

Building a Traveling Exhibit – Transcript of audio

Hello, everyone. I'm just now talking out loud to get the volume set on your phone or speaker. We will get started in about five minutes. Thank you. Good afternoon. Welcome to the DOP Academy. Suzanne, if you could quickly change the slide deck your slide, that would be great.

I am currently seeing my slide deck.

I'm not. I apologize, everyone. Take two. Good afternoon, and welcome to the F DOP Academy. My name is Helen, I am a librarian at the U.S. publishing office GPL. I will be in this room today. -- Today's webinar is Building a Traveling Exhibit by Suzanne Caro. -- Social sciences and policy libraries from the freshman from the Q&A during this talk, please add your questions into the chat and in the either to all panelists or all participants. I will monitor the chat and questions will be answered at the end of the talk. The presentation is being recorded and will be made available shortly. I will not hand the microphone over to our speakers who will take it from here.

Hello, everyone. Thank you for joining us today to talk to us about Building a Traveling Exhibit. We are going to share with you some of our experiences and hopefully, you will get some ideas for your own process as well if you would like to try to create an exhibit.

Yes, thank you, Suzanne for the intro. We are here today to essentially share the story of how the three of us, Suzanne, me, anagen created to the highlights of the mission collection materials alongside special collection material, community information and local content. We will cover things like grant writing, our thoughts on how to best divide collaborations with libraries and also thinking about the role in which traveling exhibits can highlight our understanding about circling events and insight on how multimedia experiences can also edify an exhibit experience. We will also talk about the why the traveling exhibits and the second half of our discussion today will be a little bit more focused on talking about the focal points -- centered around the contact of the investors

This webinar is is not focus on the logistics of designing and putting together a document of exhibits. Matters of strategies to create content from the government collection and how to design the nitty-gritty bits of the exhibit itself, effects of exhibits, that sort of things. The good news is that information has actually been covered in the past and the webinar I let a few years ago and can be accessed through F DOP's Academy archive and it is something you can search. The link is provided on the slide. Essentially, that website is titled government documents exhibit planning and developing your own. We will give a birds eye view of them together a traveling exhibit in the logistics that go with it. But if you wanted to learn more about how to best think about curing content and how to produce an exhibit that is just focused on your situational context, this is the webinar for you to check out.

You might be wondering why would you even want to create your own exhibit. We find this is something that is very helpful for promoting all sorts of government information from local government up to hire federal or even international. This can really help to highlight your collections to connect it to the community so people will see its importance there to highlight some of the material people just don't know about. If you working of information for a while you know there's so many interesting, unusual, or helpful publications that are out there. This is just a way to increase people's awareness of that or you could also be focused on commemorating an event. The information on this slide is connected to the anniversary of the passing of the 19th -- or is it the 20th anniversary of women's voting. Here, you could see an example of a traveling exhibit that came from the national archives

and how this particular library also incorporated their own content into that and utilizing that exhibit two then promote what they have in their own collection. Also, I would throw in exhibits are fun.

Onsite exhibit have many different sorts of formats. The one we will be studying today consists of important panels. When we think about trade show banner styles exhibit that's made of poly fill material. We found this sort of format really works for a traveling exhibit because it does not take up a lot of room so it can be installed at diverse read spaces like public libraries, public organizations, academic libraries, but with it not requiring a lot of space, it allows us to actually use what's available space was to amplify the supplements and panels themselves such as cases, material collections that you want to highlight and so forth. On the flipside, online website can act as a gateway for production and captions and things like photographs, posters, objects, drugs, et cetera, manuscript, government documents, archive material, et cetera. But when we combine these two formats, we open multiple channels essentially engage with the history of exhibit goers. When the library patron enters our library space and it just happened to pass by our exhibit, they may interact with it for a short time and read some of the descriptions that might not engage with the full content that display. On the flipside, they may be exhibit goers who's in the library who is incredible curious about the content, wants to learn more so they may interact with URL or QR code to supplement the website that allows for more detail, allows for more expiration to happen.

