February 2017

If Rumors Were Horses

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FEBRUARY 2017

Against the Grain

"Linking Publishers, Vendors and Librarians"

ISSN: 1043-2094

State of the "Big Deal"

by **Matthew Ismail** (Director of Collection Development, Park Library, Central Michigan University, 250 East Preston Street, Mount Pleasant, MI 48859; Phone: 989-774-1029) <ismailmd@cmich.edu>

I can still remember the time that, as a Graduate Research Assistant in the Department of History at the **University of Chicago**, the professor I was working with asked me to search *Historical Abstracts* on CD-ROM. It was 1993, and while I had been using print indexes for years, I had never searched a CD-ROM index before. I had to ask a librarian for help, and I got a rather perfunctory, "Look, you just type the search term in this box and use these limiters to refine your search. Then you hit enter. Just ask me if you need more help." And with that he left me floundering around for a while before I became frustrated and went back to the print version of the index.

It's hard to imagine now that searching such a simple electronic index could be so unfamiliar and befuddling! It's also hard to imagine today seeing piles of bound periodicals

stacked around the photocopiers, students and faculty copying articles and checking to be sure that they copied the whole image, student workers removing cart after cart of these bound volumes to a massive sorting area where they worked in shifts to shelve them...

We are, in so many ways, in a different age. The World Wide Web and electronic resources have transformed the work of research and learning in ways that render 1993 quite distant. And nothing tells us more about the changes in libraries than does the Big Deal, a publisher's strategy for delivering packages of electronic journal content to libraries that would not have been possible without both the WWW and ejournals.

The purpose of this special issue of *Against the Grain* is to present different perspectives on the Big Deal in this digital age. Our purpose is neither to condemn nor to cel-

ebate the Big Deal, but rather to understand its impact on various libraries and publishers since it emerged in the late 1990s.

Elisabeth Leonard begins our issue with "The Big Deal and SAGE," discussing how SAGE adapted its distribution and publication strategies in the early 2000s in response to changes in the scholarly communication market, driven by the emergence of the powerful online STEM publication field and the Big Deal. **Leonard** emphasizes that SAGE has always viewed the Big Deal as one option among many to distribute content and that SAGE is no more wedded to the Big Deal than they are to other models.

Sven Fund, on the other hand, brings the perspective of an independent publisher to the conversation in "Choosing Independence or Feeding the Beast? The Big Deal and Small or Society Publishers." **Fund** suggests that

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If Rumors Were Horses

Hello all! 2017 has started off with a bang!

Just heard that the incredible **Lenny Allen** (long known as Mr. Oxford) has joined **Bloomsbury Digital Resources** as global sales and marketing director. Hundreds of apologies that it took me so long to tell you! **Lenny's** new email address is <lenny.allen@bloomsbury.com> and it's very active! Congratulations, **Lenny**!!!

Pictured are **Hwee Ming**, Librarian at **Singapore Management University**, and **Leah Hinds** at the **2016 Charleston Conference Closing Session Poll-A-Palooza**.

And another apology to **Bob** the wonderful **Nardini** who sent me the **Lenny Allen** news that I just found in my old email. My excuse: Moving is a difficult thing after 40 years! We loved living on the Citadel campus around all the cadets. I especially miss the bugle calls throughout the day. But it's done and we are happy in our new digs. PO Box 799, Sullivan's Island, SC 29482. House address is 1712 Thompson Avenue. Come by and visit any time!

Like I said, moving is no picnic. Another email lost in my move! Just learned that long-time friend **Ian Singer** has taken leadership of **Credo Reference** as general manager. **Ian** had been chief content officer at **Credo** since September 2015. Before joining **Credo**, you will remember that **Ian** served as Vice President, Group Pub-

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From Your (impatient) Editor:

Y'all have probably already heard that I am learning how to move out of a house I have been in for 40 years! So much "stuff" to find a home for! I am not a patient person and so I am impatient with the speed of our progress. Oh well.

Meanwhile, here is another great issue of *Against the Grain*! This one is guest edited on a topic that is near and dear to our hearts — **The Big Deal**! Kudos to the marvelous **Matthew Ismail** who has persevered through sickness to get this issue out! Papers are by **Matthew**, **Elisabeth Leonard**, **Sven Fund**, **Susan deVries**, **Jonathan Nabe**, **Doug Way**, **Steve Sowards**, and **Monica Moore**. Our **Op Ed** is about personal digital assistant "Alexa," and **Back Talk** is about the importance of serendipity. We have several **Special Reports** about **Demand Driven Acquisitions**, **Elec-**

tronic Resources workflow, and **Dealing with Staff and Database losses**!

Our interviews are with **Matt Delmont**, **Katherine Skinner**, and **Don Beagle** and we have profiles from **Matthew Delmont**, **Sven Fund**, **Susan deVries**, **Matthew Ismail**, **Elisabeth Leonard**, **Monica Moore**, **Katherine Skinner**, **Jonathan Nabe**, **Stephen Sowards**, **Doug Way** and the **Educopia Institute**.

