

2015

If Rumors Were Horses

Katina Strauch

Against the Grain, kstrauch@comcast.net

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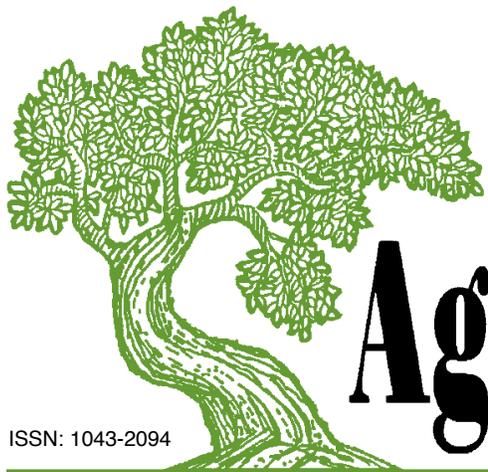
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Against the Grain

“Linking Publishers, Vendors and Librarians”

Audio Visual Preservation

by **Corrie Marsh** (Scholarly Communications and Collections, Old Dominion University, Norfolk, VA) <cmars12@gmail.com>
and **Fenella G. France** (Acting Director, Preservation Directorate and Chief, Preservation Research and Testing Division, Library of Congress) <frfr@loc.gov>

Preservation of audio-visual (AV) media is an area that has gained significant attention in the past decades. While traditional media (paper, parchment, photographs) received most attention, it became increasingly apparent that “modern” media formats were more at risk. This risk was due to the range of materials used by manufacturers, the lack of formal training in preservation education programs, and that this was an area where few collections staff had received any ongoing training as the range of materials types and formats in their collections expanded. In 2000, Congress passed the *National Recording Preservation Act*, which established



the **National Recording Preservation Foundation** and the National Recording Preservation Board. In 2010, the board published a document titled *The State of Recorded Sound Preservation in the United States*, which identified legal and technical factors that contribute to the loss of sound recordings. One of the major sections in this plan was to establish a blueprint for implementing preservation strategies, acknowledging the need to better understand deterioration from environment, inherent vice, manufacturing processes and use of these media or carriers, and the need for research to retard the inevitable degradation. Further, the need for education and professional

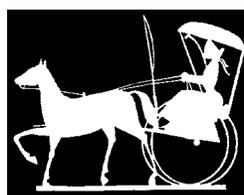
training was identified, recognizing that audio preservation is not necessarily a new area but that it has traditionally been undertaken by a range of personnel with distinctly different backgrounds, including audio engineers, archivists, librarians, computer scientists, conservators, and music specialty curators.

The **Heritage Health Index**, a **National Collections Care Survey** first conducted in 2004 (new 2014 report due later in 2015), noted the lack of knowledge in many institutions of current state and volume of specific collections, AV being one area that proved challenging. As will be evident from the following articles, practitioners and researchers in this field are passionate about the need for preservation and ensuring the best methods are employed for

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If Rumors Were Horses

Well it’s the beginning of the academic school year and new students are everywhere. They ask questions, set up their student accounts, and the college plans some fun socials for us all. In her **Hot Topics** post the week of 8-28-15, **Erin**



Gallagher asks if anyone reads a book on their smartphone. Well, I have to confess that I read **Dead Wake** on my iPhone and it wasn’t as bad as I thought it would be. Here’s the story. I was in Berlin and when I travel I no longer take print books. I read them all on my iPad. I was reading **Dead Wake**, a wonderful read, and was on the last 100 pages when my iPad somehow lost connection to the book no matter what I did! Phooey! In desperation I read the last 100 pages on my iPhone and it wasn’t half bad. I might mention that it was the middle of the night so I didn’t have a lot of distractions. Reading on the iPhone is not something I would do regularly. In a pinch it will do okay.

<http://www.against-the-grain.com/2015/08/atg-hot-topics-82815/>

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Well, double congratulations to **Dennis Brunning** and his wife, who are the proud grandparents of two cousins born on the same day with the same weight and same length! **Tatum Michael** (left), is the first son of **Christina** and **Michael**, who also have two daughters, **Elianna** and **Mia**. **Giovanni James** (right) is the son of **Jon** and his wife **Maria**.

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From Your (number-crunching) Editor:

It's that time of the fiscal year when the financial books are closed on the past year and opened on the new fiscal year. This means a new budget and new allocation figures that depend on many things — the final budget, the cost of books, journals, databases, leases, et al, the personnel budgets and salaries, supplies, computers and equipment, etc., etc. It's a time when most people take vacations but we in technical services who handle the budgets, can't think about it til the middle of July! And don't forget that August is when Annual Reports are due! ACK!!!

And of course this year as always we had the September print *Against the Grain* to complete. Special thanks to the *ATG* team of **Toni Nix**, **Tom Gilson**, and **Leah Hinds**!

This issue is guest edited by **Corrie Marsh** and **Fenella France** and is entitled **Audio Visual Preservation**. What a hugely ambitious topic! We had three times as many papers and total pages as we could publish in the print September



issue. We will be publishing the other papers online and as possible in future print issues of *ATG*. The articles that we have in this print issue cover preservation at the **Library of Congress (Fenella France)**, preservation at the **National Archives and Records Administration (Christina Kovac and Jason Love)**, preservation of digitized video (**George Blood**), magnetic tapes (**Brianna Cassidy et al**), optical disc archiving (**Hiroko Ito**), microfilm (**Tim Knapp**) and the digital vapor trail (**Chris Muller**). Online and other papers will include a case study about preservation during Hurricane Sandy (**Kara Van Malssen**), magnetic tape stability (**Dietrich Schuller**). Video format guidance (**Kate Murray** and **Carl Fleischauer**), the cost of inaction (**Chris Lacinak**), and audio tape restoration (**Richard L. Hess**)

Our **OpEd** is by **Steve McKinzie** and is about net neutrality, our back talk by **Jim O'Donnell** is about his inbox, our **Biz of Acq** is about libguides, and our interviews are with **Tom Hogan** and **Pauline Rodriguez-Atkins**. Our reviews section is packed with columns — we have book reviews, from the reference desk, briefly noted, booklover, collecting to the core, and one special review. **Ramune Kubilius**, **Sever Bordeianu**, and **Don Hawkins** have also packed this issue with reports of meetings in case you missed them.

Well, time to quit for tonight! Did I tell you I also have to pay a ton of personal bills assuming I have the money!

Let's avoid hurricanes! Love, Yr. Ed. 🌿

Letters to the Editor

Send letters to <kstrauch@comcast.net>, phone or fax 843-723-3536, or snail mail: *Against the Grain*, MSC 98, The Citadel, Charleston, SC 29409. You can also send a letter to the editor from the *ATG* Homepage at <http://www.against-the-grain.com>.

