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20-20 Vision

Brinley Franklin
Director, University Library Services

In recent months, the library staff has updated the “vision statement” we wrote in 1995 as part of the Libraries’ strategic plan. Six years ago, the potential of rapidly developing new information technologies promised major advances in information delivery. Today, that technological promise has been fulfilled in web-based electronic services and digital library collections. Technology has become a critical part of the everyday world of librarianship and information services. Tomorrow, the next wave of technological innovation will bring changes we have yet to imagine.



As the staff considered our vision statement anew, they were challenged to visualize a preferred future and to develop a shared idea of the library we want to become so that we can move collaboratively toward that goal. Library staff employed a systems model for organizational design created by the Association of Research Libraries’ Office of Leadership and Management Services to develop *Vision 2005*, our new library-wide shared vision. (See page 6)

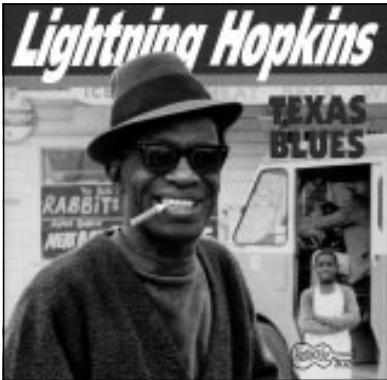
If we are to work collaboratively toward the future we envision, we need to hold a common understanding of the concepts imbedded in the language of our updated statement. So, once *Vision 2005* had been articulated, we met together to talk about what it means in practical, day-to-day terms. These are our conclusions:

- We view the Libraries as continuing to be the primary gateway for delivering information resources to the University of Connecticut academic community at the same time that the university becomes one of the nation’s outstanding public universities. The Libraries will maintain their critical leadership role in providing high quality services to students, faculty, and staff despite increased competition from other information providers.
- The Libraries will maintain a visible and welcoming physical presence on the

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Charters Archive of Blues & Vernacular Music

Sam and Ann Charters (far right) have donated their unparalleled archive of blues and vernacular music to Archives & Special Collections in the Dodd Research Center. Among other treasures, the archive includes a virtually complete collection of the African-American music released on the Arhoolie record label. Story on page three.



Exploring the Brave New World of Digital Collections

The UConn Libraries are Investing in Digital Initiatives, Creating Unique Resources

Heidi N. Abbey, Digital Collections Librarian

University Libraries’ staff are actively engaged in learning about the new world of digital collections—planning, creating, managing, and evaluating projects that will facilitate online access to public domain materials as well as to the university’s varied and unique primary resources. The library’s digital initiative is driven by our primary goal: to provide high quality collections and information services in support of the university’s research and educational missions. It also stems from users’ demands and expectations that materials will be available on the Web anytime, from any location.

The library has long been committed to furthering access to a broad range of information in a variety of formats. But, newly developed staff assignments and projects in the area of digital collections will strengthen our ability to contribute to scholarship at UConn and beyond.

The Digital Collections Planning Team was established in 1999, and a full-time Digital Collections Librarian was appointed in 2000. Both the team and the librarian are charged with planning a strategy for developing the Libraries’ digital collections program. Current efforts focus on defining guidelines and policies relating to the many issues that are integral to creating such resources, including copyright and metadata standards.

Enhancing staff skills for specific applications in the online environment is an essential long-term goal for the team. Therefore, a “Gateway to Digital Collections Resources” website was created to assist staff who wish to propose and implement new projects. See <www.lib.uconn.edu/teams/digicoll/>.

To promote awareness about the ever-expanding number and variety of digital resources created by other academic institutions and organi-

zations, the library recently launched a web-accessible database called “Digital Collections Online.” This resource, created by Undergraduate Services Librarian Kathy Labadorf and the Digital Collections Librarian, includes information about and links to digital collections worldwide, which range in subject from classic American sheet music and Connecticut history to George Washington’s papers at the Library of Congress. The database currently contains detailed records for more than 100 digital collections and will be updated continually. It is a useful learning tool for staff as well as a research source for the University community. See <norman.lib.uconn.edu:6550/DigitalCollections/>.