Collaboration is a really important tool whenever you are building something like this. I know that I have found personally that having been an Jen to work with is extremely helpful. Also the other individuals that we were able to bring in. So when you are thinking about collaborating, who can you work with? Is it going to be people who are already in your library? Is it people who are in your broader institution? Is it within your community? Or people outside of that community? A great resource as all of your different museums, historical societies and organizations, they can bring in additional perspectives, additional content, and also connections to other people in the field. All of these individuals will bring their respect lives for building onto a theme. You do not have to be a specialist and absolutely everything related to the subject. You can build a team who could then fill in and support and make your whole theme much better and much stronger. Of course, the sharing of resources. It can come in many forms and expertise, you can come in constant, you can borrow or share items for the it. It also comes with people who can perhaps help the website or hosting the website. Or many of the other ways, such as working on transcriptions oral histories. Some organizations will already have a number of volunteers who will be willing to come in and help you with your project. A lot of different areas where the collaborations can be extremely helpful.

Thinking about the resources and money to make this sort of thing happen, which also include the money needed to actually transport and shift the content of your traveling save it. Some funding channels I have listed here to consider that may be provided by circle societies. There are some societies out there that have in place competitive proxies for financial support and project. With regards to state-level grant, the living apostate archives or state libraries, there may be option opportunities here and there for maybe a state library has received some thing through the institution of lever services were I'll miss grant. They may be applied for a grant. If you get a little detail later, essentially when we budget for this project, we applied for an eighth grade for this, we have allocated some money towards working with our host site to channel money to honorary programming events

related speakers and panelists. Maybe using some of that money to pay volunteers to provide that added value to labor to transcribe the history of that sort of thing. This can be all sorts of things to just keep your ear out for. With regards to federal grants, this is going to be a little more distant that happens on an annual basis. The two big kind of channels are the student Museum library services, NADH which is the national for humanities. As I related to a little earlier, our project was funded through. It's a public humanities project. Within this suite of grants, this public humanities project suite, there are three categories. One of which is exhibits, which we applied for, the other two are humanities discussions. Generally, the soldier projects have two different funding levels. Planning and implementation. Planning grants usually are not as a bit of an ask as implementation. They usually consists of smaller teams, smaller budgets, but they mention a prototype idea that you might have and run with it, essentially. Implementation is a little bit more grandiose, or perhaps you have tested out the project or the scope of the particular project and scope before and you really want to make it a much larger scale. There have been successful implementation grants that did not start out as planning. If you apply for a petition grant as a result of a continuation of a planning grant that generally gives you a solid case for why they should essentially give you money. Because ours is a planning grant, gives us the room complex ability, and the money to essentially play around and see what works and what doesn't and we will be discussing a little later about some of the lessons learned already in our project. When applying for our sorts of grants, we have things to consider, and narrate and write down and things like project. The work plan for the project and project results. If you would certainly take a village, to put together a team to think about who are all the actors involved. If you work at an academic institution, you're just going to have to be a little more aware of the institutional Nuance and the institutional context in which you situate yourself and in which you work for a library in which maybe you have a liaison between a library unit that you are working under with, the office of research institution have those connections that will help you with all the prophecies and workflow. What happens if you do not get a grant, right? It happens. A lot of these are incredibly competitive. It's also thinking about what happens on scenes as well. -- Two validate all eligible and complete grant applications and they typically assess the proposals of the scale and who -- your proposal -- who -- which table belongs to which reviewer can be very random at times and it just so happens that yours was not funded because your product was proposal. That is the case. The good news is a lot of times, it does get rejected. You will get emailed back for reasoning for the score you receive and so forth. So, use the information to perhaps apply for the next round and next year considering taking chunks of it to another kind of channel of money from another grant money provider and so forth. So it's one of the things were you get comments and rationale and reasoning why you did not get some thing. Also, to use that information and lessons learned to hopefully be successful in the next round. This is my slide as well. So, thinking about subjects. So, when we are thinking about putting together an exhibit, whether it's a traveling exhibit, smaller scale exhibit that is just maybe a your respective library, some questions to consider, right? What subjects are pointed to your community? Generally, this is going to be tied to stories, right? What is a community story that you maybe want to further investigate or bring to the limelight because maybe it did not get the attention it deserves at the end of the day. Could it be a struggle event that had this major media attention in the past but then it kind of fizzled afterwards. So, we are left with a lot still to unpack and interrogate. I think the most important questions of these three is, is it your story to tell? This is probably the most important question asked because