Dear Editor:

I am writing with a business request, but first on a personal note, I would like to extend my sincerest sympathies to you, your colleagues, and the city of Charleston for your horrific loss and tragedy. I've enjoyed coming to your conference and spending time in your lovely city so much the last few years that I now think of Charleston as "my own," and it deeply saddens me to see the city going through such a difficult time. I look forward to coming back this fall and doing what I can to help the city return to normalcy.

Best regards, **Devika Seecharran Levy**
(Sales & Outreach Manager, World Bank Group)
<dlevy@worldbankgroup.org>



Dear Editor:

Just back from grandson-sitting in London and found my copy of *Against the Grain* with the pic of **George and Ileana**.

Isn't being grandparents just the BEST job? Look forward to swapping notes in Charleston.

Warmest regards, **Derek Law**
(Professor Emeritus, Information Services Directorate, The University of Strathclyde)
<d.law@strath.ac.uk> 🌿

AGAINST THE GRAIN DEADLINES VOLUME 27 & 28 — 2015-2017

2015 Events	Issue	Ad Reservation	Camera-Ready
Charleston Conference	November 2015	08/20/15	09/10/15
ALA Midwinter	Dec. 2015-Jan. 2016	11/12/15	11/27/15
2016 Events	Issue	Ad Reservation	Camera-Ready
Annual Review, PLA	February 2016	01/07/16	01/21/16
MLA, SLA, Book Expo	April 2016	02/18/16	03/10/16
ALA Annual	June 2016	04/07/16	04/28/16
Reference Publishing	September 2016	06/16/16	07/07/16
Charleston Conference	November 2016	08/18/16	09/08/16
ALA Midwinter	Dec. 2016-Jan. 2017	11/10/16	11/28/16

FOR MORE INFORMATION CONTACT

Toni Nix <justwrite@lowcountry.com>; Phone: 843-835-8604; Fax: 843-835-5892; USPS Address: P.O. Box 412, Cottageville, SC 29435; FedEx/UPS ship to: 398 Crab Apple Lane, Ridgeville, SC 29472. 🌿

Rumors

from page 1

Ran into a book (*Wing Over Wendover Meets the King* by **Eric Stephen Bocks**) the other day. It's an adventure story about a boy and a peregrine falcon. Did you know that once upon a time, **Martin Marlow** used to train falcons with his two sons? So I decided to send the link to him. **Martin** says that **Maverick** is taking most of his time now so his Falconry days are over. It's hard to believe that the once little boys are now 32 and 23 (wonder if **Martin** planned the numbers reversal?). **Martin** says that the next batch of kids (**Verity 11** and **Joe 9**) are more into ballet and rugby. Having played rugby when he was younger, **Martin** finds rugby familiar but the ballet is more challenging. (Can you imagine **Martin** at the ballet?) Anyway, **Verity** is obviously talented! She danced the **Nutcracker** with the **English National Ballet** in London over Christmas! A little more about **Martin**. He says he is doing well and that **Maverick** will definitely be in Charleston, three strong. Hooray! <http://www.maverick-os.com/profiles/>

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A Race Against Time ... from page 24

Working with the staff at the Library, especially at the **Packard Campus** of the **National Audio-visual Conservation Center** in Culpeper, VA, and in consultation with industry professionals, a set of minimum requirements were established:

- Creating lossy compressed formats was forbidden
- Tape or other media storage was rejected
- Resolution of 10-bits per video signal channel minimum

Lossy compression has long been frowned upon for archival digital preservation due to the information loss inherent in compression.

Tape or other “tangible” media were rejected due to 1) machine obsolescence for all formats, 2) nearly all media require real-time playback, meaning that the next migration cycle would be labor intensive, especially compared to copying digital files, and 3) all commercially available tangible-media formats use compression, violating our first premise.

Resolution of 10-bits was established to be certain enough gradations of luminance and color were available to avoid banding artifacts. That is, in the luminance (black and white) channel, there would be enough information captured between full black and full white so there would a smooth gradient through the greys.

As the range of source formats was considered, from 2” quadruplex video and ½” EIAJ, from Betamax to Betacam, from D-1 to D-9, from standard definition to high definition, and from tape to PD to DVD and Blu-Ray, it became evident that a single, uniformed, “one size fits all” solution wasn’t the best possible, much less likely, outcome.

Typically the discussion on standards or best practices travels either of two routes. One route focuses on “high-quality” vs. “low-quality” source material. In this realm, consumer formats such as VHS, Betamax, Hi8, and even the very common low-end professional format U-matic, qualify as low quality due to their less stable image, less inherent analog resolution, and often poor quality input signals. These are differentiated from so-called broadcast quality formats such as 2” quadruplex, 1” Type C, and BetacamSP. As we will soon see, this route is littered with assumptions that turn out to be in direct conflict with the structure and resolution of the various video sources, high or low quality. The other route seeks a uniform solution applicable to all source video formats. This is also in conflict with the nature of the variety of source video formats.

Rumors from page 6

Recently reconnected with an old friend, **Dimi Berkner**. **Dimi** was at home recuperating after back surgery so we had time to talk. **Dimi** is Executive Director, **Berkner Associates**. She has also worked for **Wiley**, **Jossey-**

It is Useful to Review Some Fundamentals of How Video Works.

Many problems of capturing and recreating the illusion of motion capture were solved with motion picture film. Video builds upon those fundamentals. In North America, film is captured as a series of equally spaced still images 24 times per second. In some parts of the world the standard is 25 frames per second.³ In the beginning film was black and white. A photosensitive material captured gray scale images 24 times per second. Later, three photosensitive materials were used to capture cyan, magenta and blue. These three combined reproduce close to the full spectrum of visible colors.⁴ As mentioned, video builds on these basics, with 30 frames per second, and captures and reproduces in a three-color system, in this case red, green, and blue.⁵ While film can capture the picture information in a frame all at once, by exposing all the photosensitive material concurrently while the shutter is open, video cannot. NTSC video captures 486 vertical lines across the picture frame. Each of those lines is a contiguous analog signal. When digitized 720 samples are taken and stored as pixels. The image “raster,” as it’s called, is 720 pixels wide across 486 lines.

