

Social Science Division “Dream Jobs” Series

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Visual Assets Librarian at World Vision Australia

09 July 2014

This interview was conducted by Jason Ross, DSOC Member and Information Management Specialist



Celia Drummond is the Visual Assets Librarian at [World Vision Australia](#), Australia’s largest charitable group. They provide relief in emergency situations and work on long-term community development projects. Celia manages and makes the photographic library and film archive database accessible to staff at World Vision Australia for marketing, advertising, fundraising, and educational campaign purposes.

Q: What does your position entail? What are your duties/responsibilities?

A: I oversee and maintain the photographic library on behalf of World Vision Australia. This includes:

- uploading and cataloguing digital images, stories and preview video into the Celum Library database, from a high volume of photography resource trips around the world
- ensuring correct metadata is added to items to improve overall search-ability
- weeding unusable images, archiving old digital images, and cleaning up keyword lists
- alerting organization members of new library images and collections for use
- organizing and storing physical archival film material (I’m currently rehousing and digitizing this collection).

Q: How did you end up working there?

A: After a Bachelor of Arts Degree (Australian & International Studies) at Deakin University and some travel I completed a Graduate Diploma in Information Management at RMIT. When I completed my degree, I scored a job at the Melbourne Cricket Ground as an Assistant Librarian (Cataloguing) that was a 2-year contract position. As it was coming to an end, I began searching for various library related jobs and saw the role for Visual Assets Librarian at World Vision Australia.

Q: Does it help to have an undergraduate degree in international studies in this position?

A: Yes, it does, but it is not mandatory. It definitely helps to have an understanding of international development

and the work that World Vision does around the world as this assists with knowing which terms to use for tagging / metadata.

Q: What are the challenges of your position?

A: There are several challenges in my position. There is pressure to minimize administration costs so that funds going into the field can be maximized; this can make it difficult to get software upgrades. Working as a solo librarian can leave one feeling isolated and uncertain as to which actions to take sometimes. Differences in time zones and being geographically dispersed lead to time lags for meeting client demands; not having Australia's image library online can make it difficult for external requesters to view our digital collection; and duplication of image libraries between country offices and World Vision International's office results in wasted resources which could be put to better use. That being said, it is great to be able to ask questions and share ideas virtually with the other image librarians who work at the other World Vision offices!

Q: Who are the main users of your library?

A: The people/departments include: field staff (story gatherers who work in all countries we work in), photographers, graphic designers, copywriters, marketers, public relations and media teams, social media staff, internal communications, librarians at World Vision International, and external clients (various people doing research who require our photographs, such as lecturers and publishers). These requests usually come in via our PR or call centre departments.

Q: Is this a growing field of information management?

A: Yes! There is tremendous potential for growth in this field of work – especially in non-profit organizations. With the explosion of digital photography, social media, and the realization that pictures and videos can have a huge impact on fundraising and promotional efforts for a non-profit, digital asset management skills will increasingly be sought after by employers.

Library Director at the Fashion Institute of Technology – SUNY

23 April 2014

By Mary Gu, DSOC member and Master of Information Candidate 2014, University of Toronto



Professor NJ Wolfe is the director of the [Gladys Marcus Library](#) at the [Fashion Institute of Technology – SUNY](#). He manages approximately 50-60 people who work at the library and is also responsible for the [Print FX lab](#), which works with laser technology and textiles.

Q: What is a typical day for you like at your work?

A: No day is typical really. But having said that, there are weekly routine meetings (e.g. library directors meetings) to discuss operations, or rotating meetings (e.g. faculty meetings, supervisor's meeting, and public services meeting) to attend. I spend a lot of time going to meetings in library and out. FIT is also part of SUNY so I have responsibilities to that organization and that requires various meetings as well. Occasionally, I work in reference to keep my hand in the day to day operations. I try to help out with special collections and FIT archives – which reports to me – where I can fit it in.

I also rely on my Associate Director, Professor Greta, to help manage this organization. Library tech services, special collections & FIT archives, and the Research & Instructional Services group reports to me. My associate

director oversees the Access Services group, Acquisitions & Metadata group, and electronic services. We also share director duties.

Q: What is your educational background and do you feel like it prepared you for your career?

A: I have been a librarian since 1979 – been doing this for 35 years, which is a long time. I started as a school librarian at an elementary school in Virginia. I was a school librarian for 3.5 years because I had a Bachelor of Science in Education. My original goal [in university] was to be a medical technician, but I struggled with chemistry. I ended up in the library field, but I wanted to go back to science and healthcare.

