act on that information.

For school libraries and their frequently-stretched-to-breaking budgets, it can be difficult to stock the bookshelves, let alone supply additional items for students. Yet, a number of educational items, such as microscopes and scales, that would be unusual in public library collections are likely typical in school libraries. Public libraries are supporting informal education and discovery by letting people take home items that are

Guitar and banjo for loan at Licking County Library

1 EBSCO, "A Brief Survey of America's Libraries of Things." September 26, 2017. https://www.ebsco.com/blog/article/a-brief-survey-of-americas-libraries-of-things

2 Pew Research Center, "About a quarter of rural Americans say access to high-speed internet is a major problem." September 10, 2018. http://www.pewresearch.org/fact-tank/2018/09/10/about-a-quarter-of-rural-americans-say-access-to-high-speed-internet-is-a-major-problem/

Survey Results from 46 Respondents

4
Circulate **Health & Well-Being** items such as blood pressure cuffs and light therapy lamps.

7
Circulate **Maker / Creative hi-tech** items such as dash robots and GoPro cameras, and Snap Circuit sets.

9
Circulate **Maker / Creative low-tech** Items such as sewing machines and knitting/crochet kit.

16
Circulate **Musical Instruments** such as ukuleles and guitars.

20
Circulate **Educational Items & Learning Support** items such as telescopes and STEM/STEAM kits.

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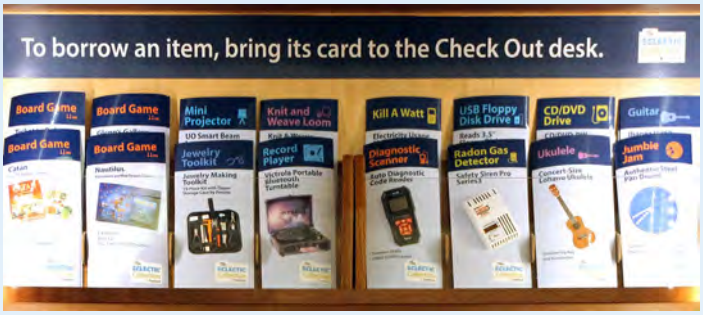
GoPro Hero4 camera at the Avon Lake Public Library

Wi-Fi hotspot for loan at Licking County Library



Eclectic Collection at the Stow-Munroe Falls Public Library: cards for patrons to bring to the check-out desk to borrow an item

Seed lending library at Licking County Library

often found in library makerspaces: audiovisual equipment, robotics and coding kits, sewing machines, and art supplies.

Libraries are also integrating their innovative collections with programming and marketing. The Licking County Library's seed library is popular and portable—great for taking to events, according to library director Babette Wofter. LCL has also sent a staff member through the Ohio State University Extension Master Gardener Volunteer program. The library also partners with OSU Extension on programs related to gardening, seeds, and seed saving.

Funding for the "Libraries of Things" is diverse and itself innovative. Rather than drawing from the library materials budget, many of the responding libraries have built their collections through grants, donations, and partnerships. Meigs County District Public Library funded a bicycle collection through a Together on Diabetes grant administered by the Meigs County Health Department. A grant from the local community foundation, and collaboration with the Mahoning Valley Astronomical Society, enabled Columbiana Public Library to purchase telescopes for its patrons. Granville Public Library's collection of nearly 100 nontraditional items is primarily funded by the Friends of the Library. A bequest from a Friends of the Library member provided Tuscarawas County Public Library with the means to purchase blood pressure monitors. Sensory toys at Huron County Community Library and ukuleles at Homer Public Library and Lepper Library were purchased with LSTA funds awarded through special grant programs and administered by

25

Circulate **Entertainment/ Outdoors / Gaming** related items such as toys and board games.

25

Circulate **Home Care & Safety and Home & Garden** items such as seeds, air quality monitors, tools, cake pans.