Although the library’s foray into digital collections is still evolving, six significant projects are already in development or have been approved for future implementation. The first of these is “Connecticut History Online” (CHO), a project funded by a National Leadership Grant from the Institute of Museum and Library Services. CHO is a joint effort of Archives & Special Collections in the Thomas J. Dodd Research Center, the Connecticut Historical Society, and the Mystic Seaport Museum. When complete, this collection will provide access to over 14,000 images documenting Connecticut history from the collections of the three institutions. CHO will feature the largest collection of Connecticut historical images on the Web, a resource for teachers and students in grades 7-12. Users will be able to search for images that relate to specific geographic areas. A pilot website is available now; a final version will be launched in summer 2001. See <www.lib.uconn.edu/cho/>.

A second project relating to historical information about Connecticut is currently in develop-

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John Kluge Donates \$500,000 To Dodd Program in Human Rights



John Werner Kluge, President and Chairman of the Board of Metromedia Inc., one of the largest privately held businesses in the US, has donated \$500,000 toward the Dodd Research Center program in human rights.

Mr. Kluge's gift will be used to establish a biennial prize to an individual or group making a significant contribution to the preservation of human rights through law. It is expected that the first award will be made during 2002.

Mr. Kluge has been a generous benefactor in a number of areas, including minority education and libraries. The Library of Congress was a recent recipient of a gift of \$60 million to establish the John W. Kluge Center in the Library of Congress and to create the John W. Kluge Prize in Human Sciences.

John Kluge, a self-made billionaire, came to the US from Germany in the 1940s as a student, supplementing his Columbia University scholarship by selling shoes, working as a secretary, and playing poker. He served as a Captain in Army intelligence during WWII ("Klug" is German for "clever"). He bought a Maryland radio station for \$15,000 in 1946 and formed Metromedia in 1960. By the early 1980s, he held a huge portfolio of broadcast properties, including the country's largest cellular telephone network. His original \$30 million investment in Metromedia Fiber Network is now estimated to be worth \$2.3 billion. Now in his mid-80s, he shows no signs of slowing down. He says: "I plan to work until they carry me out." Mr. Kluge lives with his wife in Charlottesville, Virginia. (Source: *Forbes.com*) ■

Students Offer Advice On Library Services

During the renovation of Babbidge Library, in 1997-1998, the Dean of Students and her staff facilitated meetings with student organizations to seek their advice on making the library more attractive and useful for students. The students contributed a number of good ideas, which were incorporated into the project.

Building on that experience, a Student Library Advisory Committee (SLAC) has been formed to provide ongoing counsel to the Director of Library Services on matters of interest to undergraduates and graduate students on the Storrs campus. Comprised of the Dean of Students, undergraduates, and graduate students, this new committee complements the Chancellor's Library Advisory Committee, which is made up of faculty, the Dean of Students, and a graduate student.

Student members of SLAC include: Sarah Bojarski (Honors Program), Aliza Boritz (SUBOG), Justin Carbonella (Undergraduate Student Government), Roxanne Donovan (Graduate Student Senate), Natasha Franco (Women's Center), Dan Hardy (Greek Life), Amy Hawley (First Year Experience), Samantha Locke (African American Cultural Center), Hayley Love (Rainbow Center), and Marisela Ramos (Puerto Rican and Latin Studies Institute). Students are expected to serve both as representatives for specific interest groups and also as advocates for students at-large.

In addition to the Director of Library Services, other members of the committee are: Peggy

Jablonski (Dean of Students), Scott Kennedy (Head of Research and Information Services), and Kathy Labadorf (Undergraduate Services Librarian).

The main issue currently under consideration by the committee is a USG proposal to extend library hours, particularly past 8 pm on Friday and 6 pm on Saturday, and past midnight on weeknights during the academic year. Committee members also have expressed an interest in having the library open at 7 am rather than 8 am Monday through Friday during the academic year.

USG representative Justin Carbonella coordinated a student survey, prepared by the USG Academic Affairs Committee and endorsed by SLAC, which sought to determine which additional hours the library should be open and which services should be offered during extended hours. Concurrently, Scott Kennedy compiled statistics on the number of users in Babbidge Library at closing time each evening. The library is committed to working with students to try to extend library hours during academic year 2001-2002.

On another issue, the library has received helpful recommendations from committee members regarding the retrieval of circulating books that have been recalled by other borrowers. The students advised that overdue fines of \$1 a day are not enough deterrent to assure that recalled books will be returned promptly. The staff of Access Services is now reviewing this policy.