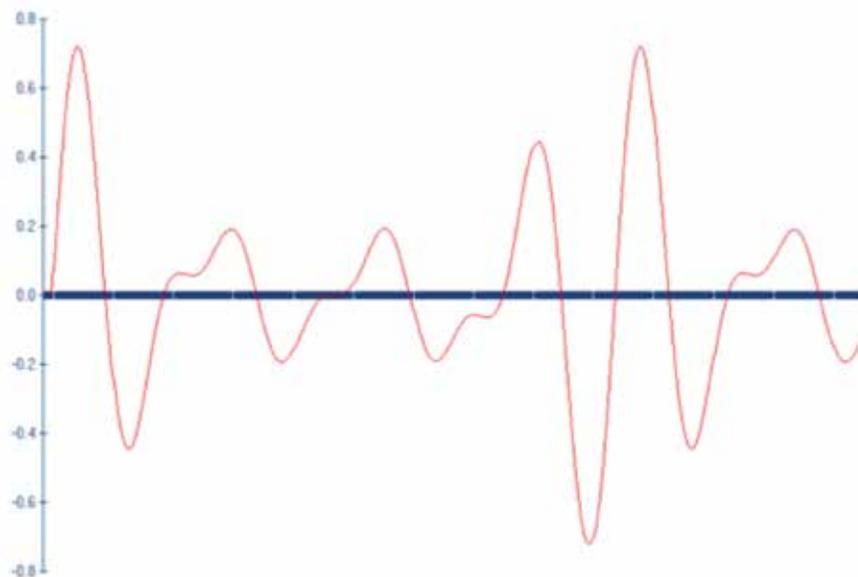
Think of it this paper-trained way: a frame of video (or film) contains information, just as a page in a book contains information. Like a book, the information is structured into discrete lines. The information on each line is represented by a set of discrete elements. In text those elements are letters; in video they are pixels.

When people expound to use lower data rates for lower quality video, they’re advocating for compression. The arguments against compression in an archival setting are well understood. Let us consider a simplified system of compression for images. By the way, this applies the same to still images as well as moving images, film, and video.

Common techniques for compression begin by subdividing the image, in the case of NTSC video a 720 x 486 image, into blocks 8x8 pixels square.

The encoder uses advanced mathematics to represent each block, more or less independently of its neighbors. By dividing the image into discrete blocks and encoding them separately, the encoder has fundamentally altered the structure of the information. While video, like text,⁶ has discrete vertical structure of horizontal lines, it does not have a horizontal structure. It’s as though you’ve cut a page of paper vertically, then glued it back together. No amount of long fiber Japanese paper and wheat starch paste is going to restore the fundamental strength and structure of the paper fibers that have been cut.

Consider How this Works for a Single Line of Video.



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Bass, and **Columbia University Press**. What a career she is having! Anyway, as most of you have observed, I almost never use **Facebook** and when I do it’s usually because my daughter posted something for me. So — imagine this — **Dimi** and I talked through **Facebook Chat**. Like wow! Are you impressed?

Speaking of **Facebook**, I received a book the other day. It’s called *Marketing the 21st*

Century Library: The Time is Now by **Debra Lucas-Alfieri**. **Debra** says that social media is very important and points out how **Facebook** has rekindled many old friendships. I guess it sure did because I would never have connected with **Dimi** again! **Alfieri** has many great tips and the book is short and very readable. Once upon a time, libraries didn’t have to market so

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obsolescence evaluation. A policy assessment is made for each file type on whether to retain the file in its original codec or to transcode to a codec that is supported. Best practices declare the archive shall retain the original, even if it cannot or chooses not to support that codec. Recalling the starting assumptions not to create lossy compressed files, the recommendation is to decompress the codec and store a 10-bit¹¹ uncompressed file. In many cases this will mean storing a master that is 20-100 times larger than the original file.

Category 5 covers the potentially rich environment of optical discs, DVDs, and Blu-Ray. These media often contain additional content, from menus and special features, to additional language streams and subtitles. A single linear representation is often not a complete and accurate reproduction of the entire object. The recommendation is to store these as an ISO disc image,¹² though it may be necessary to also store an access proxy as some software will not play an ISO image.

To summarize, the white paper dispenses with both the idea of single, uniform recommendation and strongly rejects the division into high- and low-quality sources.

- The division is instead between born-analog and born-digital formats.
- Digital formats are divided into tape-based and file-based originals.
- Tape based born-digital are further subdivided into those where the user has access to the bit stream and where the user does not.
- A separate category is used for the non-linear formats on DVD and Blu-Ray.

What about MXF?

MXF is a wide-ranging set of specifications intended to have options for every possible use case. The original standard committee knew it would be impractical, if not impossible, to create an application that would write or read all possible variations within the specifications. SMPTE standard 377M subdivides MXF into operational patterns, each addressing one of these variations. The industry has worked together to develop

Application Specifications suited to different user communities, such as production, distribution, etc. Since 2011 a committee has met for AS-07, the application specification targeted at the preservation user community. As of May 2015, the committee completed a draft that was open for public comment, those comments were considered and the specification revised. Sample files and reference implementations are being produced. In this process some conflicts and clarifications are being resolved. The committee expects the specification to be adopted as a standard sometime during 2015.¹³

What should you do at this time? Should you follow the recommendations of the white paper or adopt MXF and the JPEG2000 lossless compression? Some institutions will be

bold early adopters. Most institutions will want to wait another year or two for tools to become more widely available, for interoperability to be worked out between vendors, and for other practical issues of working with the files on a day to day basis to settle out. For instance, only the most powerful desktop computers can decode JPEG2000 lossless video in real time. Windows Media Player and QuickTime require plug-ins that have limited functionality. Very few video editors support JPEG2000.

The 2011 task description letter from the **Library of Congress** to write the white paper described in this article set a time estimate of 3 to 7 years. In 2011, AS-07 looked a long way off, but now in 2015, the 3 to 7 year window looks amazingly prescient. 🌱

Endnotes

1. This is based on **Edison's** first recording in 1877 and **Ampex's** demonstration of the quad videotape recording in 1956. If we nod to phonautograms in 1860 and to the BBC's experimental VERA video recorder (<https://www.youtube.com/watch?v=0f1GDQDB0Ss>) and other early video experiments, the time span is a little longer, but still about 80 years.
2. The reader may find it useful to have a copy of this paper handy while reading this article. "Determining Suitable Digital Video Formats for Medium-term Storage." http://www.digitizationguidelines.gov/audio-visual/documents/IntrmMastVidFormatRecs_20111001.pdf
3. This relates to the electrical system used in different parts of the world. In North America where the electrical line current has a frequency of 60 cycles per second (Hertz), 24 frames per second is used. This allowed film systems to "lock" to their power source. The two numbers 60 and 24 are both multiples of 6. In other parts of the world where the line current has a frequency of 50Hz, film systems run at 25 frames per second, as 50 and 25 are both multiples of 5.
4. The author asks forbearance from his fellow geeks where liberties are taken with the technical details to simplify topics for a more general audience.
5. However, video *stores* information in yet another system called color difference. One channel is the black and white information, and 2 of the 3 colors are *stored*. The third color is calculated from the difference between the 2 stored colors and the black and white information. This is often referred to as YUV, which, strictly speaking, is the modulation technology for PAL video, not the NTSC system used in North America, which is YIQ. At this point the author hopes you understand these are topics for another article and why the author has asked forbearance for the technical details.
6. Yes, for Western languages. However, an equivalent metaphor works for vertically oriented text in Asian languages, rotated 90 degrees.
7. This is definitely *not* junior high school math. The formulae shown are complete nonsense and for illustration only.
8. That same standard also defines hue. Like I said, **Alan Lewis** and I share the same sense of humor.
9. And you thought arguing with IT to store TIFFs was a challenge.
10. Which you will dutifully capture in your provenance metadata!
11. It is likely the original compressed file was 8-bit. If this is the case, then it may be possible to store an uncompressed 8-bit file. This decision is codec dependent. When in doubt, store the extra bits in a 10-bit representation.
12. Instructions on making ISO disc images can be found at: http://www.digitizationguidelines.gov/audio-visual/documents/Preserve DVDs_BloodReport_20140901.pdf.
13. For his tireless commitment, leadership, and hard work on AS-07, **Carl Fleischauer** of NDIIPP at the **Library of Congress** deserves the gratitude and appreciation of world of media preservation.