29

29 Libraries circulate **Everyday Technology** items such as Wi-Fi spots and projectors.

UNUSUAL COLLECTIONS continued on p. 18

Eclectic Collection at the Stow-Munroe Falls Public Library: Guitar Display and Ukulele Display

the State Library of Ohio. Bicycles and blood pressure cuffs at Mansfield/Richland County Public Library were donated by the local health department, using grant funds. Mansfield's telescopes were donated by the local astronomy club, also using a grant, and its air quality monitors were donated by a local organization, Moms Clean Air Force. Troy-Miami County Public Library's puzzles and McComb Public Library's disc golf discs were donated by patrons.

Librarians who have taken the leap of investing in nontraditional collections express satisfaction with the results and pride in the positive impact of the items on the community. Way Public Library created an expansive collection of unusual, fun, and interesting items and markets it as the "Beyond Books" collection. According to technology specialist Adam Marier, Way Library "wanted to offer unusual items that would encourage either learning or community. We have plenty of items that can get you started on a new hobby or have fun with family, friends, neighbors... It's been an incredibly well received program for us and we're very happy with the results." With similar intentionality, Jeff Laser at Bexley Public Library writes, "Our nontraditional collections support our goal of being an Untethered Library, allowing our patrons to have internet access wherever they go, explore the universe around them, and create their own music." ■

Learn more about some of the responding libraries' nontraditional collections:

Avon Lake Public Library: Borrow Equipment
alpl.org/borrow-equipment

Cuyahoga Falls Library: Library of Things
cuyahogafallslibrary.org/library-of-things-2

Hudson Library and Historical Society: Tech Devices
www.hudsonlibrary.org/check-it-out/tech-devices

Licking County Library: Unique Lending Items
lickingcountylibrary.org/books-and-beyond/unique-lending-items

Lima Public Library: Beyond Books Collection
limalibrary.com/content/library-things

Newcomerstown Public Library: Technology Lending Pilot Program
nctlib.org/teen-articles/technology-lending-pilot-program

Stow-Monroe Falls Public Library: The Eclectic Collection
smfpl.org/reference/eclectic_collection

Washington-Centerville Public Library: Adult Education
wclibrary.info/education/#makerkits

Way Public Library: Beyond Books Collection
waylibrary.info/index.php/events/special-items/beyond-books

Worthington Libraries: Borrowing
worthingtonlibraries.org/visit/services/borrowing

Many thanks to representatives of the following libraries who responded to our survey on nontraditional collections: Ada High School, Akron-Summit County Public Library, Avon Lake Public Library, Bexley Public Library, Chillicothe & Ross County Public Library, Columbiana Public Library, Cuyahoga Falls Library, Dover Public Library, Galion Public Library Association, Grafton-Midview Public Library, Granville Public Library, Holmes County District Public Library, Homer Public Library, Hudson Library & Historical Society, Huron County Community Library, Jackson City Library, Lepper Library, Licking County Library, Lima Public Library, Mansfield/Richland County Public Library, Maplewood High School, Massillon Public Library, McComb Public Library, Meigs County District Public Library, MidPointe Library System, Newcomerstown Public Library, North Canton Public Library, Pickaway County Library, Portage County District Library, Stow-Munroe Falls Public Library, Theodore Roosevelt High School Library, Troy-Miami County Public Library, Tuscarawas County Public Library, Union-Scioto High School, Ursuline Academy, Warren-Trumbull County Public Library, Washington-Centerville Public Library, Way Public Library, Westerville Public Library, Wood County District Public Library, and Worthington Libraries.

The Akron ART Library

Angelo Merendino. *Parents Waving Goodbye at Door* (2013) Inkjet print
Collection of the Akron Art Museum Art Library at the Akron Summit County Public Library

By Alison Caplan
Director of Education
Akron Art Museum

You don't have to be a jet-setting billionaire to live with original works of art in your own house. In Summit County, all you need is a library card.

The Akron Art Museum Art Library is a collection of 27 original artworks including paintings, prints, photographs and mixed-media works created by local, regional and international artists. Any Summit County resident with a library card is eligible to check out artworks for up to four weeks at a time from the Akron-Summit County Public Library's Main Library.