One of the things that shaped my career was that I took advantage of an internship. I interned at the Alan Towne Sacred Heart Hospital Centre in the medical library. That gave me great experience. So although I started as a school librarian, I applied to a hospital library that didn't need the Masters degree in librarianship. The hospital helped me get my Master of Science in Information Studies in 1985 from Drexel University. My previous medical experience gave me a boost and I was hired at an academic healthcare library. After that I worked at the New York Academy of Medicine.

I took a job at Columbia in a management role before working at NYU as the Associate Library Director. All along these health sciences jobs, I realized that I wanted to be a director. I was encouraged to join ALA, which I did. That opened doors for me to leave NYU and let me reinvent myself as an academic library director. Eventually, I ended up in FIT and have been here for 12 years.

My background shows the importance of keeping doors and options open. Don't just deal with one niche, but – of course – some people like that. I'm eclectic and enjoy exploring different areas though. My advice is that you need to be willing to move to where the jobs are.

Q: What are you most proud of in your library?

A: I believe we [the library] are the highest rated service on the FIT campus in the last student survey. Credit goes to the employees who work here, of course. **Our focus is all about the customer getting what they need no matter who they are.** Our team is very focused on that. I hope that I have molded the institution, but I think there were grassroots feelings in the FIT that there is value in satisfying the people we serve.

Q: Do you attend any conferences or are you a part of any associations?

A: I am a member of ALA and the Archives & Special collections group of ALA. I try to attend ARLIS meetings sometimes. I do attend the SUNY council of library directors meetings. I am presenting at NALA conference. I encourage people to attend state conferences! Important for academic librarians since the state libraries – we share similar circumstances so we should align and join forces, especially where there are budget issues.

Dream Jobs: The Metropolitan Museum of Art-Watson Library

22 March 2014

By Natalie Brant, Chair of DSOC's Nonprofit Section and Research Librarian at MDRC



John Lindaman is the Assistant Museum Librarian for Technical Services / Intern Coordinator at the Thomas J. Watson Library of the Metropolitan Museum of Art in New York City.

John and his wife moved to NYC in 2002, and he ended up getting a part-time summer job in the library at the Bard Graduate Center, scanning readings and uploading them online. This led to an entry-level library assistant position at Watson Library (in the Met). John enrolled in library school at Queens College, got his degree through the Museum's Tuition Reimbursement Program (and with a great deal of support from Chief Librarian Ken Soehner), and over the last ten years rose to his current lofty position. A great example from starting from the bottom rungs of the library world and working your way up!

Q: What does it mean to work for such a well-known institution, like the Met?

A: To me, it's great to work for a place that has a real center of gravity; when you tell people where you work, you don't have to explain what it is, and when you get to work in the morning you arrive somewhere. I've worked other jobs in anonymous office parks, and I definitely prefer this. Of course, correspondingly, you have to represent your institution well.

Q: What are the challenges?

A: The challenges we face as a library are mostly the good kind: the massive increase in circulation that comes from effectively opening ourselves up to visiting researchers and streamlining our procedures to make using the library even easier for museum staff. That's a good problem to have. Other challenges we have to deal with are the same ones facing every library: how to do more and more work with fewer people, how to deal with an expanding collection in a finite amount of stacks space, etc. Those are fine, too; over the years we have evolved very flexibly to meet those types of challenges, and it has definitely made the library stronger (and a much more interesting place to work.)

Q: What kinds of people or departments do you work with most?

A: One of the great things about working at Watson is that our cross-functional team-based structure means that we all do a little of everything. In addition to more traditional tech services work, a pretty large component of my job is coordinating internships at Watson for library school students. We give a great deal of time and care to making sure people who come here develop the skills they need to get a job when they graduate, and we have a pretty good track record—our graduates are going places! In addition, I'm on the Reference Team and our Visiting Researchers Instruction Program, and I'm also the point person for a lot of projects that pop up in departmental libraries around the Museum. So I get to work with pretty much everyone: the public, museum staff of all types and levels, aspiring librarians, and other librarians from around the city. But hands down the greatest people I work with are the other people in Watson; we could be working together in a sandwich shop, and it would be the best, most well-run and fun sandwich shop on earth.

Q: Which services require physical space vs. the digital work you do?

A: The library as a whole has a very aggressive and successful digitization program; I am one of the few people not involved directly in it. So most of what I personally do is still very much physical; quality control and database cleanup, but usually attached to specific books that need to be fixed or found, making sure newly acquired material moves efficiently through to the patron, etc. It would be great to have the flexibility to work from home, for instance, but it's just not possible with what I do!

Q: Do you have any career advice?