there is little history of marketing libraries or library services but things are different now!

Speaking of friends and books, got the incredible **Rita Ricketts** new book published by the **Bodleian Library** — *Scholars, Poets and Radicals: Discovering Forgotten Lives in the Blackwell Collections* (dist. by The University of Chicago Press). Trying to persuade a few of my old **Blackwell** friends to review it. Any takers?

Speaking of marketing, **Allison Korleski** has joined **Midwest Library Service** as Sales Representative for the Mountain Plains Region. The announcement was made by the magnificent **Howard N. Lesser**, president of **Midwest**, which has been providing many services to academic and public libraries for more than a half-century. **Korleski** brings nearly 20 years of experience in book purchasing, content development, and special sales to her new role. Her previous employers have included **Princeton University Press**, **Barnes & Noble**, and **Interweave Press**.

I have to insert some personal experiences about **Midwest** here. I began my job as an Acquisitions Librarian at the **College of Charleston** a long time ago before y'all were born. I had been a medical librarian and knew zero about acquisitions. The College Library had a total materials budget of \$150,000 for books and journals. Our serials vendor was **Faxon** and book vendor was **Blackwells** and **Midwest Library Service** which is located in St. Louis, home of the famous Arch. **Dave Genaway** held two Acquisitions Conferences

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If You've Been Told Your Film Is "Extinct," Maybe You Need A Second Opinion

by **Tim Knapp** (President, Reflex Technologies, Burbank, CA 91502; Phone: 818-859-777) <tim@reflextechnologies.com>
www.reflextechnologies.com

When you open a can of archival film and smell "vinegar," you're smelling the cellulose acetate film base decomposing; chemical degradation of film base is an irreversible process.

The Acetic Acid in the film base can react with the gelatin in the image layers and the dyes (in color film) causing the emulsion to soften and the image to deteriorate. Vinegar syndrome can cause "cloudiness" on the image; over time, it can make film sticky — so it's difficult to unwind — or brittle. The film will also shrink — and at different rates — more at the outer edges and less in the center, with individual frames becoming cupped or curved. Poor storage conditions or poor handling procedures can aggravate the situation.

The result is that some archival film is in really distressed condition to the point that others consider it "extinct," meaning it's beyond extracting useful images from it. At **Reflex Technologies**, we have more than a century of film experience on staff — and we simply couldn't accept the fact that films carrying unique visions from the past would never be able to be viewed by future generations. And we believed that archivists couldn't accept that either.

At the same time, we knew that highly-deteriorated film should be handled as little as possible; it should be digitally scanned once and returned to the vault, which means the scanner should capture all the information it might ever need and do it in such a way that it did no damage to this often-fragile film.

When we found that the scanner we needed wasn't available, **Reed Bovee**, our chief engineer, set about to invent it. He started from a filmmaker's point of view.

Most current scanners are largely refinements of what's been available before; ours involved rethinking the entire process from the first principles. Others do a fine job on well-preserved film; we designed ours to handle film in the most distressed conditions

imaginable. Others improved small things, but we wanted to improve *everything*. It took five years, but we have multiple patents for the new technology.

The **Reflex** scanner is really seven different systems coexisting together. There is an air-handling system, a self-tensioning system, a film drive system, an imaging system, an illumination system, a data output system, all controlled by a software system and all in a durable enclosure with lockable, air-tight doors through which operational components can be accessed and serviced when needed. We can take any film in any condition and we can scan it and deliver the end results in a way that has fewer artifacts than any other scanner in the market.

The SmartGate replicates a film camera gate, so even if a splice is misaligned, the gate is able to compensate for the variable film width and hold the film steady. If the film is twisted, the aperture plate is long enough to hold it flat while it's being scanned. The aperture opening is oversized so the film can be scanned beyond the edge of the image to compensate for the fact that in every film camera the aperture relative to the film is in a slightly different position. With this ability to scan full frame or full aperture, we can also record edge code information or even soundtrack information because those are contextual elements that often need to be recorded to be faithful to the original film.

Archival film is often shrunken, which means the perforations may be progressively out of alignment and sprockets would tear the film as it passed over them. We use an optical sensor to detect the perforations, and we trigger off the trailing edge of the perforation, which tends to be more pristine than the leading edge. With a sprocketless drive, we can handle film that has shrunk up to 20 percent. We transport it with continuous motion, using only one

ounce of force over special silicon O-rings on a precision shaft, so there's less stress on brittle film.

The very high-resolution camera has a "global shutter," which means that every pixel fires simultaneously. There are no mirrors, filters, or prisms — nothing but air between the film and the lens. And for illumination, we're using an LED strobe unit that provides high intensity with low energy, absolutely uniform flash-to-flash consistency, and very stable color temperature.

The unique **Reflex** scanner provides un-compressed and compressed video files in AVI, MOV, WMV, RM, and others and full resolution stills in BMP, JPEG, JPEG2000, TIFF, DPX, and other formats. The original film can confidently be returned to the vault, while the images it contains can be made more "useful" by making them more "accessible."

So far, there has been no film that the **Reflex** scanner couldn't handle, including those that were "potato chip brittle" and others that were shrunk and twisted and missing perforations. But while the scanner was built to handle the "worst of the worst," it can also produce exceptional results scanning the "best of the best." There is no scanner that's gentler on film or comes closer to replicating the image quality it contains. Even films smelling of acetic acid. 🌿



*If you want to see the **Reflex** scanner, ask questions, have a discussion, see examples of our work, or get more information, visit www.reflextechnologies.com or call **Tim Knapp**, President, **Reflex Technologies** at 1-818-859-7770. We understand digital, so you don't have to. But we're filmmakers at heart; we share your passion for making your archives useful.*

As President of **Reflex Technologies**, **Tim Knapp** brings more than thirty years of experience in the motion picture industry. Prior to moving to Hollywood, **Tim** held technical roles in product development, product engineering, and quality management at **Kodak** in Rochester for 18 years. While in Hollywood, he managed production, post-production, and distribution areas of the imaging business for **Kodak**.