The Akron Art Library is displayed at the Main Library on movable panels, allowing visitors to browse and select works to take home. Artworks are available for four-week check out periods with up to five renewals if the work has not been reserved by another library patron.

The Akron Art Library aims to enrich lives through contemporary art, and to encourage participants to collect art and engage with local artists and programs as they curate their own lives. As part of this lending program, the museum offers programs about collecting, displaying, and caring for art.

Programs have included a trolley tour of sites related to local artist Miller Horns, artists' studio tours at Summit Artspace, and framing, care, and hanging workshops with local art restorers and framers.

John Sokol. *Rita Dove as Mother Love*
Screenprint on paper. Collection of the Akron Art Museum Art Library at the Akron Summit County Public Library.

Library patrons have also connected with artists via social media. Sharing artwork on a dining room wall has even grabbed the attention of artists, leading to online conversations and even art purchases.

Local businesses have also engaged with the collection. NOTO, a local clothing boutique, recently checked out an artwork for display. Kent architecture firm DS Architecture had borrowed multiple works from the collection and invited artists to speak as professional development opportunities for staff.

Artists whose work has been included in the first iteration of the art library include:

- Butch Anthony
- Amy Casey
- Derek Hess
- Micah Kraus
- Melissa Kreider
- Natalie Lanese
- Max Markwald
- Angelo Merendino
- Christine Paringer
- David Szalay
- Jenny Schmid
- John Sokol
- Andrew Thomas Lopez
- Shane Wynn

Ten additional works will be added to the collection in 2019 with a possible satellite collection at an Akron-Summit County Public Library branch further down the line.

To view and reserve artworks in the Akron Art Library collection, visit the ASCPL online catalog at akronlibrary.org. ■

Alison Caplan

Traditional Materials, Collected in an Untraditional Way

By Mandy Simon , Library Consultant
State Library of Ohio

The Coventry branch of the Heights Library System offers a unique approach to cultivating their periodicals collection. The brightly colored magazine covers look much more like a coffee shop or bookstore display than the traditional periodicals holdings of many public library collections. While visiting this fall, I noticed the appealing magazine area. Via email, I asked Coventry Branch Manager Patricia Gray to comment on details about the magazine collection and the uncommon method of curating the periodicals there. Both she and Ben Gulyas (magazine selector) collaborated on these answers.

Ben Gulyas

How do you handle the periodicals in the collection at Coventry Branch of the Heights Library system?

Once a month or so, Ben shops at Mac's Backs Books and/or Barnes and Noble to find new, unusual, and/or interesting periodicals, especially those he thinks will appeal to the Coventry community.

Why do you handle magazines differently at this location?

A few years ago, Ben expressed frustration with the standard magazines available from the vendor and the inability to try new offerings mid-year. Meanwhile, I was frustrated with a small budget that was absorbed by purchasing only a few of the titles available at Lee Road and the other locations. Conferring, we wondered about eliminating most of our subscriptions to free up that money for this more eclectic and changing offering with a focus on the arts, music, alternative spirituality and lifestyles, and other topics that might appeal to our clientele.

How have patrons responded?

We hear a lot of compliments, even raves, about the variety of unusual periodicals we offer. Occasionally someone asks why we don't carry *Sports Illustrated* or *Newsweek* or what have you. However, our other locations are close and carry all those titles, so we can satisfy those requests quickly. Also, we now have a wide range of online periodicals, so we don't really have many complaints.

Do many people ask about magazines that aren't "regularly" in stock?

Again, people might ask, but they seem delighted to find what we do have, and seem to understand the different approach we're taking. We of course offer to track down a particular issue or article if requested.

Would you say the cost of this collection is similar to the cost of regular standing order subscriptions?

