2015

If Rumors Were Horses

Katina Strauch
Against the Grain, kstrauch@comcast.net

Follow this and additional works at: https://docs.lib.purdue.edu/atg
Part of the Library and Information Science Commons

Recommended Citation
Strauch, Katina (2015) "If Rumors Were Horses," Against the Grain: Vol. 27: Iss. 4, Article 3.
DOI: https://doi.org/10.7771/2380-176X.7121

This document has been made available through Purdue e-Pubs, a service of the Purdue University Libraries. Please contact epubs@purdue.edu for additional information.
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.

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.
I t’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 Malsen), 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 librigeuds, 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: Letters to the Editor, 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

<table>
<thead>
<tr>
<th>2015 Events</th>
<th>Issue</th>
<th>Ad Reservation</th>
<th>Camera-Ready</th>
</tr>
</thead>
<tbody>
<tr>
<td>Charleston Conference</td>
<td>November 2015</td>
<td>08/20/15</td>
<td>09/10/15</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2016 Events</th>
<th>Issue</th>
<th>Ad Reservation</th>
<th>Camera-Ready</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual Review, PLA</td>
<td>February 2016</td>
<td>01/07/16</td>
<td>01/21/16</td>
</tr>
<tr>
<td>MLA, SLA, Book Expo</td>
<td>April 2016</td>
<td>02/18/16</td>
<td>03/10/16</td>
</tr>
<tr>
<td>ALA Annual</td>
<td>June 2016</td>
<td>04/07/16</td>
<td>04/28/16</td>
</tr>
<tr>
<td>Reference Publishing</td>
<td>September 2016</td>
<td>06/16/16</td>
<td>07/07/16</td>
</tr>
<tr>
<td>Charleston Conference</td>
<td>November 2016</td>
<td>08/18/16</td>
<td>09/08/16</td>
</tr>
</tbody>
</table>

FOR MORE INFORMATION CONTACT

Toni Nix <justwrite@glowcountry.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/
It is Useful to Review Some Fundamentals of How Video Works.

Many problems of capturing and recreating the illusion of motion 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. 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. 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. 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, 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.
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-bit 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, 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 JPEGL2000 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 JPEGL2000 lossless video in real time. Windows Media Player and QuickTime require plug-ins that have limited functionality. Very few video editors support JPEGL2000.

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 phonodograms in 1860 and to the BBC’s experimental VERA video recorder (https://www.youtube.com/watch?v=0fJGDQDB05s) 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/InstrMastVidFormatRecs_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.


13. For his tireless commitment, leadership, and hard work on AS-07, Carl Fleischauer of NDIPP at the Library of Congress deserves the gratitude and appreciation of world of media preservation.

### Rumors

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

Speaking of friends and books, got the incredible Richard Rickets 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

continued on page 33

28 Against the Grain / September 2015
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>

When you open a can of archival film and smell “vigor,” 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. 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 uncompressed 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 of 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

continued on page 52

Against the Grain / September 2015

<http://www.against-the-grain.com> 33
A Special Review — Pagans: The End of Traditional Religion and the Rise of Christianity

by Andrew T. Alvine (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 Elagabulus 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 distinctions 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

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 page 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 have a successful conference and conference. 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 continued on page 59
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:**


**Figures:**

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

**Related Material:**


---

**Rumors from page 52**

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 continued on page 63
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 the 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 ebrary and eioneer 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 promptly 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:

![Alliance E-book Collection](image)

**Rumors**

from page 59

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.

continued on page 69

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!
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-CEO) 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. Haan 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 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.

**Rumors from page 63**

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 continued on page 77
American Chemical Society’s managers and funders. going on outside of publishers with research data publishers can do, and there are conversations data? There is no right answer, but there are things is: What is the role of publishers with respect to this content? Data is a new area; maybe there is that publishers cannot either.

2. Contribute to establishing community standards for data preservation in trusted repositories.
3. Contribute to establishing community standards for data management and sharing.
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

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 of 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/icecax?&), 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 data:

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

Yes! Enter My Subscription For One Year. Yes, I am Interested in being a Reviewer.

Name ____________________________________________ Title ______________________________
Organization ____________________________________________
Address ________________________________________________
City/State/Zip ____________________________________________
Phone ____________________________________________ Fax __________________________
Email ____________________________________________ Signature ________________________

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! 😃