Tim joined **Reflex Technologies** after serving as Vice President, Sales and Marketing at **Technicolor Entertainment Services**. His **Kodak** and **Technicolor** experience has given him a unique and solid foundation in all aspects of film and digital imaging technology.

He is an Associate Member of the **American Society of Cinematographers**, an active member of the **Association of Moving Image Archivists**, and a member of the **Society of American Archivists**. **Tim** and his family live in Thousand Oaks, CA. 🌿

Rumors from page 28

there in 1990 and 1991. I remember meeting **Anthony Garnett**, a rare book seller and friend of **Chuck Hamaker**. **Anthony** showed us his huge elegant house which was really a bookstore. That's when I met the wonderful **Mr. Howard Lesser** and **Jay Askovich**!

Amazingly the **Charleston Conference** lives on into its 35th year! Meanwhile, this issue of **ATG** includes a review of a book by one of our main 2015 keynoters, Professor

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DTH: *A small company can do that. You don't have a bureaucracy in which things must go several levels up and back down before a decision can be made. You can be quick and agile, and it fosters a good working environment.*

TH: I agree.

DTH: *I will add one more for you to think about from my personal experience, and that is "keep smiling." I have never seen you enraged.*

TH: I have lost my temper from time to time — not with my people, but with the outside world. For example, at some of the hotels where we have our conferences, when they have botched something and it reflects badly on us, I have lost my temper. But I do try to keep a sense of humor.

DTH: *I think that is critical.*

We have covered a lot of territory here. ATG likes to include something about what people like to do in their spare time and what their outside interests are. I know that you have a similar interest to mine in that we both have a house at the beach on Long Beach Island, NJ where we like to go to relax.

TH: I am a golfer, so that is my biggest "vice." I also have a sailboat which I bought in 1987 and which I enjoy, but unfortunately I don't get as much time to use it as I would like.

DTH: *Did it survive Hurricane Sandy?*

TH: It did. It was up on a cradle at a marina. We also have a little power boat that was at a different marina, and it floated off and was found about four blocks away.

DTH: *At least you got it back. Many people never found their boats.*

This has been a very interesting interview, and I thank you very much. 🍀

A Special Review — Pagans: The End of Traditional Religion and the Rise of Christianity

by **Andrew T. Alwine** (Assistant Professor, Department of Classics, Randolph Hall 308C, College of Charleston; Phone: 843-953-5714) <alwineat@cofc.edu>

In a slim 240 pages, **James J. O'Donnell** introduces readers to "traditional religion" (i.e., what had been called paganism/polytheism) in the Roman Empire and offers a nuanced explanation for its almost complete demise by the fifth century A.D. The book accordingly divides into two parts, the first being a general introduction to the basic features of pre-Christian Roman religion, the second a well-conceived elucidation of how religious dialogue shifted dramatically during the Christian era. As the subtitle implies, the book is as much about early Christianity as it is about traditional religion, although the story is told primarily from the perspective of the so-called "pagans."

The scholarship is absolutely sound, and the author's familiarity with not only the texts but also the physical landscapes is striking. Even the casual reader will be able to sense that **O'Donnell** is an authority on the subject. And yet the informal and chatty style (and the understated sense of humor throughout) lighten the tone and render the prose unintimidating. At times, *Pagans: The End of Traditional Religion and the Rise of Christianity* does become perhaps too discursive, especially when recounting historical background not strictly relevant to the topic, but these are minor blemishes. Perhaps the most refreshing element is the author's willingness to make outright judgments; he calls Elagabalus a "flamboyant airhead" (p. 129). The discipline of history writing needs more of such color, and we are grateful to **O'Donnell** for providing us with such memorable phrases, laced with laughter.

Though the word appears as the title of the book, **O'Donnell** argues that "pagan" ought to be avoided because in the original

context it was pejorative, used by Christians to stigmatize old-fashioned polytheists. This terminological quibble is connected with a major theme of the book: "pagans" were never a self-identifying group of people (in other words, nobody ever considered himself a "pagan" — a member of an identifiable "religion" based on polytheism). While admitting these two facts, I wonder if the word is really so objectionable: its pejorative force is obsolete, and there is nothing wrong with words used as etic terms (i.e., viewing historical phenomena from the outside rather than the inside). In the end, any term (including "traditional religion") will be subject to similar objections, but we need *something* to describe the disparate group of practices that has been called "paganism."

Another theme merits comment. **O'Donnell** argues that many pagan practices were falling out of favor as a result of larger changes in the religious landscape, of which Christianity was only one element. Certainly, the idea of an "epic battle" between Christianity and paganism is overly simplistic, but the alternative of a seemingly inevitable and gradual shift in fundamental religious assumptions is, in my opinion, equally unsatisfactory as it tends to smooth over particulars, especially the distinctives of early Christianity.

For the sake of dialogue, I have chosen a couple of points to nitpick, but I should end with a reminder that the book, as a whole, is solid — an enjoyable and informative read. As an introduction for a general reader to the main issues of the momentous religious developments in the first centuries A.D., this book would be difficult to improve upon. 🍀



Rumors from page 33

Jim O'Donnell who is now **Dean of Libraries at Arizona State University**. We are looking forward to his perspectives/thoughts/whatever on moving from the Provost of **Georgetown University** to a Library Dean. See the review of *Pagans: The End of Traditional Religion and the Rise of Christianity* (Ecco, 2015) on p.52. I see that **Amazon** has selected it as one of the **Best Books of the Year for 2015**.

Here's another book by a library dean! *Social Media and the Good Life: Do They Connect?* by **Mark Herring** (McFarland, 2015). This book examines some of the legal and ethical issues surrounding social

media, their impact on civil discourse and their role in suicides, murders and criminal enterprise.

For some time, we have wanted to start a Website called **Books From Our Crowd**, meaning the people who come to the **Charleston Conference** and who write for *Against the Grain*! Watch for it! Coming up!

Hope that y'all are thrilled with our new **Monographic Musings** Editor, **Regina Gong**. **Deb Vaughn** decided that she wanted more time to raise her FOUR children, fancy that, so **Regina** stepped in. Whew! Let's welcome **Regina** who is Head of Technical Services & Systems at **Lansing Community College** and will be at the **Charleston Conference** in November!