I'm not entirely sure about comparing the cost of this to the cost of regular standing orders. Our budget was smaller than the other three locations to begin with and has become smaller yet, but we have a rich assortment of interesting magazines and that seems to please the customers. ■

Mandy Simon

Exhibit at Cleveland Art Museum. Kelmscott Press books from the Ingalls Library collection featured in William Morris: Designing an Earthly Paradise, October 29, 2018 – January 13, 2019, curated by Cory Korkow, Associate Curator of European Paintings and Sculpture, 1500-1800. Photo: David Britchford. Courtesy of the Cleveland Museum of Art.

Alex Jovanovich, July 14, 2018 – September 30, 2018. Installation in reference section of Ingalls Library as part of FRONT International. Courtesy of the Cleveland Museum of Art.

visits to the museum, and a surprise bequest from her estate of five paintings. We also have materials in the library collection like the catalog for the auction at which O'Keeffe set a record for the highest amount paid for a painting by a woman, with Jimson Weed White Flower No. 1 (1932) fetching almost $45 million.

We are delighted when our books are featured in exhibitions, such as selections from our near-complete set of Kelmscott Press books, William Morris' private press, in an exhibition about Morris curated by Cory Korkow, Associate Curator of European Paintings and Sculpture, 1500 – 1800. And archival material, namely a poster marking the inauguration of the CMA, will be included in the show, Charles Burchfield: The Ohio Years, 1915-1920.

It was also thrilling for us to be a venue for FRONT International: Cleveland Triennial for Contemporary Art: An American City. This past summer, Bronx-based artist Alex Jovanovich exhibited text-based work in the library. This was the first time in the library's 102-year history that it served as an exhibition venue. Additionally, for a companion exhibition to her FRONT gallery exhibition, Italian artist Luisa Lambri assembled a display

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Jason Schafer, Serials and Electronic Resources Librarian, assisting a visitor in the Kusama Lounge during Yayoi Kusama: Infinity Mirrors (July – September, 2018).
Courtesy of the Cleveland Museum of Art.

case of archival photos in the library documenting the construction of the Marcel Breuer wing and continuing her interest in modern architecture by men.

I also travelled to Toronto to see the Art Gallery of Ontario's exhibition of Yayoi Kusama: Infinity Mirrors before it travelled to Cleveland, so we could plan our roving reference pilot in partnership with docents from Public & Academic Engagement in the Kusama Lounge.

Marsha: In your roving reference in the library, do you share information about Collections Online and access to content through databases or other digital libraries?

Heather: When people ask us roving reference questions, they tend to be lighter in content and don't lend themselves to database research, although we do have an iPad on hand. The more intense research questions that we get come from members of the public dropping in; scholars setting up appointments in advance; by phone or email; or through Collections Online on our website.

I'm hopeful that we'll have an opportunity to showcase our digital resources on the Internet Archive in another iteration of roving reference geared to people with vision impairment. We see an average of 20,000 hits on the library and archives' content on the Internet Archive, which has optical character recognition functionality. Our current focus is on scanning catalogs published by the CMA for the same platform. Our Digital Projects Librarian, Rachel McPherson, was named Techie of the Month by our Digital and Information Technology Services department for her output of scans of exhibition catalogs published by the CMA and tracking page numbers for CMA works within.

Another form of reference service offered through the website is ArtLens Ask. It's effectively an online archive of public curiosity because we post the answers in addition to emailing them to the people who posed them. It attracts users of all ages and backgrounds, so we receive lighter questions like why people tend to be in profile in ancient Egyptian art. In that case, you're not modelling the research process; instead, you're providing an answer. It's intriguing because sometimes users ask something that seems simple, like, "What's the last painting Picasso painted?" But the answer can be complex. If he didn't finish his final painting, then is it a painting? Why is it painting that matters anyway? Haven't we moved past the hierarchy of media enforced in the Academy in the 19th Century? A question like that gives us a chance to explain what a catalogue raisonné is and that all works attributed to him are included. We can show users how rich the history of art is. Of course, there are days when you shake your head; I recently tackled a question about whether Picasso did drugs. We have a responsibility to share information, but we also need to share it responsibly. And, spoiler alert: yes, he did drugs.

Marsha: How closely do curators work with you and ask research questions?