Our first year of experience with SLAC has been encouraging. I am appreciative of the students who are donating their time and the various members of the campus community who identified appropriate students to serve on the committee. We would welcome additional members and suggestions of topics that need to be discussed. ■

*Brinley Franklin, Director of Library Services;
brinley.franklin@uconn.edu or 860-486-0497.*

UConn African National Congress Partnership Moves Ahead

The partnership between UConn and the African National Congress (ANC) to establish an ANC archive in the Dodd Research Center continues to evolve.

Funded by a grant from the Andrew Mellon Foundation, the oral history aspect of the project began in September 2000, led by Bruce Stave, Director of UConn's Center for Oral History. Approximately 150 members of the ANC will be interviewed and recorded in South Africa. Copies of the audiotapes and the resulting transcripts will be placed both at the University of Fort Hare in South Africa and also at the Thomas J. Dodd Research Center.

A UConn delegation including Thomas Wilsted, Director of the Dodd Center, visited South Africa in February. There, they met with officials at the University of Fort Hare and also with leaders of the ANC Archives Committee in Capetown. A final agreement covering arrangements for the oral history project and a joint archival project was achieved. The agreement establishes the University of Fort Hare as the primary center for ANC Archives and specifies the types of materials that will be deposited at the Dodd Center and the conditions under which they will be made available for research. The joint archival project will begin this summer in South Africa.

Also during the visit, a team representing the ANC, UConn, and the University of Fort Hare interviewed candidates for the position of archives coordinator and recommended a candidate to the ANC Archives Committee.

Members of the University of Fort Hare management team, including Yolisa Soul, Acting

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An Old Friendship Yields Benefits for Today's Students

The University Libraries recently received a \$50,000 bequest from Abbie Jean Quick (1910-2000) of West Hartford in memory of her friend Elsie Gray Marsh (1887-1966). These funds have been placed in an endowment with the UConn Foundation to support the newly established leisure reading collection in the Homer Babbidge Library, which will be called the Abbie Jean Quick Leisure Reading Collection.

Miss Quick was born in Hartford and was graduated from the Connecticut Agricultural College in Storrs in 1932. At the time of her retirement in 1975, she was Personnel Director and Consultant with the Atlanta-based management-consulting firm of Kurt Salmon Associates, Inc., after 31 years with that company. While a student at the Connecticut Agricultural College, she met Elsie Gray Marsh, a reference librarian in the college library, beginning a life-long friendship that eventually led to her generous bequest to the library.

Miss Marsh was born in Mansfield, the daughter of Dr. Elliot H. Marsh and Eunice Anthony Marsh. She graduated from Windham High School in 1904 and took courses at the Columbia University School of Library Service but never earned a library degree. When the Mansfield Library was organized in Mansfield Center in 1907, Elsie became the unofficial, unpaid librarian. In 1909, at age 22, she was appointed librarian officially when the library was set up in the upper floor of the old brick school in Mansfield Center. She served in that



Elsie Gray Marsh (1887-1966), was the first librarian of the Mansfield Public Library and also a reference librarian at the Connecticut Agricultural College Library. Her life-long

friendship with Abbie Jean Quick has led to an endowment to support the new Leisure Reading Collection in Babbidge Library.

capacity until she was forced to give up her duties for health reasons after 50 years of service.

In 1928, she was also appointed as reference librarian at the Connecticut Agricultural College Library, where she worked with her close friend, Head Librarian Edwina Whitney. She continued to work at the college library until 1949 when her eyesight had failed to the extent that she could no longer drive. She was then appointed Reference Librarian, Emeritus.

Miss Marsh was an avid reader from her earliest years and in her duties at both the Mansfield Library and the College Library she promoted reading actively. It is especially fitting, therefore, that the income from Miss Quick's bequest will be used to support a popular reading collection. ■

Norman Stevens, Director of University Libraries, Emeritus

Music Changed My Life

The Samuel and Ann Charters Archive of Blues and Vernacular Music

Suzanne Zack, Assistant to the Vice Chancellor for Information Services, Marketing and Communications

In 1950, a 21-year-old aspiring musician named Sam Charters headed to New Orleans in hopes of studying with the celebrated clarinetist George Lewis. Charters succeeded in coming under Lewis' tutelage but he discovered that the stories the veteran musician recounted were far more captivating than the notes the duo played.

"When we weren't playing, he reminisced about the early years of jazz in New Orleans—stories I had never heard before," Charters recalled. Even though Charters was informed about jazz, he realized there were significant gaps in his knowledge of the musical tradition's history that needed to be filled—even more than his playing needed to improve.