Speaking of which, would love comments, suggestions, etc. for the **Briefly Noted** column in *ATG* that we started a few months ago. This

is because we get so many wonderful books that we cannot review so we took an idea from the *New Yorker* and started this column. Thanks to all of you for your suggestions!!

A new report from the **Council on Library and Information Resources (CLIR)**, *The Once and Future Publishing Library*, explores the revitalization of library publishing and its possible future, and examines elements that influence the success and sustainability of library publishing initiatives. Authors **Ann Okerson**, of the **Center for Research Libraries**, and **Alex Holzman**, of **Alex Publishing Solutions**, trace the history of library publishing and factors that have transformed the publishing landscape, including changes in technology and the publishing economy, a desire for open access, and the challenges of balancing institutional priorities. The authors describe

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so encouraging documentation of relevant information can be difficult depending on their comfort level with LibGuides.

A missing LibGuides feature is the ability to bulk upload and download screenshot pictures out of the image gallery. Before embedding pictures, the image must be uploaded to the gallery. When a procedure requires multiple images, it is time consuming to upload each image. Another major issue is that one cannot search within the guides due to their “private” settings. Another challenge is logically designing each guide. Avoiding oversaturating any guide or page with information is essential. Pages are moved and created as needed to navigate efficiently. Staff involvement is key in this process, as they typically need to reference the procedures most frequently. Review by someone outside of the department assists in finding areas needing revision. Lastly, finding time to create and maintain the LibGuides as well as create new procedures remains a constant challenge.

Conclusion

Future ideas for additional uses of Technical Services LibGuides include: collecting acquisitions, cataloging, and electronic resources usage statistics via an embedded widget; cross-training employees within Technical Services; and mirroring selected content for the public to see. LibGuides has thus far proved to

be an effective system for documenting Technical Services procedures and policies. As with any documentation system, continued success depends upon continuous updating, maintaining access, and widespread adoption. 

Endnotes:

White, H. C. (2005). Documentation in Technical Services. *Serials Librarian*, 49(3), 47-55.

PBworks Wiki: <http://www.pbworks.com/wikis.html>

SpringShare LibGuides: <http://springshare.com/libguides/>

Microsoft Visio: <https://products.office.com/en-us/Visio>

Figures:

Figure 1: (old) Tech Services wiki vs (new) Tech Services LibGuide: side-by-side comparison

Related Material:

Bazeley, J. (2015, April 15). Using LibGuides in Technical Services [Webinar]. Retrieved from <http://www.ala.org/alcts/conferences/upcoming/webinar/041515>.

Blake, K., and Stalberg, E. (2009). Me and My Shadow: Observation, Documentation, and Analysis of Serials and Electronic Resources Workflow. *Serials Review*, 35(4), 242-252. doi:10.1016/j.serrev.2009.08.018

Mackinder, L. (2014). The Seemingly Endless Challenge: Workflows. *Serials Librarian*, 67(2), 158-165. doi:10.1080/036126X.2014.940481

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several significant library-press collaborations forged over the past two decades. Although some remain robust, others have been discontinued for a variety of reasons, including the lack of a sustainable business plan. The authors conducted a survey to better understand how current library publishing activities are supported financially. They found that more than 90% of respondents rely on a combination of the library budget, funds from the parent institution, and grants; only about 7% charge end users for any of their materials. Ninety-three percent of respondents reported that their parent institution does not require their publishing programs to break even. The authors note that “current library programs seem confident that they are funded sufficiently to maintain what they are doing” but they will require further funding to expand. The report concludes with a series of lessons learned about publishing initiatives in American academic libraries. They include the importance of leadership, the need to be part of the institutional mission and discourse, the importance of marketing, and the benefits of maintaining a long-term vision “without looking for next-quarter results.” Perhaps most importantly, the authors found no pattern showing which organizational structures are more effective than others in sustaining library publishing. They conclude that “work in library publishing is

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Changing Library Operations from page 62

all the titles designated for removal that had generated loans by that library's users. If they chose to do so, libraries could acquire these titles in print or electronic format, thus ensuring that their users did not lose access to content they had found valuable. In addition, consortial DDA titles that were nearing their purchase trigger were pre-emptively bought for the shared eBook collection when the STL history showed loans generated by several **Alliance** libraries. In such cases we felt that the books had proven their worth to the consortium and deserved to be owned collectively.

As a fiscal control measure, the content removal project was a success, even though its implementation had unfortunate public service consequences because of technical processing delays beyond our control, resulting in the removal taking place in the middle of a school term rather than in the summer as originally planned. Content-wise, we were able to add new publishers to the DDA, but the higher purchase trigger meant that the program was tilting more to access than to ownership. Meanwhile, with the **Alliance** embarking on an ambitious plan to migrate collectively to a consortial, next generation ILS, the prospect of further increases in the annual eBook program budget beyond \$1 million was dim. The question thus became: how to grow the eBook program in a way that maintains the shared ownership component while keeping within a flat budget?

A number of our member libraries already subscribed to a general eBook package such as **ebrary's** Academic Complete or **EBSCO's** Academic Collection. We decided to explore a consortial subscription to one of these products and in Summer 2014 chose Academic Complete, in part because **ProQuest's** ownership of both **EBL** and **ebrary** held the potential for better integration of our DDA and subscription collections. By this means we greatly increased the number of eBooks available to the **Alliance**, including from many publishers who do not offer their titles in a consortial DDA model.

Many titles in Academic Complete (AC) are considered backlist titles, while the DDA program continues to focus on frontlist titles from a small group of publishers. Although the Working Group had planned to undertake a mass removal of all unpurchased titles from the DDA that were duplicated in AC, some technical roadblocks with our ILS have to be overcome before this can occur. We will be working with **YBP** to refine our DDA profile so that it excludes new titles that are being added to AC.

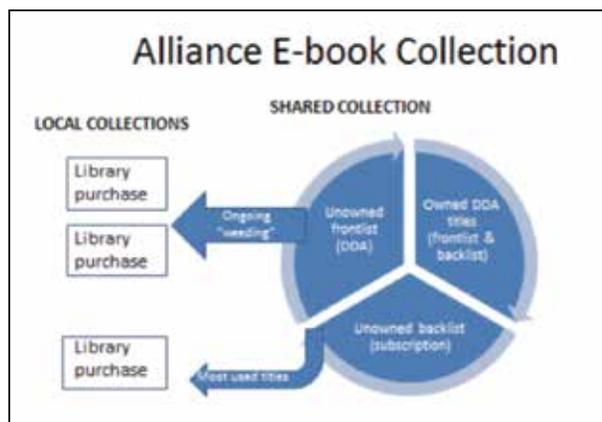
The Role of Publishers

Publisher initiative continues to play a role in ongoing collection management of our combined DDA/AC eBook program. In Summer 2014 a series of significant STL price increases prompted a review of the DDA content pool, during which it was discovered that a number of unpurchased titles had increased in price subsequent to entering DDA, to the point that they now exceeded the

original \$250 price cap. These, together with other unpurchased titles published before 2012, were the focus of the Working Group's second content removal project. As before, lists of titles slated for removal were shared so that member libraries could make local purchasing decisions based on their users' behavior. Titles with 12 or more STLs from 6 or more libraries were pre-emptively purchased for the **Alliance** collection. In all, nearly 5,000 titles were removed and 269 titles were purchased. This time, record removal was achieved before fall term began in most member institutions.