Heather: Very closely. Questions flow in both directions. Curators are consulted as needed when Ask questions would benefit from an expert's input.

Every curator has a dedicated liaison in the library: Lou, Beth, or Matthew Gengler (Head of Access Services). When a curator comes to the library, they don't need to start from scratch. Depending on the curators' needs, research support can be complex: for example, if interlibrary loan material needs to be tracked down from another country for the preparation of an exhibition catalog. The liaising setup has been very successful.

We see less of some curators these days because circulation assistants Beverly Essinger and Alfonso Williams page materials to curators' offices so they're able to hunker down without needing to be physically in the library. Another way we reach out to curators is by providing scans of articles. This past summer, Jason Schafer, Serials and Electronic Resources Librarian, began scanning tables of contents of incoming publications each week and emailing them to curators. From the comfort of their desk, they can skim the offerings and then reply to the email with their requests. For a four-week period, they can access scans of those articles from a restricted network folder. Personally, I could just walk around the corner and peruse auction catalogs, magazines, and journals, but I sure am enjoying joining the curators in this pilot project.

As I spot content that might apply to other departments, I'm letting staff know about it. I don't want to wait for somebody to ask what we have that will help them. I want to let them know at the earliest opportunity how we're indispensable. It's the difference between push and pull strategy.

Marsha: How many publications are you receiving per month that your staff is going through and doing this?

Heather: About 175 titles have been selected from the 1200 or so print periodicals. And then some magazines like The New Yorker are clipped shortly after we receive them for the clipping files. We also add material like press releases and exhibition cards. With ephemera, we take the long view, retaining materials with the awareness that demonstrated research value is sometimes delayed.

With our collection in general, we tend to not deaccession unless absolutely necessary, made possible by Amy's expertise in preventing and repairing damage. We order between seven and ten thousand books a year, so that means we are contending with a space issue. We do have a modest backlog, but Cataloging Librarian Maggie Castellani is very accommodating, inviting curators to identify materials that can be bumped to the start of the queue. The same is true of cataloging new books. For example, if I notice a new book and I want to write a book review about it, it's often in my office the next day. We've had situations where a patron needs to rush order something and is astounded to get an affirmative response in ten minutes flat. Technical services is like a well-oiled machine, thanks to three

managers (Anne, Jason, and Maggie) who work really well together to run the department jointly.

Marsha: How many staff do you have working on that? It seems a little overwhelming.

Heather: We have 20 permanent positions altogether between the library and archives, and half of them are working behind the scenes. On the library side, our newest team member is Lisa Gretchko, who joins us from Visitor Services within the CMA. In addition to other staff I've mentioned, we have Linda Ayala (Serials and Electronic Resources Assistant), Peter Buettner (Archives Assistant), Tanya Keaton (Processing Assistant), Marsha Morrow (Acquisitions and Collection Management Services Assistant), and Stacie Murry (Reference and Cataloging Assistant). The staff are incredible.

Marsha: Who are some of the other library users you serve?

Heather: We've been open to the public since 2007, which is significant because that's not the case with all art libraries. That's an area that we want to grow. Some people may feel intimidated, but we want everyone to feel welcome. In the past year, we rebranded our new acquisitions area as the library lounge, as a space where people can unwind. For example, if you work at the museum and you have a 15-minute break, you can come by and read a magazine or newspaper. The public can also drop in.

I hope we will see more people using our resources who are cultural producers. Artists don't need to subscribe to the big-name art magazines and journals—they can come here. Also on the topic of creativity, Octavofest, which is a book and paper arts festival, will have its exhibition held here next year, with Louis Adrean, a networking pro, serving as our longtime liaison.

We're also kept very busy supporting our core users: the museum staff and Case Western Reserve professors and students.

Marsha: I remember when I visited before, I was trying to figure out what the shelving was going around the perimeter of the reading room. Then, I found out it was student shelving.

Heather: Right, in the absence of study carrels, we offer two shelves to Master's students and three shelves to PhD students. We're a non-circulating library, so materials must stay on site.