A: As a person who has been on a lot of hiring committees, three pieces of advice:

1. Obviously do internships, especially before beginning library school, both to find out what part of librarianship you actually like, and to get experience and meet people. I'm still shocked at the number of people who graduate without any actual library experience.
2. When you apply for a job, unless you have a ton of relevant library experience, leave on your resume jobs that show you are hard-working, collegial and reliable. If you worked in a bakery for a few years, that tells me you probably have a great work ethic; I care about that a lot more than that you attended some conference.
3. When you are in the interview, and they ask you "What is the most important quality you look for in co-workers?", the correct answer is never to suddenly look the interviewer hard in the eye and say "RESPECT."

I'm also in a few professional associations. I'm a member of ARLIS, NYTSL (New York Technical Services Librarians), and ACRL; I just rejoined ALA for the first time in a decade, to go to midwinter to attend the first meeting of the Technical Services Interest Group

John, thank you so much for giving DSOC this peak into your career. You also forgot to mention that you can peruse one of the most amazing art collections in the world during your lunch break! For more information you can visit the [Thomas J. Watson Library](#) website, the [Library Portal](#) or their [Facebook](#) page.

Database Manager for Nike Archives

05 March 2014

By Mary Gu, DSOC member and Master of Information Candidate 2014, University of Toronto



Mark T. Locker is the Database Manager for the Department of Nike Archives (DNA). DSOC Member Mary Gu had a chance to interview him about working for such a well-known company.

Q: What is a typical day like for you at work?

A: It varies. Some mornings are very quiet and I can work on a large ongoing project for a few hours undisturbed. Sometimes I'll come in on Monday and find out that some IT-related issue has caused a break in the system and I'll spend a good portion of the day opening tickets and troubleshooting with IT. I'll have meetings with the other managers to share updates about general goings-on in the archive. I do a lot of support.

Q: What is your educational background? Do you feel like it prepared you for your career?

A: I got a Bachelor's degree in French and 19th century lit. Almost ten years later I finally knew what interested me. After working for a year in a private school library, I knew I wanted to be a librarian. I got my MLIS from the University of Washington iSchool via the online program. I thought I would end up in public libraries as a children's librarian, so most of my classes were focused on that. Corporate archives were definitely not on the radar.

The most helpful class ended up being the special libraries course I took on a whim. Also, cataloging classes proved far more relevant than I anticipated. Just being in an MLIS program teaches you to look at things in a way others generally don't, from how to go about describing something to learning how people seek information.

Q: How did you end up in your current position?

A: It was a very circuitous path. After two years looking for work as a children's librarian (or even assistant), I had to start thinking about what other services my skills could provide. A colleague of mine is the librarian for Wieden+Kennedy, a major ad agency. She told me they were shopping around for someone to take care of an archiving project so I sent them a proposal. They hired me to catalog, digitize and store thousands of print ads from the 80's-2000.

Nike is one of their biggest clients and a lot of the print ads I was working on were for Nike. I collaborated with a couple members of the Nike Archive and we got to know each other. At the same time, I was approached by someone from the Nike Foundation, which is Nike's non-profit (they had turned to W+K to find a librarian; Nike and W+K are like siblings) to implement a digital asset management system. So I was involved in Nike from a couple directions. When I was finishing my project for the Foundation, DNA opened a position for a database manager. I had gotten to know the team a bit and was well-versed in Nike history at this point. So I applied, and here I am!

Q: Do you attend any conferences or are you a part of any associations?

A: I just went to my first conference in November! I attended the Museum Computer Network conference in Montreal. Surprisingly, we have a lot in common with museums. It was a great and very informative experience. I was a little worried that people would look at me and say, "What is a corporate librarian doing here?", but everyone was interested in talking and sharing ideas. We are a member of the Society of American Archivists but I haven't had a lot of interaction with them yet. There are a number of corporate archives that are members including Disney and Coca Cola. I'd like to meet up at one of their conferences.

Coca-Cola Archivist

21 February 2014

By Natalie Brant, Chair of DSOC's Nonprofit Section and Research Librarian at MDRC



Ginny Van Winkle is the Processing Archivist in the Heritage Communications Department for The Coca-Cola Company. She grew up in Georgia (home of The Coca-Cola headquarters). After moving from NY back to Georgia, she was hired at Coca-Cola as a summer intern for the Global Public Affairs and Communications team, under which Heritage Communications (Archives) falls. At the end of her three month long internship she was asked to stay on as a contractor.

Q: What does it mean to work for such a well-known company?

A: Well, I was raised in a Coca-Cola drinking family (like any good Georgian) so getting to work with this collection is pretty amazing. It's so interesting to learn the history behind the products and advertisements that I grew up with. Some days I still can't believe I work for Coca-Cola.

Q: What are some of the challenges?

A: As you could imagine for a company that's been around since 1886, The Coca-Cola Archives has a huge collection. When people hear Coca-Cola they may just think of a few brands, but the Company actually has over 500 brands worldwide. We try to collect items of archival quality from as many brands and countries as we can, but we can't always get everything we need.