it's getting to the idea of are you the appropriate individual or team to tell that story. If not, why is that? It just may be that you need the time and space to build appropriate relationships, build trust, actually have a back-and-forth dynamic with available partners. It is also where questioning to whether or not your project is purely opportunistic. That may not be a big thing. How can we create an opportunity that is instead a very truly symbiotic relationship where you uplift and amplify and even help correct past wrongdoings and misunderstandings. The question of has your story been told before. Who has told it? If this has been told by an organization or a group before, could you bring the people on board within this project. Have your community voice is been hurt? It's about reaching out to folks. -- Also engaged whether they are interested or not and a collaboration. And so forth. As you might guess, a lot of this takes time and this is one of the spoiler alert -- this is one of the big lessons that we kind of learned on how to bake in the time to build trust and relationships as part of the overall process.

So this is an example here with this image of how not to tell a story. If you look, you will see that there is this large building and it says Galveston fled. In the 1900s, there was a massive flood in Galveston and thousands of people died, homes were destroyed, buildings were destroyed, it wasn't absolutely perfect. This building is not in Texas. This building is in Coney Island. For your nickel, you can go in and experience the flood. They were doing all these recreations of disasters. This is something that we definitely want to avoid. We want to do education, and explication. How that history is told is important. In the vein of is this our story to tell, this is one of the great opportunities here for the oral histories to get people to tell their own stories. Sometimes, especially it is an event that captures the attention. You might lose the local narrative. You also want to make sure that the images you are using are appropriate. We have a number of people going through and looking at all of the images we are going to and we are choosing for our banners and someone pointed out an image that actually had a racial slur included in it. And it wasn't image from Vietnam. We had all missed it. So, sometimes you really want to take a good critical eye to all of the images that you are using. There is also the image copyright. Do you have permission to use these? In general, if an image is of a particular age that falls in the public domain, that is fine. But you might be working with other organizations, or you might see a collection that includes materials that you would like to use. You might need to get permission specifically from that institution to include those images. So, just make sure that you are being careful and are following the best practices when you are selecting images. Another issue to consider is what are the voices that are missing and why? So for example. There are a number of instances where a lake or reservoir is created. There is a damper in and there is a valley filled with water. Because everyone who used to live in that valley gets displaced, they may not have their story told because they are simply all over now. They are no longer in that location. Or you could have issues where people do not feel comfortable talking about a particular issue. As part of this project, I was really hoping to get some city employees to talk about their expenses preparing and dealing with the slides in our area. I discovered people were very happy to talk to me. As soon as a recorder came out, they went quiet. Sometimes people want to protect their jobs and don't want to be seen as perhaps saying anything that could be in the slightest way perceived as negative or maybe they were doing something that they should not have at the time. There's a lot of different reasons why some people may not want to talk and why there might be a gap in that narrative. We decided to go with the theme of disasters. When we were looking to pick a topic, we wanted something that was going to be, at least in excess, universal. Unfortunately, it seems as many many people all