Library Lounge. Photo: Howard Agriesti.
Courtesy of the Cleveland Museum of Art.

The students tend to maximize their time here by entering the library the second we open and leaving as we're closing, so staff get to know them very well. CWRU students have described the library as their home away from home. Last year, collectively, they brought in homemade cookies for the staff before the winter holidays. How lovely!

Marsha: Do you have a visiting scholars program?

Heather: The library isn't the primary host for art historians, but when the museum hosts them, we provide support. For example, yesterday, we provided an orientation for an Andrew W. Mellon fellow who will be here for three years. We're currently discussing how we could host an internship in art librarianship.

Marsha: I know your library has an impressive reputation that goes beyond Ohio. Does that require foreign language readers and speakers in your staff?

Heather: French and German are needed most and are among the qualifications for multiple staff, myself included. It's helpful for reference, cataloging, and acquisitions. We have vendors from all over the world: the second-last one to visit us came from Spain.

Marsha: What collections are you known for—rare or unique items in the library?

Heather: I mentioned the Kelmscott Press. Also, we are one of eight institutions worldwide that own the entire *Gernsheim Corpus Photographicum of World Drawings* containing over 180,000 photographs of drawings in world museums.

We have a substantial Folio collection. If you can imagine back when Egypt was being "discovered" by Napoleon Bonaparte and there were all these massive publications being produced, we have several thousand holdings like that.

We also invest in facsimiles. One of our latest acquisitions is a reprint of Edward S. Curtis's 20-volume set, *North American Indian*, in which he was documenting Native American people and their customs. The original that was available by subscription is in our museum collection, but now we have a study version that can be more readily accessed in the library. We also have a number of reproductions of medieval manuscripts. And, from my own studies, I can attest to the difference between looking at a volume that might be two inches thick with beautiful marginalia and bright colors. Comparing that to photocopies or slides, it brings it alive. They're used heavily by the Case Western Reserve students.

Researchers have access to in-depth resources at the library, like catalogues raisonnés, which list all of the known work by an aritst or all the known work by an artist in a certain medium.

Marsha: The cataloging system in the museum is different than the one in the library. When you're searching for one, can you discover the other?

Heather: It used to be the case that when you were in Collections Online—that's what you would see as a member of the public—it would link to an OPAC search, but the function has been disabled leading up to the release of a more robust solution in the near future. In the meantime, the system prompts the user to contact the library directly for assistance.

Marsha: As a non-circulating library, do you belong to a consortium for ILL or databases?

Heather: We're part of SHARES, which connects our collection with other museum libraries and academic libraries.

I first became familiar with consortia in my previous position. I was the representative for both the college consortium (OCLS) and the university consortium (OCUL). Because we had dual licenses for databases, dual accounts for vendors, and parallel but not completely identical interfaces for consortial chat reference, I was immersed in consortia. Of course, a huge perk is pooling the buying power of members, but ultimately, I think the greatest benefit is having access to a hive mind. As I settle into my position, OCLC as been very helpful, serving as a reminder of so many great things that have come out of Ohio! The Research Library Partnership, in particular, has been a great way to connect.

Marsha: What changes have you seen in the library profession since you were in graduate school and starting your career?

Heather: I feel like I've talked about embedded librarianship ad nauseam, so I'll turn to open access. I remember learning about the 2.0 concept of collaborative authorship when I was in library school and working at FUSE, and I couldn't imagine it taking off. But here we are! And there are many ways to be open access.

Marsha: Do you see more awareness to create a library where diverse students, faculty, and the public feel welcome and comfortable because they can see themselves in the collections and displays?

Heather: It's definitely on people's radar in the profession, but acting on that awareness has had uneven results. I've witnessed conference discussions that never got off the ground because attendees were fixated on defining nebulous terms, and I've attended workshops that were targeted and highly effective. Many people in the profession would probably agree that there's a sense of urgency, so let's get going already!

This year, at the CMA, I was fortunate to participate in a discussion preceding the release of our Diversity, Equity, and Inclusion Plan.