We're a very large company so sharing the story of Coca-Cola history with everyone who works here is a challenge. We host a Heritage Series Program where we bring in Coca-Cola icons from the past. Since I've been here "Mean Joe" Greene and Willie Mays have visited the Atlanta Office to talk about their history with Coca-Cola.

Backlog and limited manpower are always issues in this field. We have unprocessed collections and uncatalogued materials just like any other archive.

Q: What kinds of people or departments do you work with most?

A: We're a private archive, so most of our requests come from within the company. We work with many departments including Brands, Licensing, Public Affairs and Communications, providing a historical context for the brand, answering PR inquiries, researching historic figures or places related to Coca-Cola, finding historic advertisements, and much more. We also provide the artifacts for the World of Coca-Cola Museum and help them create new exhibits.

Q: Which services require physical space vs the digital work you do?

A: The collection has a lot of memorabilia (bottles, cans, coolers, toys, etc...), paper items, a large original artwork collection, audio / video, some textiles, pretty much every type of material you could expect to find in an archive we have here, so physical space is important. We have an offsite warehouse where we store some larger items like vending machines and signs.

We also have a Digital Asset Management System that we use to catalog and keep track of the physical location of items in the archive. All associates at Coca-Cola have access to our DAMS and can order hi-res images for use in various projects. As time permits and projects necessitate we digitize photographs and documents to add to the DAMS.

Q: Do you have any career advice?

A: If you can, take advantage of any interesting volunteer work, internships, or part-time jobs you can find. You may be looking for a full-time job with benefits, but you never know what an internship can lead to.

Ginny, thank you so much for giving DSOC this peek into your career!

For more information, you can check out the [Coca-Cola Heritage Department Blog](#) or take a [Virtual Tour](#) of the Archives!

Semester at Sea Librarian

18 February 2014

By Kathleen Higgs, DSOC member and Library Director for the Carnegie Endowment for International Peace



Mary Johnston is UVA's Semester-at-Sea (SAS) Librarian. SAS offers students class credit for study aboard the MV Explorer as they visit and interact with local culture at ports of call worldwide. Adult "lifelong learners" may also participate in the program. Mary oversees the library program from Charlottesville, VA but has also sailed with the program 4 times, an "obligation" of her employment she was happy to fulfill. Mary previously worked in the NCAA Library, readily acknowledging two dream jobs in one career!

Q: Please describe your role in overseeing the SAS Library program.

A: My role is to prepare the library for each voyage, making sure that it has video, print and electronic resources to support what's being taught in each syllabus. I get support from UVA staff in terms of acquisition, cataloging, and instructional scanning. I also recruit, hire, and train staff for each voyage. Right now I am debriefing the Fall 2013 voyage, supporting the spring 2014 voyage and working with faculty to prepare for the summer 2014 voyage and beyond. Right now on board the ship, the library staff is getting to know the faculty, filling last minute requests, and training work study students. Classes end each day at 5pm and the library closes at 11pm.

Q: One of these photos shows you at a table on the deck surrounded by water and a sky lit by the setting sun. Is this a typical occurrence for an SAS librarian at sea?

A: (laughs) Well, you have to make it happen. I chose to eat all my meals outside. I was able to do that because

sort of outran winter; the weather was perfect every day. If you don't make a point to go out, you can sometimes forget you're even on a ship.

Q: What are some challenges of the position?

A: We are fortunate to have online access to every single UVA subscription database on board, but bandwidth availability is variable. We tend to beef up the print reference collection so that we don't have to rely on the electronic resources, and if a professor needs to download a video for a course, we make sure it's done before we leave.

Q: How does bandwidth even work when you're on a ship in the middle of the ocean?

A: By satellite. I tell people that it's like dial up, only slower. The students haven't experienced that before. But for everyone on board it's about managing expectations. Students receive 2 hours of internet access for the voyage and that's it. They can buy more, but it's very expensive. Some students say they like being "shut off". I think it helps them be more present in shipboard life and in the community that develops during the voyage.



Q: What are some of the great parts about being the SAS librarian?

A: Well, in contrast to working in an academic library, where you may have responsibilities in only one area, as SAS Librarian or Assistant Librarian, you're *it*. You do everything – reference, instruction, cataloging, running reports, inventory, manage the library – so you really stretch your skills by taking on so many roles. You are the queen of customer service, manager of 8-10 work study students, and mentor to students far from their families. I have seen 25 librarians and assistant librarians serve and be really grateful for the opportunity, and ask "When can I sail again?"

If you're interested in pursuing the Dream Job of being an on-board Assistant Librarian on SAS, visit <http://www.semesteratsea.org/discover-sas/our-organization/employment/> and choose 'Hiring Process', then 'Faculty positions'.