Tom Gilson and **Regina Gong** have done their usual wonderful job of collecting book reviews of reference and general books, **Donna Jacobs** talks about **Bob Dylan**, **Kate Corby** wants educational technology in our collection. Reading **Tom Leonhardt's** column this time, I felt transported back to the very first **Charleston Conference** in November 1980. That one was about rare books and **Jake Chernofsky** was the keynote.

Twenty-five people were there. Reminiscences.

Our **Cases of Note** is about **Privacy** and **Lolly Gasaway** does her usual outstanding questions and answers! **Bob Holley** talks about changing **Amazon** fees, and **Lisa Lemibinen** talks about research data. **Ramune's** great work with reporters for the **2016 Charleston Conference** leaves us with many reports on sessions that we were not able to attend. And there is more and more.

I was just contacted by the people who are moving my piano (it's big!) and they want to know how many steps they have to navigate up and down. Plus the dishwasher needs to be unhooked! Don't move if you can avoid it!

But don't despair, Spring is coming soon! 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*, Post Office Box 799, Sullivan's Island, SC 29482. You can also send a letter to the editor from the *ATG Homepage* at <http://www.against-the-grain.com>.

Dear Editor:

Good afternoon. I have said it before, but it never hurts to say again:

Against the Grain is the most valuable, well written, chock-full-of-information publication available today serving any of these markets. Bravo and never change!

Also, do you have a code so I can access my subscription online? :) I assume I had it and lost it...

Have a good Thanksgiving and best wishes.

John Bond (President, Riverwinds Consulting)

<jbond@riverwindsconsulting.com> www.riverwindsconsulting.com

Thank you for your kind words! Information on creating a username and password for the *ATG NewsChannel* website will be emailed to all print subscribers. If you don't receive this email, please contact **Leah Hinds** at <leah@charlestonlibraryconference.com> to request access. — Yr. Ed.

AGAINST THE GRAIN DEADLINES VOLUME 29 — 2017-2018

2017 Events	Issue	Ad Reservation	Camera-Ready
MLA, SLA, Book Expo	April 2017	02/16/17	03/09/17
ALA Annual	June 2017	04/06/17	04/27/17
Reference Publishing	September 2017	06/15/17	07/06/17
Charleston Conference	November 2017	08/17/17	09/07/17
ALA Midwinter	Dec. 2017-Jan. 2018	11/09/17	11/24/17

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Rumors from page 1

lishing for **Media Source, Inc.**, where he was responsible for strategic planning and day-to-day operations of such prestigious publications as *Library Journal*, *School Library Journal*, and *The Horn Book*.

Related, **Credo** recently launched **Credo Education**. The new subsidiary partners with educational institutions to prepare students for continuous learning and success. The awesome **Mike Sweet**, **Credo's** CEO for the past eight years says that the focus on information literacy and critical thinking led them to this opportunity. Leading the new division is **Michael Serafino**, who has been hired as Vice President of Educational Solutions. I remember back when **Credo** was founded in the U.K. under the name of **Xrefer** and the delightful **Daryl Rayner** wrote her **Rumours from Paddington** for *ATG*!

<https://www.exacteditions.com/>
www.corp.credoreference.com
www.credoeducation.com

The focused **Heather Joseph** (Executive Director SPARC) writes that they just received some very good news from the **Gates Foundation**. They've come to a nice arrangement with the **AAAS** to offer an open access option for the journal *Science* that is in full compliance with the **Gates Foundation's open access policy**! <http://www.sciencemag.org/about/aaas-and-gates-foundation-partnership-announcement>
<https://medium.com/@LeighMSpeaks/taking-steps-to-expand-access-to-high-quality-scientific-publishing-6db7a6bfe9be#.k6e4zo46v>

Got an email from the bam-zowie **Erin Gallagher** who has left **Rollins** and the Florida sunshine for the snow in Portland.

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Rumors *from page 6*

Erin is now Director of Collection Services, **Eric V. Hauser Memorial Library, Reed College**, <gallagher@reed.edu>. She says she arrived in Portland right before the worst winter storms they'd seen in 40 years, so she got a real baptism by snow. In fact, her first day at **Reed** didn't happen because they had to close all the schools due to freezing rain. **Erin** says she is getting into the swing of things, but she's really missing **Rollins** and Florida, (could it be the weather?). **Erin** will rejuvenate **ATG Hot Topics** from the West coast. Have y'all seen the **Penthouse Interviews** that **Erin** participated in during the **2016 Charleston Conference**?

www.charlestonlibraryconference.com

WOW! Can you believe it? **Elsevier** has acquired **Plum Analytics** from **EBSCO Information Services**. It is stated that the acquisition will enable **Elsevier** to significantly expand access to **Plum Analytics'** altmetrics to more researchers and more institutions. **Plum Analytics** was founded in early 2012 and was a pioneer in altmetrics, helping tell the story of research and researchers by revealing interest and usage beyond traditional measures. **Plum Analytics'** metrics will be incorporated into **Elsevier's** research products — **Menedeley**,

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State of the "Big Deal" *from page 1*

the conversation around the Big Deal has revolved mostly around cost efficiencies for libraries and the strategies of large publishers, but "What has been largely overlooked is the impact the Big Deal has on both the portfolio of publishers offering it as well as on partners that work with these publishers." **Fund** hopes that small publishers and librarians will both see the value in not being rolled up into Big Deals, offering more freedom and more variety in offerings as a result.

