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ATG Interview with Victoria Reich

Margaret Landesman
*University of Utah, margaret.landesman@library.utal.edu*

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Group on its own is enough. We need a sort of “biodiversity” model, with several groups taking different approaches.

ATG: On a lighter note, I wondered where HighWire Press is located?

JS: HighWire is in the Stanford Industrial Park, about half a mile from the Stanford Library and the center of campus. It used to be that my office was in the library and the rest of the staff was in trailers right next to it, but the university didn’t like having to continually add trailers as we grew. The University had a building available in the area right off campus across the street from Hewlett-Packard’s main building, and HighWire leased it. It’s a good space and centrally located, with easy access to the campus. But the best thing is that we got the University to agree that we wouldn’t have to have parking permits. As permits cost $200-400 a year, this was a very popular decision among HighWire staff.

ATG: The photos on HighWire’s Staff Directory seem to show lots of dogs and babies on the payroll.

JS: Well, we have about a dozen dogs in during the day. It’s definitely a dog friendly and child friendly place. It’s good when kids are there — there’s usually only one at a time. Many of us don’t have kids of our own, so having kids around is an invigorating thing. It reminds you of the rest of the world. And dogs are fascinating because they are dogs — running around doing doggy sorts of things. Kids and dogs de-stress you pretty rapidly.

ATG: Perhaps we could end with some ideas about how you see the future of HighWire — what do you see happening next?

JS: What we see happening is that in a few years, people will be doing most of their literature-discovery work in just a few places. There has been quite a consolidation of general-purpose Internet-search sites and we see this trend continuing on into the science-search domain. People form habits as to where they work. If HighWire isn’t one of those places, our publishers’ content could be ignored when researchers are doing “discover” (vs. “known item”) types of searches.

Researchers will use multiple approaches to literature discovery — and that is a good thing. But they will use a small number of different approaches — choosing just a few from among the most powerful and useful tools and content. Our goal is to make HighWire’s portal at http://highwire.stanford.edu one of the choices on their short list, to be sure our publishers’ content is highly visible.

ATG Interview with Victoria Reich

Director (and founder) of the LOCKSS program <http://lockss.stanford.edu>

Addressing the Challenges of e-Journals, February 28, 2002

by Margaret Landesman (Head, Collection Development, Marriott Library, 295 S. 1500 E. University of Utah Salt Lake City, UT 84112; Phone: 801-581-7741) <mlandesm@library.utah.edu>

As Vicky and I talked, we discussed her various activities in more or less chronological order. Later on, Vicky said of the work we’d been discussing, “but that’s not my true love of the moment.”

There’s not much to say to that, except to ask:

ATG: And what is your true love of the moment?

VR: That would be LOCKSS, Lots of Copies Keep Stuff Safe.

ATG: Why this fondness for LOCKSS?

VR: As with HighWire back in 1995, we have a new idea about how to solve a difficult problem, this time e-journal archiving and preservation. This is a critical issue for both scholarly publishers and libraries. So far, the LOCKSS technology is promising. We’re in the early days, developing the idea and helping it come to life. I’ve been given an opportunity to work with many international librarians and publishers. Meeting new colleagues and helping to solve an important problem is exciting and fun.

ATG: How did the idea of LOCKSS come about?

VR: About three years ago, while hiking with a friend, I was voicing frustration with the lack of progress around digital archiving and preservation. HighWire had built an excellent electronic journal online environment. We had made it easier for readers to use and find the literature. However, even three years ago, the authoritative version of most titles was not the paper version, it was the electronic version. The paper edition of many titles provides a subset of the whole journal, which is digital.

This is causing a serious problem. Libraries aren’t giving up paper copies because they worry about archiving — as they should. But keeping the paper is no longer archiving, because paper isn’t the definitive edition. So, librarians are spending money on the print, which is no longer the authoritative version. Even when they purchase the electronic, in addition to or instead of the print, they can’t take custody of the content. In the current electronic journal world, librarians, through little fault of their own, have abraded building local collections. They are unable to take custody of material, to guarantee access to important material for both their current and future communities.

And there is important literature at risk here. For example, take Pediatrics, the journal of the American Association of Pediatrics. Pediatrics has unique content in its paper edition and, almost since the first one, substantial unique content in the electronic. But libraries aren’t capturing the electronic part.