Another instance of publisher action creating the need for local collection management decisions occurred when publishers withdraw titles from the AC collection. By and large these removals take place semi-annually, and the Working Group has responded by alerting member libraries of the titles scheduled for removal. Although it is a small minority of AC titles that is affected, the potential for removal of any AC title remains, requiring diligence in monitoring changes in AC content, even as the Working Group continues to monitor significant pricing and other changes in the DDA pool.

As the **Alliance** shared eBook collection continues to evolve, the interplay between the consortial DDA and subscription collections on the one hand, and local collections on the other, becomes ever more important. A highly simplified schematic representation of this relationship might look something like this:



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so diverse and innovative that success is much more a function of the quality of the initial idea and the energy and talent brought to bear on its realization than it is a matter of organizational structure." An extensive bibliography as well as detailed results of the library publishing survey are provided as appendixes to the report. **CLIR** is an independent, nonprofit organization that forges strategies to enhance research, teaching, and learning environments in collaboration with libraries, cultural institutions, and communities of higher learning. It aims to promote forward-looking collaborative solutions that transcend disciplinary, institutional, professional, and geographic boundaries in support of the public good.

Stay Tuned! We will have a panel on this report.

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Just as in our local collections, where collection development and collection management go hand-in-hand, so it is with our consortial eBook collection.

Increasing Complexity, Increasing Diligence

As many institutions have come to realize, demand-driven eBooks bring additional layers of complexity to issues of collection management that can have profound implications for budgets, staff time, and research. Running contrary to our misperceptions about dated material not being used, older unpurchased material continues to see short-term loans, and without adequate steps to curtail or control this moving wall of potential expenditure, libraries could find themselves with quickly depleted deposit accounts for demand-driven content. Moreover, tracking the publishers' removal of titles in ways easily communicable to selectors can be difficult and lead to an erosion of confidence in the viability of eBooks as a long-range collection development strategy. If a selector passes on acquiring a print copy of a key title because of its inclusion in a DDA pool, which is later removed, then this can have repercussions for collection building and trust. Libraries should strive for clarity and transparency in this process and build clear channels of communication with selectors so titles scheduled to be removed can be purchased via other means if necessary. Finally, whether you are talking DDA or subscription products, collection development librarians must keep abreast of changes involving publishers and eBook aggregates, such as the **University of Chicago's** mass withdrawal of content from Academic Complete. As the market adjusts and reacts to the disruption of eBooks, libraries will need to stay diligent and realize that DDA eBooks are not the plug-and-play solution we expected (or hoped) them to be, and that with their many benefits and advantages come a new set of budgetary challenges.



We are pleased to welcome **Ada**, the newest member of the Special Collections at the **College of Charleston** and the **Fairchild** family. She was born on June 1st (her due date!). Our congratulations to **Mary Jo!**

The Scholarly Publishing Scene — Heads of Houses

Column Editor: **Myer Kutz** (President, Myer Kutz Associates, Inc.) <myerkutz@aol.com>

I thought I'd surf the Web to take a look at who's running scholarly publishing houses these days. First up in any such list has to be **Elsevier**, the elephant in any room, no matter how big the room is. **Ron Mobed** has been **Elsevier's** CEO since August 2012. His resume includes stints at **Cengage** (president), **Information Handling Services** (co-president and co-COO) and, before he switched careers, **Schlumberger**. He holds an engineering bachelor's degree from **Cambridge** and a master's degree in petroleum engineering from **Imperial College**. He was brought into **Elsevier** in 2011 to head up the company's science and technology businesses.

Another CEO with a **Cambridge** engineering degree is **Nigel Portwood**, of **Oxford University Press**. He also has an MBA from **INSEAD**. He began his career at **Strategic Consultants** in London, where he focused on media and consumer goods. In 1995 he joined **Pearson** and eventually served as president and CEO of **Pearson Education Europe, Middle East and Africa** from April 1999 to December 2002. The following January, he became CFO of the **Penguin Group**. The president of **OUP USA** is **Niko Pfund**, who has a BA in English from **Amherst** and has been at **OUP** since 2000.

Wiley's President and CEO is **Mark Allin**, who stepped in on June 1 of this year when **Stephen M. Smith** retired, after six years at the helm, due to previously-disclosed medical reasons. **Allin** joined **Wiley** 12 years ago after the acquisition of his own company, **Capstone Publishing**, which he co-founded in 1996. Prior to co-founding **Capstone**, **Allin** worked at **Blackwell** (senior commissioning editor), **Prentice-Hall** (publisher), and **Pearson Education** (publishing director). He served as managing director of **Wiley Asia**, moved up to Executive Vice President, Professional Development in 2010 and then COO in 2015. He attended **Anglia Ruskin University** from 1980 to 1983, which makes him older than his photographs on the **Wiley** Website would indicate, at least to old-guy me. According to **Wiley's** press release, he refocused the company away from underperforming consumer publishing and toward professional "learning solutions."

This implies that there was a prior period when **Wiley's** strategy called for increased consumer publishing. But times — and marketplaces — change, some product lines surge while others wane due to external realities, and companies adjust their strategies accordingly. If an executive assesses the environment properly, makes appropriate adjustments, and puts in place a strategy that matches the direction the marketplace

moves, he or she wins and moves up the greasy pole. If not, the hapless executive slides down.

In any case, I'm not using this space to provide an accounting of remarks academic publishing CEOs have made over the years. As long as they don't push their companies in directions opposite to those where their markets are headed, and as long as the external business environment remains positive, their companies — and they themselves — will prosper. For example, revenue streams of scholarly publishers who have substantial journal offerings have migrated from print to electronic in recent years. The market moved in that direction, and as long as an executive didn't row against the tide, everything went well. All that said, riding the waves isn't the easiest thing in the world to get right.

An **Elsevier** veteran **Derk J. Haank** is the CEO of **Springer-Verlag**, which he joined in 2004. He held various high-level positions at **Elsevier** from 1986 to 2003. He served as Scientific Assistant at **Free University Amsterdam** from 1978 to 1986 and as Head of Research Institute of Economics. He holds a master's degree in economics and business administration from **University of Amsterdam**.