Susann deVries brings an economic perspective to bear on the Big Deal in "**The Economics of the Big Deal: The Bulls, the Bears and the Farm.**" Perhaps the central focus of **deVries'** article is on an accounting principle called the Triple Bottom Line, "an accounting basis that has gained significant attention in the business sector. Whereas the traditional, single bottom line only focused on profit, the TBL approach differs from profit-based or financial outlook to include social and ecological measures for assessment." **deVries** suggests that libraries need to think beyond the traditional financial bottom line — what's the cheapest option? — and begin to "take into account our social obligation to our patrons' research needs, and we must develop a long-term sustainable approach to access when analyzing the pros and cons of purchasing any Big Deal. Multiple dimensions and perspectives have to be taken into account."

Jonathon Nabe's "After the Big Deals Are Done" brings the perspective of a librarian at a research university who has overseen a divestment from Big Deal packages because his institution no longer found them sustainable. When **Nabe** published "Leaving the Big Deal: Consequences and Next Steps" in 2012, it was quite astonishing to think of any research library *not* subscribing to Big Deal packages. **Nabe** states in 2017, however, that "All evidence indicates that subscriptions to entire publisher portfolios are not essential to the functioning of a modern research university."

Doug Way's "Doubling Down on the Big Deal in Wisconsin" describes the varied career of the Big Deal at a library that was initially quite opposed to them. Having to present the wide-ranging pros and cons of the Big Deal to a skeptical audience was important to **Way**, as it is for the Triple Bottom Line championed by **deVries**, because he was able to subscribe to some Big Deals precisely because he was able to justify the financial bottom line as a compelling reason.

Steve Sowards, similarly, presents the relationship of his institution to Big Deals in "**The Big Deal at Michigan State University.**" **Sowards** presents the many compelling reasons for maintaining their Big Deals, both financial and based on their compelling support for research.

Finally, in our concluding article, "**Managing the Big Deal,**" **Monica Moore** presents a perspective not often heard in these discussions: that of an Electronic Resources Librarian who has to implement and maintain these Big

Deal packages and the ramifications of this maintenance for the library and its staff. "Any time libraries buy or lease something in bulk, it requires translation into the infrastructure that we use to manage our library collection. This includes our integrated library system (ILS) and our discovery systems, and any type of knowledge base that includes the holdings information for the journals in a deal. There is a significant amount of staff time and resources involved with these efforts, not only for the initial acquisition, but for the ongoing management of this bundled content."

What we can see from these varied and interesting perspectives is that the Big Deal is neither going to remain as ubiquitous as it was nor is it necessarily going away. The Triple Bottom Line approach, a version of which is often present in libraries' decision-making whether they call it that or not, will doubtless encourage libraries both to continue their Big Deals, as at **MSU** and **Wisconsin**, or to discontinue them, as I recently did for most of them at **Central Michigan University**.

This is an important discussion and I hope these articles enlighten readers to the various perspectives on the Big Deal and the direction of conversations at various publishers and libraries. 🌸

Blurring Lines from page 33

impact. Certainly the meaning and value of a student or scholar's interaction with a daily entry on **Matt's** site cannot be measured so simply as number of page view. What follows is an interview with **Matt** discussing Black Quotidian and how **Matt** thinks about the impact of his work.

What was the impetus behind creating Black Quotidian? Were you primarily driven to serve undergraduate learners or scholars?

My goal with Black Quotidian is to bring African American history and black newspapers to new audiences in a novel format. So the audience for the site includes scholars and students, but also people outside of the academy who might see one of my tweets and want to learn more about these topics. When we teach history we make difficult choices about what to include and exclude. Black Quotidian is my small act of rebellion against the pressure to fit African American history into a single month or a fifteen-week semester.

How are you monitoring usage on the site? What are your key measures of usage?

I'm monitoring visits to the website using basic Google Analytics on visitors, page views, and session duration. I circulate the new posts primarily via Twitter, so I also keep track of the tweet activity. The site has received over 23,000 page views in the first eight months. This isn't a lot for a commercial site, but it is way more than my academic journal articles have received.

Impact, that is touching and changing lives, is difficult to measure in online platforms. How do you "measure" the impact of Black Quotidian?

This tends to be more anecdotal. People will message me on twitter, send me emails, or stop me at conferences to say that they like the project. I've also presented on this project to different audiences (to scholars interested in digital humanities, to high school teachers, to **ProQuest's** marketing and programming staff) and these small group interactions have helped me see what aspects of the project really resonate. I always ask how many people have heard of **Claudette Colvin** (she was a fifteen-year-old who refused to give up her seat nine months before **Rosa Parks**, but she did not become a symbolic figure of the Civil Rights movement), and usually only a few people raise their hands. Sharing these histories is what makes me excited about the project.