ATG: Ok, my friend responded, tell me about how libraries work. How do they do it with paper copies?

VR: With paper, there are many copies of any particular journal scattered around the world. Libraries know where some of the copies are, though it’s difficult to find all of the copies. We talked about people who go to libraries with razors and blades, and the ways in which some paper copies might get destroyed. But, because the system is “redundant,” though we can’t find all of the copies, we can easily find some of the copies and deliver them to authorized readers.

Could there be something like that for the electronic world? Would it be possible to build a system that allows libraries to take ownership of the journals and have a similar level of security in archiving?

ATG: So how did you go about building LOCKSS?

VR: With the support of [Stanford University Librarian] Michael Keller, we received funding from Michael Lesk, then of the National Science Foundation, to build a first version of the system. AAAS ScienceOnline gave us permission to use their content for testing. We distributed ScienceOnline content to six partner libraries (Berkeley, Columbia, Harvard, LANL, Stanford and Tennessee). Each library brought up a persistent LOCKSS cache and cached the ScienceOnline test content. We deliberately damaged the content files. Sometimes content files just became damaged due to disks failures or major fires in New Mexico, or human error. As planned, the machines talked to each other and repaired the damage. The machines collected new issues as they were published. Over the course of that year, the scheme appeared viable and the specific tests worked.

We then requested funds to continue testing from the Andrew W. Mellon Foundation. Fortunately Mellon staff agreed that LOCKSS seemed like a promising idea and with their support we’ve been running a beta test. The beta test has over 50 participating libraries, about half of which are in the U.S. We’re using PNAS, ScienceOnline, bmj.com, and the JBC Online as test content. Many publishers have been extremely generous and supportive; we continued on page 65

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have about 40+ endorsing the beta test. We hope to soon begin to work with Blackwell Science content. It's important to test the system with content published via a variety of online publishing platforms.

LOCKSS reinstates a library ownership model for digital materials, without threatening the publisher's interests. One important step will be to configure these local LOCKSS caches so they provide access for the individual library's clients when the publisher site isn't available. LOCKSS is a low cost way to allow libraries to make local electronic collection development decisions and to have access to content after subscriptions are canceled or terminated. LOCKSS makes sure the content maintains its integrity, but only the local community can see.

LOCKSS is now a joint program of the Stanford Libraries and Sun Microsystems, which has given us a lot of support. David Rosenthal, senior engineer at Sun Labs, has been the chief architect and program architect from the beginning; it really would never have gone anywhere without his incredible vision and effort. The program is, intentionally, not a part of or controlled by HighWire; we want this solution to be available to ejournal archiving without restriction. On the other hand, my working at HighWire and having long-standing relations with some of the publishers has made it a lot easier for me to understand publisher's concerns in general and to bring them into the design and implementation process.

**ATG:** What are the requirements for LOCKSS to create archival access?

**VR:** At the moment, LOCKSS works best for materials that are delivered through the http protocols, in other words, that are Web based. The content should be immutable. LOCKSS doesn't work for the CNN Website, because every time you click on the URL what's displayed to the reader has changed. The content has to have a beginning and an end, or you have to be able to define for the LOCKSS Web crawler an "archive unit."

In addition, the publishers MUST give explicit permission to the librarians that their content may be cached. We recommend language for publishers to add to their online subscription agreements. By and large, this language says, librarians may use LOCKSS to collect, to preserve, and to provide access to their community provided the terms of access from the LOCKSS cache are identical to the original terms of the subscription agreement. Publishers are fairly happy with the idea of adding that kind of permission to subscription licenses. A local LOCKSS cache provides the local community with access to the cached content whenever the publisher's online system is unavailable. Access is seamless; there are no trigger events.

The publishers also need to give explicit permission to the LOCKSS crawler. It's illegal to systematically collect someone's content! The LOCKSS crawlers work very, very slowly; we're currently testing to make sure the network will not stress the publisher's servers. The publishers grant permission once for each "archive unit." In most cases, the "archive unit" is a volume and permission is granted through a html page, a TOC/volume, that the publisher needs to add.