Roger Horton, whose **LinkedIn** photograph shows him in jeans and strumming a guitar, is CEO of **Taylor & Francis**, which is now an academic publishing division of **Informa plc**. He's been there for about two decades, the past 11 as CEO. Previously, he was at **McGraw-Hill, Europe** and **Thomson International**. According to **BloombergBusiness**, **Horton** was one of the four executive directors that successfully floated **T&F** on the London Stock Exchange in 1998, serving on the plc Board until the merger with **Informa** in 2003.

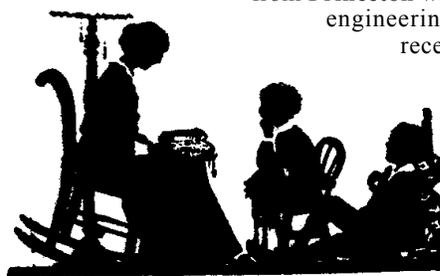
Now, and not a moment too soon, for some diversity. The CEO of **Wolters Kluwer** since September 2003 is **Nancy McKinstry**, an American now living in the the Netherlands, Wikipedia tells us. Early in her career, **McKinstry** held management positions with **Booz Allen**, where she focused on media and technology industries. In 1999, she was CEO of **SCP Communications**, a medical information company, before rejoining **Wolters Kluwer** to head its North American operations. She holds a bachelor's degree in economics from **University of Rhode Island** and an MBA

in finance and marketing from **Columbia Business School**, as well as an honorary Doctor of Laws from **Rhode Island**. According to her Wikipedia entry, **McKinstry** emphasizes diversity throughout **Wolters Kluwer**. The results — 28% female executives (in 2003, only 20% had top leadership posts), 43% female managers, and 54% female employees — look meaningful and should become even more meaningful in the future. Here's a good example of a CEO who's taking her company in a direction in which she wants it to go.

Finally, let's look at the world's largest scientific society — the **American Chemical Society (ACS)**. **ACS** is a membership organization with a president and other officers elected from among the members. It's managed by a professional staff. The Executive Director and CEO is **Dr. Thomas J. Connolly**, who retired from **DuPont** in December 2014, where he was an executive VP. He led businesses and R&D organizations while based in the U.S., Europe, and Asia. As we have seen, many CEOs have international business experience, typically in the Far East. He graduated from **Princeton** with degrees in chemical engineering and economics and

received his chemical engineering doctorate from **Cambridge**, which, as we have also seen, has figured in the careers of scholarly publishing CEOs.

The head of **ACS** publishing operations is **Bryan Crawford**, who worked previously at **Alan R. Liss's** eponymous company and then at **Wiley** for 16 years after its acquisition of **Liss**. He holds a BS from **Maryland** and a PhD from **Johns Hopkins**, both in chemistry and biochemistry. 🌿



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BTW, hard-working **Leah Hinds** and **Beth Bernhardt** have posted much of the Conference main schedule and are in the process of adding the individual concurrent sessions, poster sessions, etc, to the Conference schedule. For a quick overview of session timing, visit <http://www.charlestonlibraryconference.com/conference-info/program/schedule-at-a-glance/> or our Archives page for 2014 information.

Also, don't forget! There will be much new and different this year in terms of the **Conference**

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The Charleston ADVISOR

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Don's Conference Notes

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Some people think that academics cannot be trusted to store the data persistently; others think that publishers cannot either.

Should libraries be the disseminators of all this content? Data is a new area; maybe there is a role for institutions to play. The bigger question is: What is the role of publishers with respect to data? There is no right answer, but there are things publishers can do, and there are conversations going on outside of publishers with research data managers and funders.

In the Q&A period, I pointed out that an example of a publisher disseminating data is found in the **American Chemical Society's Journal of Chemical & Engineering Data** (<http://pubs.acs.org/journal/jceaax?&>), which has been in existence for about 60 years. According to its Website, "The *Journal of Chemical & Engineering Data* is a monthly journal devoted to the publication of data obtained from both experiment and computation, which are viewed as complementary." Clearly, the journal has been successful in its mission, as evidenced by its long existence.

Jennifer Lin concluded the session with a list of recommendations for publishers to increase access to data¹:

1. Establish and enforce a mandatory data availability policy.
2. Contribute to establishing community standards for data management and sharing.

3. Contribute to establishing community standards for data preservation in trusted repositories.
4. Provide formal channels to share data.
5. Work with repositories to streamline data submission.
6. Require appropriate citations to all data associated with a publication.
7. Develop and report indicators that will support data as a first-class scholarly output.
8. Incentivize data sharing by promoting the value of data sharing. 🐼

Donald T. Hawkins is an information industry freelance writer based in Pennsylvania. In addition to blogging and writing about conferences for *Against the Grain*, he blogs the **Computers in Libraries and Internet Librarian** conferences for **Information Today, Inc. (ITI)** and maintains the **Conference Calendar** on the **ITI Website** (<http://www.infotoday.com/calendar.asp>). He recently contributed a chapter to the book **Special Libraries: A Survival Guide (ABC-Clio, 2013)** and is the Editor of **Personal Archiving**, (*Information Today, 2013*). He holds a Ph.D. degree from the **University of California, Berkeley** and has worked in the online information industry for over 40 years.

Endnotes

1. Lin J., Strasser C. (2014) Recommendations for the Role of Publishers in Access to Data. *PLoS Biol* 12(10): e1001975. doi:10.1371/journal.pbio.1001975

Rumors

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Venues. For the first time, we will be having the main Conference venue at the **Gaillard Center** which is between **Calhoun** and **George Streets**, about four blocks west of the **Francis Marion**. The **Gaillard Center** has a Performance Hall which seats 1,800 people and six breakout rooms for **Concurrent Sessions**. Check out <http://www.gaillardcenter.com/about/>. Sessions will still be held at the **Embassy Suites**, the **Francis Marion**, and the **Marriott Courtyard** as well. **Shuttles will be available to take you from place to place.**

Some important details! **REGISTRATION** will be at the **Francis Marion Hotel**. The **Charleston Seminars** on Monday and Tuesday will be in the **Francis Marion**. The **Vendor Showcase** will be at the **Francis Marion**. **Preconferences** will be held at the **Francis Marion**, the **Marriott Courtyard**, the **Embassy Suites**, and the **Gaillard Center**. **Plenaries** and **Neapolitans** will be held at the **Gaillard Center**. **Concurrent Sessions** will be held at the **Gaillard Center**, the **Francis Marion**, the **Marriott Courtyard**, and the **Embassy Suites**. 2015 will be a great year! See you all here soon! 🐼