As a scholar and classroom teacher, how do you assess the impact of your work beyond the traditional measures of, say, citations of your scholarly work?

Researching and writing short daily posts has reinvigorated my relationship to scholarship. I continue to be surprised by the amazing stories that live in the archives of Black newspapers, and it is fun to be able to share several hundred of these stories with web audiences. I have come to view scholarly communication, via Twitter and elsewhere, as an everyday process rather than something that happens every few months at conference or every few years in articles and books. It is nice to be able to briefly discuss new research finds without having to write 8,000 or 80,000 words on every topic. The project is changing how I think about, write about, and teach African American history. From this perspective, Black Quotidian and similar digital projects count by fostering or renewing a sense of scholarly curiosity and experimentation.

What is your selection process for inclusion of articles in Black Quotidian?

On most days I'll pick a specific newspaper and date (e.g., the *Cleveland Call and Post* on October 15, 1946) and then look for an article that I think is interesting. In some cases, I'll look for a specific event that was historically important (e.g., the March on Washington). While some of these posts features well-known figures like **Carter G. Woodson**, **Rosa Parks**, and **Shirley Chisholm**, I am also excited to learn and share the stories of people and events not commonly featured in textbooks, documentaries, or Black History Month celebrations.

Which selections have generated the most views? And the most "impact" in your view?

The post from April 4, 1968, which featured headlines and articles from the black press after **Martin Luther King's** assassination, generated the most page views. My favorite post was from March 31, 1934 about a women's basketball team sponsored by the *Philadelphia Tribune*.

What is next for you?

I have two upcoming projects that are connected to Black Quotidian in different ways. After I complete a year of daily posts for Black Quotidian (in January 2017), in the project's second phase I will write analytical essays drawing on black newspapers and other multimedia sources, and develop flexible thematic pathways to allow readers to explore this research in different ways. My next book project is on African Americans in World War II and, while this will be a traditional print book, it will draw heavily on black newspapers. 🌿

Rumors from page 10

Scopus, **ScienceDirect**, **SciVal** and **Pure**, leading journal and society partner sites and **CiteScore** metrics. **Tom Gilson** and I had an intriguing phone conversation with the engaging and filled-with-enthusiasm **Andrea Michalek**, Managing Director of **Plum Analytics** the other day. Watch for our interview in the next issue of **ATG** (April?). Plus we are planning to do a Podcast with **Andrea** soon!

Speaking of Podcasts, have y'all clicked on the link on the **ATG NewsChannel**? We have been overwhelmed with the success of our podcasts! We just began them two weeks ago and we have had well over 900 visits! Who would have thought!? Thanks to the team of the quick study and implementer **Don Lewis**, the incomparable **Leah Hinds**, and there-is-nothing-he-can't-do **Tom Gilson**! New Podcasts are being added every week so why not use a bookmark! <http://www.atgthepodcast.com/>

Jim Mullins, dean of libraries and the **Esther Ellis Norton Professor**, has announced

that he will retire from **Purdue** on Dec. 31. "Since joining **Purdue** in 2004, **Jim** has instituted innovative changes to improve and promote access to research and information for faculty, staff, students and visitors to **Purdue**," says **Deba Dutta**, provost and executive vice president for academic affairs and diversity. "Under **Jim's** leadership, **Purdue Libraries** has emerged as an international leader in information literacy — including the first endowed professorship — scholarly communication, data management, and archives and special collections. He has helped **Purdue** conceptualize and create a new form of library and learning spaces, a vision that will be fully realized with the opening this fall of the **Wilmett Active Learning Center**." In 2015, **Purdue Libraries** received the **Excellence in University Library Award** of the **Association of College and Research Libraries**, the highest distinction among academic libraries in the U.S. In 2016, **Mullins** received the prestigious **Hugh A. Atkinson Award** by the **American Library Association** in recognition of his outstanding leadership and his many contributions to research libraries. **Mullins'**

contributions extend far beyond **Purdue**. He has served in leadership roles in countless library organizations and has an impressive publication and presentation agenda. **Jim Mullins** and **Charles Watkinson** developed **Purdue University Press'** the *Charleston Insights in Library, Archival, and Information Sciences Series*. Plans to launch a search for identifying the next leader for **Purdue Libraries** will be announced in the coming weeks.

<http://www.against-the-grain.com/2017/02/atg-people-in-the-news-2917/>

<http://www.thepress.purdue.edu/series/charleston-insights-library-archival-and-information-sciences>

Speaking of retirements, had a delightful luncheon this weekend with the glamorous (Charlotte Initiative) **October Ivins** and (don't you love his accent?) **Will Wakeling** who retired from **Northeastern** on December 3.