over the country, all of the world have at some point or another experience some sort of disaster. There is a good chance that there's going to be a lot of different narratives, a lot of different experiences and also different ways people would describe something as a disaster. We also wanted to build the keenest people who could speak to different areas of what we are looking at. We want to stories where we could talk about memories who could consist of finding information and finding courses. We got an individual from my institution, Sarah, who is in the emergency management department. To talk about emergency planning and how is defined a disaster. We also by someone who could do graphic design. We found other individuals with experience developing experience. We have a number of individuals with experience. Although Jen and I are the beginning of the team, it's quite a bit larger. And then we went about looking for are grants. One of the grants we did go for was an I am a Les Grant. We got some very lovely things that they said about it, they did seem to like it, but it did not score quite high enough. We did not get IMLSthe grant, but I think it was a week later we found out we got the NEH grant. That was very exciting. There's going to be times where you will not get the grant and you have to decide how we do this without the funding or you just keep trying to get the grant. Do not give up. Afterwards, we went into the development of the exhibits. We already have a good idea of what we wanted and we wanted to have three main panels that set up the subject and a fourth panel that would be developed by the host institution. Wherever it went, there would be a fully incorporated portion that was going to focus on local events. We also needed to consider if there was any additional fight. It would go to each one of our institutions, but we wanted to see if there were others that we could find as well. The original concept for this project came from an expansion of the government documents display clearinghouse, which has wonderful lists of materials that could be pulled on various subjects. We also wanted to go a little bit broader than that. Basically, create a template that someone could go to and say I would like to do something that is on the subject. Here is a list of public domain images I can use. Here is a list of things that may be in my collection that I can include. Here is a way that I can just cut and paste things together. Putting together an exhibit can be quite a bit less time and we can all afford to have someone do professional graphics for us. We wanted to create something that anybody could go and use and customize in order to put something together that looks really good and professional, but without necessarily having to take a year or two to put everything together. Some, as they were developing this, we wanted to see if we could do an exhibit that could travel, but could still be customizable to a certain extent. One of the weaknesses, I think you could have an a traveling exhibit is it is an out of the box project. Sometimes that is great. Sometimes you don't have to work on anything else, and that's all you need. Or you do not have the local expertise to put together a whole exhibit on Benjamin Franklin. What can sometimes happen too is it feels somewhat out of place. And you lose the opportunity to promote your own collections and expertise. The host could have something that was a part of the exhibit and [Captioners transitioning]looked like it was always a part of that exhibit and not just an add-on. You could have an exhibit on Abraham Lincoln and have somebody in Oregon say I just don't have any content on this. With a disaster everyone is going to have at least something. We also wanted to provide some sort of supporting resources, as well. Partially to encourage people to want to be part of the project, but also because I think, especially working in libraries, we have all dealt with the issue of not having enough funding, not having enough budget to get anything done. It seems cruel to dangle carrot of look at this great exhibit and not provide support. This is also to possibly grow collections or to increase your media output and your marketing of an

event. We also wanted to make it very accessible. One of the aspects of this with the website has been very helpful because we were working on this and COVID had. People could still see what we were working on. Just being able to have multiple formats has definitely helped with accessibility. Also, the possibility of creating a broader national narrative by providing stories that are local that then build and create a larger picture. What is it that comes to people's minds when it comes to a disaster. How do they define it. How do they react. What are the differences in the way different communities addressed an issue. Just have a larger sense of what is going on. This also has the possibility of having a greater diversity of voices and experiences. Again, I would say that nothing is 100% correct with building relationships and working with individuals, working with other organizations because you can't just jump out and say, hey, people that we have ignored for decades, talk to us though. That never really works.

As we previously mentioned, our institutional context help inform the team members that we brought together to develop the three static panels and to build toward these customizable elements of the traveling exhibit. Here is credit to all of our colleagues across five different institutions. We have, as you can see here, this informs the humanities perspective of the exhibit. Historians, archivists, institutional situations and government information, external historians, and because of the disaster element we have, as Susanne mentioned, emphasis in emergency management and a colleague here with me who specializes in geoscience education and natural disasters. Both brought a non-humanities perspective to ensure we were bridging the interdisciplinary gaps of this topic. We also have a couple of colleagues at partner institutions. Susanne worked with Trista at Minnesota state. You will see that in some panels in a few slides. Looking toward the future Ben has brought on additional partners as the partner project has continued to grow with his connections in our Columbia. So we are looking forward to that moving forward. Again, bridging those gaps evidence of was a Merry interdisciplinary. We will look toward the fields of journalism for information around disasters that impact people.