Over the next four decades, Charters traveled the globe in search of African-American music, amassing an extraordinary collection that includes everything from recordings and sheet music, to field notes and musicians' contracts. Last fall, Charters and his wife and collaborator, UConn English Professor Ann Charters, bequeathed their unparalleled collection to the Thomas J. Dodd Research Center. The collection includes every type of recording, from Ethiopian piano melodies printed as sheet music in the 1840s, the precursors of American blues, to contemporary rap and hip-hop and recent music videos.

"This wonderful collection will be used by students, faculty, and outside researchers alike," says Thomas Wilsted, Director of the Dodd Center. "Already, we have a student studying lyrics for a thesis project and a faculty member using material in teaching. We are grateful to Sam and Ann Charters not only for the generous gift of their collection, but also for their support in developing a state-of-the-art multi-media facility in the Dodd Center."

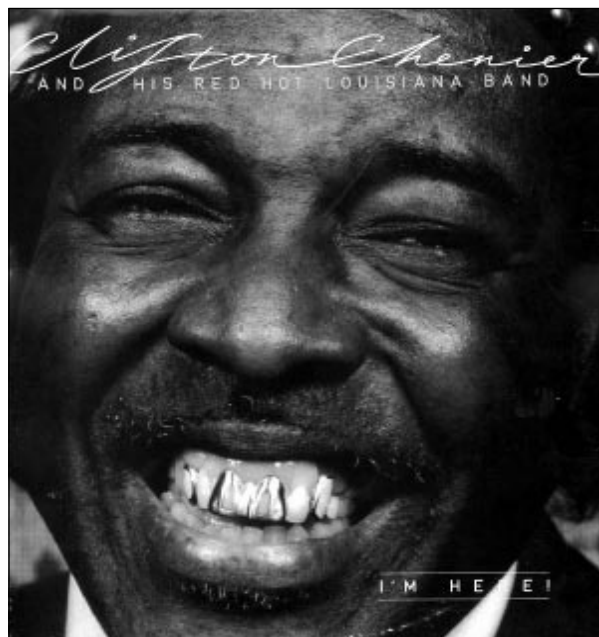
Charters drew upon the musical insights gained from his travels to write numerous books: *The Country Blues*, *Jazz: New Orleans*, *The Bluesmen*, *Robert Johnson*, and *The Roots of Blues*, which earned him a Deems Taylor Award for Excellence in Music Writing. At the same time, he pursued a career in the recording industry and produced blues, jazz, and folk for the Folkways, Prestige, and Vanguard labels. A Grammy winner for his production of zydeco artist Clifton Chenier's 1983 album *I'm Here* and member of the Blues Hall of

Fame, Charters simply says, "The two sides of my career balance pretty well, with considerable emotional rewards from both. I couldn't be one without the other."

In his "resume," published last year—a 137-page *Checklist of the Productions, Recordings, Compilations, and Writings for Album Release*—Charters says he intended to produce four albums, then go on to "write novels, find a job somewhere as a labor economist, and finally work for the United Nations." Charters did manage to produce novels, but that is where his plan ended. Of his lifelong passion and the course his life eventually did take, Charters states the obvious: "Music changed my life."

A mutual love of music is what drew the couple together; they became acquainted as undergraduates in a music harmony class in 1954 at Berkeley. "He had the best ear for music of any man I'd met," says Ann Charters, who trained as a classical pianist before turning her sights to literature.

In 1958, the couple collaborated on "A Joplin Bouquet," the first album to record Scott Joplin's rags in traditional style, in which Ann Charters plays songs like "Maple Leaf Rag" and "Helio-