Sure you saw the article in *Science* about the disappearance of **Jeffrey Beall's** list of predatory publishers — "Mystery as controversial list of predatory publishers disappears,"

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Booklover — Changing of the Guards

Column Editor: **Donna Jacobs** (Retired, Medical University of South Carolina, Charleston, SC 29425)
<donna.jacobs55@gmail.com>

The announcement of the **Nobel Laureates** in all the various disciplines is one of my personal anticipations each autumn. When it was announced that **Bob Dylan** had been awarded the **2016 Nobel Prize in Literature** “for having created new poetic expressions within the great American song tradition,” I realized that a trip to the library was not going to be on my agenda. Instead I would find myself delving into a collection of more than 600 song lyrics online, for **Bob Dylan** is the first musician to win the prize in the 115 years of Nobel history.

I was young when **Dylan** came onto the music scene, but the lyrics to “The Times They Are a-Changin’,” “Blowin’ in the Wind,” and “Like a Rolling Stone” are part of my mental soundtrack and most likely yours, too. But lyrics as literature, this is a twist. And then I remembered a high school summer class in English where the teacher distributed lyrics to several popular songs and we as a class were asked to read them, interpret them and understand them, much like a group of poems, short stories, or excerpts from literature. I was enchanted with that teacher who took such an edgy approach to her English curriculum.

Born **Robert Allen Zimmerman** in 1941 in Duluth, Minnesota, **Dylan** legally changed his name to **Robert Dylan** in 1962. He gave an explanation for his name changing decision during a 2004 interview with CBS: “You’re born, you know, the wrong names, wrong parents. I mean, that happens. You call yourself what you want to call yourself. This is the land of the free.”

Dylan dropped out of school to pursue his musical aspirations. Like many aspiring musicians, he traveled to New York City. While there he visited **Woody Guthrie**, who heavily influenced his early music career and he decided he would become **Guthrie’s** disciple. **Dylan** also explored the musical genres of American folk, blues, rock, gospel and jazz as well as folk music from other ethnic origins to sculpt his songs, all the while embracing various literary influences to craft the lyrics to deliver the messages. It has worked for generations of **Dylan** followers.

Dylan’s songs and lyrics rose in popularity during a time of social unrest and anti-war sentiment in America. They resonated with the youth of these times and quickly became part of the popular vernacular. We easily break into “The answer is blowin’ in the wind” or “How does it feel. To be without a home. Like a complete unknown. Like a rolling stone?” or “The night they drove Old Dixie down. And all her bells were ringing.” Even the news media announcements of **Dylan’s** honor were decorated with excerpts from his lyrics, leading to discussions of whether the times are really “a-changin’” due to the lack of any women in the 2016 list of Nobel laureates.

As I read through song titles and lyrics on the websites, the song I will leave you with had an intriguing title based on the political environment created by the recent election. The lyrics of “Changing of the Guards” are haunting, cryptic and the subject of a variety of interpretations in the musical blogs, sort of like what is going on with the political pundits right now.

Sixteen years

*Sixteen banners united over the field
Where the good shepherd grieves
Desperate men, desperate women divided
Spreading their wings ‘neath falling leaves.*

Fortune calls

*I stepped forth from the shadows to the marketplace
Merchants and thieves, hungry for power, my last deal gone down
She’s smelling sweet like the meadows where she was born
On midsummer’s eve near the tower.*

The cold-blooded moon

*The captain waits above the celebration
Sending his thoughts to a beloved maid
Whose ebony face is beyond communication
The captain is down but still believing that his love will be repaid.*

They shaved her head

*She was torn between Jupiter and Apollo
A messenger arrived with a black nightingale
I seen her on the stairs and I couldn’t help but follow
Follow her down past the fountain where they lifted her veil.*

I stumbled to my feet

*I rode past destruction in the ditches
With the stitches still mending beneath a heart-shaped tattoo
Renegade priests and treacherous young witches
Were handing out the flowers that I’d given to you.*

The palace of mirrors

*Where dog soldiers are reflected
The endless road and the wailing of chimes
The empty rooms where her memory is protected
Where the angels’ voices whisper to the souls of previous times.*

She wakes him up

*Forty-eight hours later the sun is breaking
Near broken chains, mountain laurel and rolling rocks
She’s begging to know what measures he now will be taking
He’s pulling her down and she’s clutching on to his long golden locks.
Gentlemen, he said I don’t need your organization, I’ve shined your shoes
I’ve moved your mountains and marked your cards
But Eden is burning either brace yourself for elimination
Or else your hearts must have the courage for the changing of the guards.*

Peace will come

*With tranquillity and splendor on the wheels of fire
But will bring us no reward when her false idols fall
And cruel death surrenders with its pale ghost retreating
Between the King and the Queen of Swords. ♣*

Rumors from page 34

by **Dalmeet Singh Chawla** (Jan. 17, 2017)
“The blog—started in 2010 by librarian **Jeffrey Beall** of the **University of Colorado in Denver** (CU Denver)—now states: “This service is no longer available.” You may remember that **Beall** brought up the predatory publisher issue in *The Charleston Advisor*. <http://www.>

[sciencemag.org/news/2017/01/mystery-controversial-list-predatory-publishers-disappears](http://www.sciencemag.org/news/2017/01/mystery-controversial-list-predatory-publishers-disappears)

Just heard that **Lulu Publishing** is extending their help and services to the authors who were left behind by the **Tate Publishing** closure. lulu.com