I will also add to that, that one of the strengths of our grant proposal was that we did have these teams of experts. Collaboration can also make it more likely for your grant to be funded. Some of the important themes that we were looking at with this project is the importance of memory and understanding of history to the narratives framework. Memory is not a photograph. It can change. It can be inaccurate, but for the individual it may not be any less true. So the way people think about things, the way they remember and the way that continues on to part of our history is a very important part of what we wanted to look at. We were also looking at internal versus external narratives. Why are some stories remembered while some are not. Why is it that some voices are heard and some are not. While some people may see a disaster as a sign of resilience for others it may be seen very differently. It could be echoes of socioeconomic issues where one part of a town was unaffected, but another was or it could simply be that there are very raw wounds amongst those who suffered loss versus those who did not suffer as much. Also, how do the narratives change when it is within the community from individuals who experienced it versus external interpretation. One example he uses the Titanic. That has appeared in all sorts of media, it appeared as its first movie I think in less than a week after the ship sank and you have all of these various interpretations. I think one of the most egregious was a children's animation in which any giant octopus rescues the ship. Sometimes the narrative changes are the focus is only put on certain individuals. How is it different when the story is coming from the people who experienced it versus someone who has taken over the

narrative and that narrative becomes the most known. We also wanted to look at the interactions between social, economic, and the natural world. And how viewpoints will influence the change in how we interpret an event. One of the things we looked at included what is it that actually makes a disaster. And how does that all fit into our narrative frameworks of how things are seen. In some communities the Tennessee Valley project that created all of those reservoirs is seen as an overall positive thing within the communities and the people displaced it is not. And how is there an influence on changing memory and the interpretation of how it is being told. There has been quite a bit of an effort to re-evaluate some of the information that is provided. So if you go back and look at your old history textbook things might be a little bit different in how that information was presented when you were a child versus what is being told now. Why are those changes there.

This graphic is featured in the exhibit. It speaks to that interaction that Suzanne is talking about. It was inspired actually by our geosciences education team member. She said I talk about this in my natural disasters class. It is about how you do not have a disaster unless it impacts people. Then it is just a hazard that occurs. Here we are featuring a natural disaster, the dustbowl. That has implications on humans and has things on the left, the factors that drive the dustbowl, a combination of natural events and economic, political, and the fact that the nation needs foods. So we have World War II requires more food which means more farming on the land. We have natural elements related to drought and the strong winds that move the topsoil. And we have the economic pressures of the Great Depression that drive people into situations that they wouldn't be able to remove themselves from due to financial hardship. All of those things contribute to the dustbowl which occurs from 1934 to 1940. And the output of that disaster, the loss of topsoil and the associated reduction in agricultural productivity, the decrease land value because it is farming land. How many people are actually killed by the dust. Something that is not necessarily seen if you were to close her eyes and picture the dustbowl right now. You are probably picturing a farm rather than people. The great migration out of the Great Plains and into cities. That is a graphic that is on the panels and that we will see in two sides.

As I sort of mentioned a little earlier we do have a website that accompanies our panels. That is the physical component of the exhibit itself. Thank you for putting the link in the chat. Feel free to explore that while I speak about it. Basically one of the perks of pairing up a physical exhibit with a web presence is that we are able to expand upon what is presented in the exhibit panels. Not to suggest that a web presence should be overloaded with tons and tons of information that is over bloated. But a website does give us a little bit more flexibility and room to provide more detail and to expand. So if you go to our site one key component you might notice right away or on the homepage is a story map. That leverages an open source tool that is developed by Northwestern University night lab. What this is doing is it is helping us tell stories that highlight locations of a series of events. In this context it is taking you on a tour of the host sites. And each host site has multiple points of interest. These point of interest have Geo points that is reflected by archival material, photos, accompanying media like YouTube videos that are produced by government agencies a detail local disasters, something like the EPA, government documents, and so forth. That is pretty central to what we wanted to capture in our website. Also, too, another perk of having this web presence is we are able to capture different profiles for each host site so if you are on our website you will notice on the top panel there is a host site button. If you click on that it will produce a drop-down and you will notice there are currently two slight profiles right now. One for Fargo and the other for Richmond and Logan. These