Also this year, we joined the worldwide movement of Art+Feminism. By hosting a Wikipedia Edit-a-Thon to create or expand on entries about women artists, we set out to attract people who may not have come to the library and archives before. The organizers are very conscious of making sure that it's a welcoming space for people of all gender identities. We would love to repeat the edit-a-thon model with different subject matter. Hopefully, there'll be some news about that in the near future.

Marsha: What brings you the greatest satisfaction in your work?

Heather: Giving the museum visitor an enhanced experience. Even though I act as the public face, I enjoy motivating other people to move beyond our walls to participate in initiatives like the Kusama Lounge and showcasing materials from the collection outside films.

Also, connecting people within the museum and within the profession. For example, I introduced Sundaes on Fridays, which, after a few iterations refined through our staff morale committee, is a series of seasonal get-togethers between library staff and another department we invite. The library supplies the ice cream and staff volunteer to bring in toppings. It's an opportunity to better understand each other's work. And I introduced mentoring for new hires within the library, which has gone over well. I also took the lead on organizing an afternoon of professional development with managers from the Cuyahoga County Public Library system to discuss everything from on-boarding to collaborating within an institution. They met with all library and archives staff who were present, and our staff were really generous with their time. The day wrapped up with Matthew Gengler leading an invigorating vision planning session based on an activity he'd participated in as Treasurer of ARLIS/NA (Art Libraries Society of North America). I was pleased that we could give back to the profession, but also that we had an opportunity to celebrate our accomplishments.

I feel so fortunate to work at the Cleveland Museum of Art. On social media, memes often circulate about people having regrets on their deathbed that they spent so much time working. I'm relatively uniquely positioned to weigh in about pouring hours into my job outside of regular hours, having survived a near-fatal accident earlier this year. I can say this with absolution, no regrets!

Marsha: I know it's hard to say what a typical day is like for you, but maybe a typical week in your work?

Heather: It's easier to describe an ideal day because deviation is inevitable. I like to arrive early and walk around the lagoon and the Fine Arts Garden in front of the entrance of the original building by Hubbell and Benes; the combination of soothing landscaping and being reminded of the history of the museum puts me in an ideal mindset for maximum productivity. When I reach the office, there are three things I like to do if time allows: I accomplish something that I've designated for myself the day before that doesn't require any creativity, such as typing minutes; I answer a question in the library's Ask service about our collection or about art more broadly; and lastly, I tackle a task that I assign to each day of the week, such as generating social media ideas on Mondays. (In terms of the day-of-the-week task, I actually organize my home life the same way and artist Margaux Williamson found it so comical that she filmed me talking about it years ago).

Anyway, back to the library—much of my day is consumed by meetings. In the library, there are monthly meetings between managers and staff, between sub-departments, and as an entire staff—and that's in addition to meetings for special projects, committees, etc. Also, I have a lot of impromptu conversations with staff because I have an open door policy. Although it cuts into my work time, I wouldn't have it any other way—after all, I'm here to support them. Over lunch, I try to skim an article about the profession to remind myself that we aren't alone in facing various challenges. In the time that remains, I work on whatever is the most pressing, governed by my to-do list, which is a balancing act between immediate needs, long-term needs, and passion projects.

Marsha: Do you have advice to someone who is early in their art-librarianship career or considering it as a career?

Heather: The ARLIS/NA Competencies and Learning Portal are good starting points.

Art librarians have taken a number of approaches. Some have not pursued a second Master's beyond the MLIS and others have done so or gotten a PhD. There's something to be said for inertia. If it's possible to do two degrees back-to-back, I recommend it because retuning to school can be a real shift.

Meet people, virtually or in real life. I made connections by writing a blog, Artist In Transit. Blogging can be done cheaply and from anywhere. If you have the chance to attend a local meeting or national conference for ARLIS/NA or another organization like the Visual Resources Association, talk to professionals at all levels. You may have your sights set on one type of position and learn about something that suits you even better.