Good news from **John Dove**. According to his doctors, he is entirely on the mend. **John** says his challenge for the next few weeks is to avoid lifting 5 pounds. Sounds doable, **John!**

Jisc, the digital solutions provider for **UK education and research**, has announced that **OCLC**, has been awarded the contract to develop a new **National Bibliographic Knowledgebase (NBK)**. The **NBK**, originally proposed in **Jisc’s National Monograph Strategy**, will support the learning and research needs of the **UK higher education community**. The vision is to extend the capabilities of the current **Copac** service, by investing in technology that can

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Questions & Answers from page 56

performance. Depending on the movie, it is possible that there would be no royalty fee for the performance. Also, there are public domain motion pictures for which no permission is required. The school should contact a motion picture licensing agency to inquire about a license to perform the movie.

QUESTION: *A university librarian is puzzled about whether the U.S. Copyright Office should become an independent agency or should remain a part of the Library of Congress.*

ANSWER: Not surprisingly, most librarians would like to see the Copyright Office remain a part of the **Library of Congress**. But other members of the copyright community disagree. The first **U.S. Copyright Act** was enacted in 1790, and for many years following the enactment, copyright registrations were approved by clerks of federal district courts upon the filing of a claim by a copyright owner. The **Library of Congress** was established in 1800, but the copyright system was not moved into the Library until 1846 to relieve the burden on the court systems and to give **LC** access to the required deposits of copyrighted works for its collections. For years, a large part of the library's collection was obtained through the copyright registration system. Copyright was moved to the U.S. Patent Office from 1859-70. The **Copyright Act of 1870** reestablished the copyright registration system and deposits of two copies of published works in the **Library of Congress**. (See **Jacob Harper**, *The United States Copyright Office: Nostalgia for the Past, Obstacle for the Future*, 4, AM. UNIV. INTELL. PROP. BRIEF 30 (2013) for a history of the Copyright Office.)

In the mid-1990s there was a proposal to move the Copyright Office to the Department of Commerce which also houses the U.S. Patent and Trademark Office so that all federal intellectual property issues would be governed by one agency. There were many objections to this proposal, primarily that copyright would be completely overshadowed by patent and trademark, and that such a move would change the focus of copyright to purely an economic one.

At the request of Congress, Register **Maria Pallante** wrote a letter proposing the Copyright Office become an independent agency, and there appears to be a good deal of support for this in the greater copyright community. Library associations have opposed the move from the **Library of Congress**, and there have been many blog posts in support of the status quo. (For example, see <http://blogs.library.duke.edu/scholcomm/2016/12/14/where-should-the-copyright-office-live/>). Certainly, there are pros and cons to the proposal. Most librarians understand the benefits of remaining with the **Library of Congress**. Nevertheless, copyright industries, as well as the Register's letter, point to some of the disadvantages remaining a part of **LC**. One of the major problems has been **LC's** inability

to provide necessary information technology upgrades to support a modern copyright registration system. The Register competes with all other **LC** departments for technology upgrades despite its constitutionally mandated responsibility for copyright registration. The Office has often lacked necessary independence to act. Further, libraries and library associations often take positions on copyright matters, the very issues the Office must administer. Some argue that this creates a conflict of interest.

In December, the House Judiciary Committee introduced a policy proposal covering a number of copyright issues and Copyright Office matters. The recommendation is for an independent Copyright Office. It also includes a technology modernization plan for the Office, increasing the autonomy of the Office from **LC**, additional control over its own budget and technology and various other reforms. Public comment on the proposal closes January 31, 2017.

QUESTION: *A photographer asks what has happened in the case against Getty Images filed by photographer Carol Highsmith.*

ANSWER: What began as a very explosive \$1 billion case has pretty much fizzled. **Carol Highsmith** made thousands of her images available to the public through donation to the **Library of Congress**. **Highsmith** learned that **Getty** had more than 18,000 of her images on its website and was selling her photographs and charging people for the use of those images when she received a letter from **Getty** demanding that she pay \$120 for using her own images on her website. She charged that **Getty** was holding itself out as the copyright owner of the photographs and falsely applied watermarks to her images. She sued for copyright misuse and for false removal of copyright information. Further, she said that she never relinquished ownership in the copyrights when she transferred the images to **LC**.

Getty countered that **Highsmith** placed her works into the public domain and therefore had no rights to assert. She replied that she merely intended to create a Creative Commons type of license with access through the **Library of Congress**. **Getty** said that it made a mistake in requesting payment from **Highsmith** which it rectified upon notification. In October 2016, the federal district court agreed with **Getty**, and dismissed her federal copyright claims accepting **Getty's** arguments that public domain

works are regularly commercialized. The two sides settled the remaining minor state law claims under New York law, but the terms of the settlement were not divulged.

QUESTION: *An author asks about the benefits of electronic copyright registration as opposed to paper registration.*

ANSWER: The Copyright Office actually encourages electronic registrations by providing certain benefits over traditional paper registrations. To register a copyright, the owner must send the Office three things: (1) a completed application; (2) the filing fee; and (3) a copy or copies of the best edition of the work (copyright deposit).