profiles are essentially webpages that details the disaster event the website chose to focus on with relevant images. There is a blurred also on the bottom of the page that highlights the decision-making and processes the host I undertook. Really answering the question of why they chose to focus their attention on a particular disaster. For example, if you explore Utah state University's profile on the earthquake of 1962 recognizing that in 2022 it would have been the earthquakes 60th anniversary. Recognizing, too, is a mention alluded to as time passes personal connections to the earthquake might have diminished. Feel free to explore this website after the webinar. This is meant to supplement and accompany our exhibit. One of the things they wanted to make a parent and be a big part of this exhibit that might differ from a lot of other traveling exhibits is the opportunity for host sites to leave their imprint. They contribute on a panel of the physical exhibit itself, but they also contribute to the website content as showcased by the story map and disaster profiles.

Here is what the three panels, the standard panels of the exhibit look like. It is a traditional triptych display of three panels. As Ben mentioned before, these are the types of banners you would see our trade shows. The reason for that is they can travel to various locations and be able to set up quickly and efficiently. One of the key parts of this exhibit that it can go from place to place and easy for the host sites. On the leftmost panel that is the first panel disasters, the stories we share is the full name of the exhibit. This focuses on a description of what we mean by disasters and provides an example using the dustbowl. The green panel is the graphic was saw enlarged a few sites previously. The graphic designer was one of the things we got out of the funding. We were able to pay a professional graphic designer to produce these static panels as well as customizable templates. The examples are commonly known disasters like the ship was fire to the Titanic to other lesser known disasters including shipwrecks and an aircraft. We continue our theme of having questions for the audience and that ties back to our commitment to integrating the stories. Finally, the third panel talks about how we create stories over time and delves into some of those memory practices that Susanne introduced earlier. So these three panels travel with the exhibit to every site and are accompanied by a customizable fourth panel that is designed rather curated, written, and placed into an existing design by the host site. We will see that now. These are -- we posted three locations so far so these are the fourth panels for three exhibits. On the far right we have the first site, this is Susanne's institution focused on flooding. The title of her contribution was staying above water. You can see the first and third panels are the same customizable graphic as interpreted by those host sites. But the graphics are all done. They just embed the photos, captions, and content. And the green banners have different questions. The banner itself is static so the graphic design lifting has been done for the host sites. The middle panel is my host site, the 1962 earthquake in cache Valley, Utah. You see two different background panels, one related to water and one related to earth or building debris. The most recent host site was the University of Montana in Missoula and they focused on flooding so they have the flood background our next host site is Kansas and we will see what they come up with shortly. These are the three host sites represented on the website right now if you were to go to it and Kansas is coming. After that Columbia and after that hopefully another institution will join us in this exploration of this topic.

Just letting you know you have less than 10 minutes to wrap up your talk.

I will just throw in that Kansas is also doing a flood. There has definitely been a bit of a theme focusing on floats with this. These are the different host sites. North Dakota State

University, Utah State University, University of Montana, it is no I Kansas State University and the next is Columbia. Anyone else want to say anything about this one?

You are good. Thanks.

This is a bit about the community partners we worked with here in Fargo. There were a large number of them. We worked with the city of Fargo and spoke with them. We were able to get copies of some of our emergency plans. The Fargo Lions Club created this image here which is called the spirit of the stand baggers to celebrate the community come together to help save Fargo when the big 1997 flood came. We worked with the public library. They provided space for collecting oral histories. The National Guard was involved and we got some volunteers to talk about the flood from their experience. The Clay County historical Society has a fantastic collection of images and they shared those. On the North Dakota State historical Society also provided images. This all brought us to a nice broader context.