Marsha: Do you have advice for someone who may be interested in leadership—moving up to the next level such as a project manager, team leader, or library director?

Heather: For advice on advancing your career within libraries, I recommend *Career Q&A: A Librarian's Real-Life, Practical Guide to Managing a Successful Career*, co-written by Tiffany Eatman Allen and Susanne Markgren, who was my mentor in my first librarian position.

Take a look at job postings, determine gaps in your skill set, and find ways to fill the gaps. For example, I wanted more financial experience, so I became treasurer of a local ARLIS/NA chapter.

Also, recognize that support staff, including administrative assistants, are unsung heroes. The higher you aim, the more shoulders you'll be standing on. Celebrate National Library Workers Day, but aim to keep the good vibes going year-round.

Before taking on a high-stress position, face your own demons to make sure you are in good shape to support people by maintaining composure and creating an environment that feels safe. Staff are the heartbeat of the library, so remember the Hippocratic oath: first, do no harm.

Of course, harm will creep in, inevitably. One of the most common challenges I've faced in library management is conflict resolution. But, as I learned in my previous position, sometimes what presents as conflict with a colleague is actually a symptom of something else, like an overwhelming workload. So, learn to treat each interaction like a reference interview: in addition to being welcoming, make sure you ask questions to get at the true issue in case there's a red herring.

Lastly, don't get tunnel vision when you're researching how to resolve a management issue. A lot of management advice is applicable to libraries, even if it isn't geared to the profession. I had a staff member who found a Disney workshop to be relevant and inspiring. And my sister (whom I keep trying to bring over to the library profession) often emails me recommendations from Harvard Business Review that have been useful.

Similarly, mentors can appear outside of the library field, so keep your eyes peeled. One of the other short-term gigs I had before landing in middle management was working as Interim Administrative Coordinator at the Agnes Etherington Art Center in Kingston at Queen's University after I finished at Grey House. Working closely with then director Janet Brooke helped me realize the kind of leader I wanted to be. When she was appointed, to mark the occasion, a wax heart balanced precariously between metal poles by Betty Goodwin was donated to the Art Centre. It was a fitting metaphor for someone who exhibited contrasts. As a director, she was sophisticated but down-to-earth. Also, warm in various ways (appreciative and smiling when she entered the office) but unapologetically intelligent, decisive, direct—attributes often considered masculine. I respected her particularly for expressing solidarity with colleagues and only showing disdain when it was against "the man," by which I mean a faceless entity. My co-worker pointed out that Janet always took the time to explain why decisions were made and to provide broader context about the inner workings of the field so that staff could grow. Although I may not tick all of these boxes all of the time, since personality impacts management style and managers are human and hardly free of faults, the experience gave me something to aspire to. As an aside, it also allowed me to see how I could insert my librarian skills into an art museum, such as inventorying and cataloging publications, without being employed as a librarian.

Marsha: You talked about your career decisions of working in your specialty or a priority on location. What advantages do you see to being open to moving across the country or another country?

Heather: Well, it's always eye-opening to have new experiences. You grow as an individual by meeting new people and exploring new cultures and having to explain the ways of your home country. Also, by taking a chance, you might gain access to a lot more culturally. I look around University Circle and can't believe the quality and quantity of cultural institutions, because I moved from a city with one public gallery that has long been without a curator, like a ship without a captain. I could just pinch myself. ■

Want to learn more about Art & Design Librarianship in Ohio?

The Art Libraries Society of North America (ARLIS/NA) Ohio Valley chapter is a spirited group of art + design information professionals and students who live, work, and/or study in the Ohio River Valley region of the US: Kentucky, Ohio, West Virginia, and Pennsylvania. The ARLIS/NA Ohio Valley regional chapter is part of a larger, national organization: Art Libraries Society of North America.

Generally speaking, members of ARLIS/NA-OV specialize in art + design information, in digital and print format as well as information services.

Student members are individuals enrolled in programs around our region who have an interest and/or background in art + design and desire to work in an environment that specializes in art + design information.

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