The benefits of electronic filing include: (1) a lower filing fee; (2) the ability to pay the fee via a credit card; (3) faster processing time; (4) the ability to track the status of the application online; (5) the ability to upload certain categories of deposits directly; and (6) fewer opportunities to make errors on the application. One wonders when the Copyright Office will no longer accept paper applications.

QUESTION: *A faculty member wants his students to read three chapters from a book and wants to post these chapters individually on Blackboard at different times during the semester. Each chapter would remain on the website only two weeks. Is copyright permission required for this?*

ANSWER: It is likely that no permission is needed for such use. One would consider issues such as the length of the book. In other words, under fair use, one of the considerations is quantity and quality of the portion reproduced. If the book has 30 chapters, then three chapters represent only 10% of the work, a small part of the work. If the book has only five chapters, then three of those chapters represent a large portion and students should be required to purchase the book or the school should pay royalties for reproducing the chapters. Certainly, the school can obtain a license for posting the chapters on Blackboard.

QUESTION: *An elementary school teacher asks if she has permission to use a document or a part of a document for classroom use, must she indicate that she has received permission.*

ANSWER: It is not required that copies reproduced by permission contain a statement that it is reproduced with permission. However, it is a good idea to do so. It points out to everyone that the reproduction is with permission and models this behavior to students. 🐼

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ingest diverse library data at higher speed and greater volume. The new service will enable a shift in the way that libraries manage their print and digital collections and in the ways that people access those resources. <https://www.jisc.ac.uk/> and <https://www.oclc.org/>

Tim Whisenant has just been appointed regional vice president for the Western U.S.

at **WT Cox Information Services**. He brings 27 years of expertise to the library community and he began his career as a reference and instruction librarian. **Whisenant** will manage the Western U.S. territory in all library markets including academic, public, and special libraries with a concentration on account management, integrated solutions, and customer service. **WT Cox Information Services** is located at 201 Village Road, Shallotte, NC.

<http://www.wtcox.com>

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The Charleston ADVISOR

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Optimizing Library Services from page 64

materials needed in understanding open science and RDM. Data librarians and other faculty liaison librarians need to refocus their core competencies such as storage, archiving, meta-data, and data description skills in relation to data. Data librarians must keep their acquired skills and competencies up-to-date and follow RDM-related trends in librarianship as the latter also require new skills, including project management, public relations, and international collaboration. Likewise, library services must also be built on these new needs and competencies, constituting a switch from collection-based services to RDM-based services.

For infrastructure set-up and support, libraries could join the COAR (Confederation of Open Access Repositories) network for open access repositories. When setting up a data repository, a library should consider if necessary infrastructure already exists within the university or country (central) or if there is any international infrastructure that could meet the needs of their researchers (OpenAIRE). There is no worse thing than setting up another repository that nobody will ever use or which is not linked to an international search engine. This will not help any library's reputation.

The key word in any RDM services set-up is *collaboration*. Experience from various university libraries also demonstrates that RDM services are not something one unit within an institution can implement alone; it

takes a contribution on a wider scale from the entire institution. Even further, the collaboration should not be limited to one institution, not even one country. Since most academic libraries are facing same RDM service set-up challenges, it is important to look for guidance and support from outside. There is no point to re-invent the wheel!

Libraries are facing major changes in the 21st century. The role, the focus, and the mission of libraries are changing. More than ever, universities and researchers need libraries and their expertise. Each individual library must make an important decision in terms of either willingly making the effort to administer all of the required changes, or remaining idle in waiting for a more appropriate moment in time. Regrettably, research needs are changing very quickly and waiting may no longer constitute a valid option. For once, it may become necessary for libraries to take a risk and adopt a quick solution instead of following a more traditional and time-consuming process of thought.

For more on our research with RDM in the **University of Tartu Library**, read Chapter 8 "Collaboration between Researchers and Academic Library: Road to Research Data Country-Wide Consortium and Innovation in Library Services" in *Technology-Centered Academic Library Partnerships and Collaborations*, ed. Brian Doherty. IGI Global, 2016.

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Congratulations to **Edward Elgar Publishing** which has been awarded the **Fox Williams Independent Publisher of the Year Award 2017** at this year's **Independent Publishing Guild (IPG) Awards**. As a "resolutely forward-looking business," expanding into law publishing and building digital platform Elgaronline, the judges praised EEP for "punching way above its weight despite competition from far larger operators." "Edward Elgar produced an outstanding performance in a difficult market in 2016," the judges said. "It is a very well run and profitable company with excellent

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Back Talk — Saving Serendipity

Column Editor: **Jim O'Donnell** (University Librarian, Arizona State University) <jod@asu.edu>

When I was ten years old, I wanted to read **Mickey Mantle's** autobiography: *The Mickey Mantle Story*, by *Mickey Mantle as told to Ben Epstein, with a Foreword by Casey Stengel* (1953). I knew I would someday play center field for the **Yankees** and wanted to study the **Mick's** secrets. (I'm still available if they need me.) I had the run of the **Post Library at White Sands Missile Range** in New Mexico after my parents explained to the librarians that it was ok for me to check out any adult books I wanted. (Thank you, **Miss Tolson**, for being so accommodating.) Every week for two years on my library prow, I went by the Biography shelves and looked under the Ms, ever hopeful, always disappointed. It never dawned on me that the book had gone missing and would never appear.