Now I get to this super pretty picture of what the exhibit looks like when it is in transport. My role with the project team was logistics. So the idea of this planning grant is to make it easily customizable and shippable to various institutions and laborers across the United States. The way we do that is to box a little up in one box and mail it to you. Which is fantastic. And our funding allows us to cover the cost of shipping and producing those fourth panels. Our commitment to the grant requires assessment. One of the things we are looking at is assessing host participation. Does it work for various institutions in different contexts. We would love to have a public library hostessing. We recognize we have lots of universities in our partnerships right now. We are interested in assessing the rest of this effectiveness of the exhibit across the United States. How programming is implemented. As Susanne spoke about her oral histories and other programming talks and things like that are of interest to this assessment. And how easy it is to use. Hopefully it is literally just take it out of the tube, put it up where it fits in your library and watch people look at it. We are also in this planning phase trying to integrate if there is a leftover host to develop their content. Do they have time to reach out to partners or build relationships. We are tracking how much it cost to ship. As you can imagine costs of changed quite a bit in the last few months as inflation has impacted things across the country. And then how do we provide support for marketing materials and funding for host sites. Are they interested in using these things or would they rather have things that make sense in their local context. This is what the panels look like when they were here in my library. The three panels on the left are the standard ones. The far one on the right is the one specific to Utah State University. For my own personal feedback as part of the planning grant these panels went up and down so easily. I move them around based on events in the building in order to ensure they had the most site for people. On the anniversary of his right inside the door. They move closer to our special collections reading room in conjunction with other events. They were all over and it was great to see them rotate around through several months while they were here with us and Logan before they went to Missoula. In the interest of time next slide.

One thing we wanted to look at was the affordability of doing this type of an exhibit. If you use the full banner stand, four banners ended up costing about \$880. If you use a less expensive X banner stand it would be closer to \$560. So it is not incredibly expensive process. Depending on the type of shipping you are using it could be as low as the \$65 it took from Fargo to Logan. A bit higher is U.P.S. getting it from Logan to Missoula \$218. We actually paid over thousand dollars to overnight it to Kansas to make sure got there in time. Depending on what you want to do there is a range of cost.

This is highlighting lessons learned from our project. Maintaining access to shared files. This is something we are working on right now because we are working with across constitutional contests we have people around different organizations and being mindful of things like if your organization utilizes Google products what does that mean with ownership of Google drive in that fun stuff. So have backup plans for things like that. Some things are worked out. Going back to we mentioned earlier are we the appropriate people to tell that story. This is also essentially a form of community engagement. Good community engagement takes time to build relationships and trust. One of the assessment points we are undertaking is figuring out if the time we are allotting host sites is an appropriate amount of time. Right now it is ranging between two or three months of planning. Depending on the project what we've learned is sometimes we might need more time. When it involves library partners in the library is not interacted with before. And really ask and explain why academic library should be involved in the sort of work. There are many ways to go about doing that. Composing that sort of framework or narrative. One thing that might be a bit more on the nose is the fact that these sorts of initiatives highlights collections. I would also argue there is information literacy bent in it, as well. Engaging with patrons to analyze information out there. Essentially partner with patrons to locate information that is sometimes not necessarily tied to our own collections whether that is electronic or physical but also information in our communities and how we can leverage caps with our partnerships.

We will have to stop here. Thank you. Your presentation was amazing. Very inspiring. We are now sharing a survey link in the chat. Let us know how you felt about today's webinar. This webinar has been recorded and you will be notified when it is available to view. If you enjoyed today's webinar check out some upcoming webinars. We will put two things in the chat. The first is about the FD OP Academy and the second is our calendar of events. Thank you for an amazing presentation. Have a marvelous day, everyone. [Event Concluded]