**ATG:** How can libraries and publishers join LOCKSS?

**VR:** We're starting the second phase of testing in Fall 2002. Any library or publisher who would like to participate is welcome to contact me. The LOCKSS software is open source and more details about our work are available at http://lockss.stanford.edu.

**ATG:** But we really didn't start the interview talking about LOCKSS; we talked about HighWire Press. How and when did it start?

**VR:** Bob Simon, the godfather of HighWire, was an editor at the Journal of Biological Chemistry - he's also the father of an amateur wine-maker, a well-known biochemist, and a leader on the Stanford campus. In 1995, Michael Keller gave a presentation on serial prices at a Faculty Senate meeting. Bob caught him after the meeting. They are both the kind of leader who decides to do something and it really goes forward. They decided to put up JBC online and they did.

Michael pulled together a core group — we all had other jobs — to bring up JBC. The project continued on page 66

<http://www.against-the-grain.com>
From the Reference Desk

by Tom Gilson (Head, Reference Services, Robert Scott Small Library, College of Charleston, Charleston, SC 29424; Phone: 843-953-8014; Fax: 843-953-8019) <gilsont@cofc.edu>

Simon and Schuster has just published a book that will appeal to anyone with an interest in the U.S. Civil War. The Library of Congress Civil War Desk Reference (2002, 0684863502, $45) is crammed full of interesting and relevant facts about this seminal American experience. Edited by three respected scholars, Margaret E. Wagner, Gary W. Gallagher and Paul Finkelman, this book discusses every aspect of the war in well focussed chapters starting with a Civil War time line, and ending with an “overview of important resources.” In between, there are chapters on Antebellum America, wartime politics, significant battles, the two armies, naval operations, the weaponry, the home front, prisons, medical care, reconstruction and the impacts of the war on literature and the arts. The treatment and structure of the book lends itself to both quick reference and more extensive reading. For example, the chapter on battles and battlefields offers succinct descriptions of major battles, as well as longer discussions of tactics, the importance of maps and logistics and communication. This gives the researcher the option of referring to this book for information on a single battle, or reading the entire chapter to gain a fuller flavor of what Civil War battle consisted of. The text is enlivened with maps, photos, illustrations, charts and tables, as well as numerous quotes from contemporaries. There are also bibliographies interspersed throughout each chapter. The one downside is the index. It is not as thorough as it could be. For example, in looking for information about gambling, a popular pastime among civil war soldiers, a look in the index revealed nothing. But luckily, the table of contents is well developed and by looking there under the chapter, the armies, I located the subcategory, “pastimes – sanctioned” and “pastimes – unsanctioned.”

A Chronology of American Musical Theater (2002, 0195088883, $466.50) is both more and less than the title would suggest. Published by Oxford University Press and compiled by Richard Norton, this 3-volume set is actually a listing of musical theater productions in New York City from 1850-present, with select entries from the prior 200 years. However, it is also more than just a chronology, or listing of productions by dates. With details drawn from individual theatre programs, the entries are far more than a listing of events. Whenever possible, they provide full production information including the names of playwrights, composers, scenery and costume designers, producers, musical directors and even management. In addition, the opening and closing dates, names of the cast, act and scene titles, as well as the musical numbers, are included. As Mr. Norton notes in his introduction, the criteria for inclusion is a “broad as possible” and includes all types of musical plays, operas and operettas, burlesques, spectacles and extravaganzas, revues, dance drama, pantomime, as well as other variants of musical theater. The sheer volume of information in this set is truly impressive and luckily there are multiple indexes to assist the researcher pinpoint needed facts. There are individual full indexes by show and song titles, as well as a selected index, by person. Each production is assigned an entry number within the year it appeared on stage. Thus the original Rocky Horror Picture Show is 1975.08 while its revival 25 years later is assigned 2000.17. In either case they are easy to locate in the correct volume. The Chronology of American Musical Theater is a work of devoted scholarship. While intended as a companion to Gerald Bordman’s third edition of American Musical Theatre: A Chronicle (also published by Oxford University Press: 2001, 019513047X, $75), Mr. Norton’s work stands on its own merits. It is a meticulously researched testament to the diversity of American musical theater and is essential for academic libraries supporting theater history. It is also deserving of full consideration by larger public libraries where there is heavy interest in the theater.

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