That was my first experience of the frustrations of browsing shelves. I've spent a good part of my life since with the joys and the frustrations of browsing and now, like many, find myself just spending less time, joyful or frustrated. How can we think about this familiar, challenged cultural practice?

Yes, serendipity happens when you browse. You find things you didn't know exist. But other stuff happens too. You can plunge into an unfamiliar subject and get a snapshot of what we know about it. (Minus, of course, the books that are checked out at the moment, which may be the most current, the most generally helpful, and the most popular.) You can survey known territory to detect what's new — with, again, the risk that the novelty is most likely to be off the shelf.

What can't you do? If you bear in mind that well over half of our library acquisition budgets will be spent on journals, not monographs, you won't see any of that other material. Increasingly the print journals themselves won't be there, and the content of journals is an order of magnitude more difficult, even when present, to browse than monographs might be. You can't browse special collections and archives. And of course you can't find what your library doesn't own. There are limits.

So how long does this model sustain itself? What does it depend on?

First, it requires us to keep our main collections together on publicly available shelves. That's problematic both for the huge increase in what we have on our shelves (more than doubled in the last thirty years) and for the increasing number of items that don't show up in print form — either unavailable in that form or chosen for e-purchase by libraries deliberately. Remember that many of our greatest libraries are already shelving appreciable portions of their collections off-site and thus unbrowsable. (The less popular materials usually? Well, but mightn't the less popular be just the ones that most benefit from random scrutiny by the curious?)

Second, it requires us to send into the stacks on a daily basis curious and fearless students and faculty with time to spend there and the habit of shelf-browsing built up over years. How is the supply of that population doing? Does this generation of students have the habit, the curiosity, the fearlessness that my generation did long ago? There was nothing so magical to me as the stacks of my first great research library, when every shelf was heavy laden with material I couldn't imagine finding in any other way. The eyes of our young, on the other hand, are jaded by knowing both too little and too much.

Third, it requires us to pass over lightly the unavoidable fact that many, many, many people who might reasonably benefit from a good shelf browse will never have that opportunity by virtue of their physical location. As an adolescent, I was one of those, in a town where even if I had looked very hard I could not have found books printed in the Greek alphabet or Latin books that weren't either church books or school books. Now I'm a classics professor — because I had the good fortune to get to a special place. Checking my privilege, I ask what we do for my adolescent self's modern equivalent? We're pressed that way *particularly* because even institutions with great research libraries

now offer degree courses to online students far from our buildings. (At **ASU**, the last time I checked, about 25,000 of the latter.)

So what do we do? Easy to say, harder to do: build online browsing tools one or two orders of magnitude more powerful than anything we have today, and at the same time reimagine completely the in-the-building experience of a print collection. At **ASU** we're pushing on both fronts and I hope to write about both in coming months. Browsing is powerful and necessary — and challenged as never before. Browsing deserves immense respect as cultural practice — and our best efforts to rescue it from oblivion.

Oh, did I ever get to read the **Mick's** confessions? Well, when I was thirty, I was tottering to the checkout line at the Ithaca (NY) **Friends of the Library** booksale, one of the great cultural institutions of our age. I was heavy laden with a tottering double armload, but I had time to look at the 25¢ table just before the cash register — and there it was! I sprang for it. Only when I got home did I look at the flyleaf: "*To Pete — Best Wishes — Mickey Mantle.*" Autographed. (I may yet change my name to Pete.) Last time I saw a similar copy on **AbeBooks**, it was going for \$3,500. Attentive browsing does pay off sometimes. 🍀

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partnerships, great author care and consistently superb customer service." At the same awards ceremony, **EOP** was also awarded the **ProQuest Academic & Professional Publisher of the Year Award 2017**. **Tim Williams** is Managing Director. Congratulations!
<https://www.e-elgar.com/>

Tom Gilson and I just got off a conference call with **Keith Webster**, Dean of Libraries **Carnegie Mellon University** and **Daniel Hook**, Managing Director, **Digital Science** about their new collaboration to create the 21st century library. With the goal of championing new forms of scholarly communication, **Carnegie Mellon** is creating a number of research platforms that will work together to enable innovation and provide opportunities for interactive research among the university's researchers. As part of this effort, the university is building out an ecosystem of support, processes and tools that underpin the full research lifecycle from ideation to dissemination. <https://www.cmu.edu/strategic-plan/goals/strategy/21st-century-library.html>

Just off phone with **Charleston Conference directors!** The theme of 2017 will be **The Past is Prologue** from The Tempest! The Directors also endorsed the slight date change of the **2017 Conference**. See you in Charleston Monday, November 6 through Friday November 10. www.charlestonlibraryconference.com/ 🍀

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