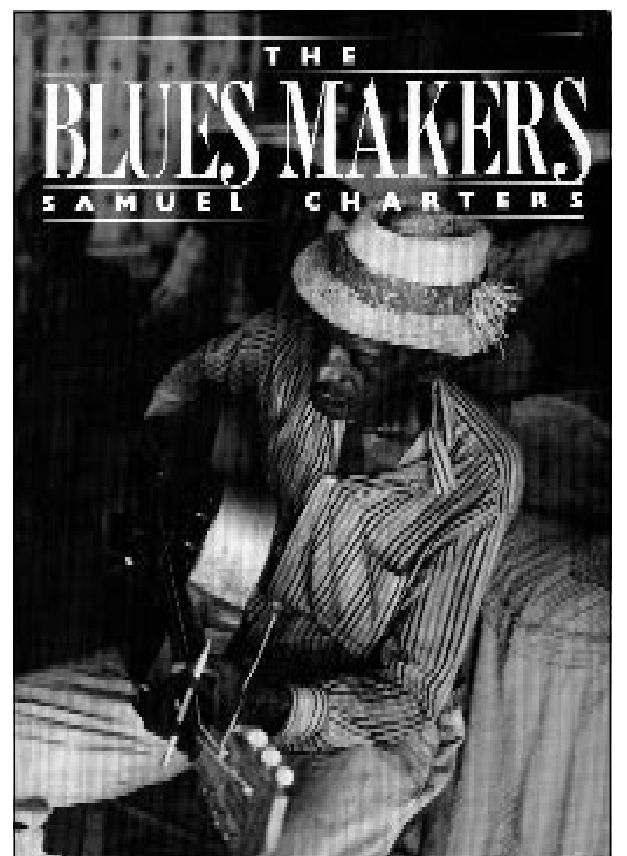


Sam Charters' production of zydeco artist Clifton Chenier's 1983 album *"I'm Here"* won a Grammy Award.

trope Bouquet." The same year, they traveled to the Bahamas to research the Africa-inspired vernacular music of Andros Island. There, they discovered guitarist Joseph Spence and Ann Charter's talent for photography. "They were very poor fisher folk who didn't have contact with the progress that Americans did on the mainland, so their music had an incredible spirituality and power that I never heard anywhere else," she says. "It was like a dream." The resultant Folkways release, "Music of the Bahamas," features one of Ann's photographs on the cover, and an account of their time on Andros is the subject of the book, *The Day Is So Long, and the Wages So Small*. Subsequent images are in the archive and in the Charters' book *Blues Faces*.

Ann Charters joined UConn's faculty in 1974. A leading authority on the rebellious American writers known as the "Beats," she has written or edited more than 30 books and articles about Allen Ginsberg, Jack Kerouac, and their contemporaries. In fact, she says it was Ginsberg, a friend from her days at Berkeley, who once told her that she and her husband were "paying attention to America's secret heroes."

"We did this because we have a conscience and we felt that the country was not paying close enough attention to these neglected artists," Ann Charters says. "The arts were a way of being politically active without being in politics. It's been the direction of our lives the whole time."




The Blues Makers is one of numerous books written by Sam Charters. Others include *The Country Blues*, *Jazz: New Orleans*, *The Bluesmen*, *Robert Johnson*, and *The Roots of the Blues*.

Ann Charters credits Robert Stephens, interim director of the Institute for African-American Studies with recognizing the importance of the collection and helping to facilitate its move to the Dodd Center. "The Charters' treasure-trove of musical history will become the nucleus of a growing resource that represents one of the most comprehensive collections of its kind available today," Stephens says. "A remarkably complete representation of the evolution of African-American music during the last 150 years, the collection opens doors that afford often intimate views of the evolution of issues and ideas affecting the African-American community reflected in the words and images of many of the community's premier artists."

The Charters collection includes more than 1700 recordings of traditional jazz vocalists from the 1930s through the 1950s, which Charters examined and helped bring to the university—an almost complete record of the major African-American jazz singers of the period. The archive also includes a virtually complete collection of the African-American music released on the Arhoolie record label. In addition to donating the collection, Charters also created an annotated catalog for it. Among the many unique items in the collection, researchers will find Charters' recording of Sam "Lightning" Hopkins, recorded in the artist's rented room in Houston in 1959, which marked his rediscovery and which became an important influence on the blues renaissance that began in the early 1960s.

Sam Charters has produced recordings for two Swedish companies, Sonet and Gazell, since 1971. Currently, he is distributing American jazz for Gazell, producing new recordings of Swedish folk music, and distributing American folk music and jazz on his own record label. In addition, he has written a biography of a 92-year-old Afro-Cuban pianist entitled *Mambo Time – The Story of Bebo Valdes*, scheduled for publication this spring.

Continuing a musical quest that began more than fifty years ago in New Orleans, Sam Charters will soon journey to the Canary Islands, the Georgia Sea Islands, and Trinidad to research his latest book project, which focuses on all the music of the African diaspora. 



"Daddy Hot Cakes" (George Montgomery), photographed by Ann Charters, is featured on the cover of the Charters' book, *Blues Faces*.

Staff News

Anniversaries

Nineteen library staff members, some of whom are pictured below, were honored recently for service to the university of ten years or more. They include:

- **Access Services** Judith DeLottie 20 years; Frances Horila 25 years; and Gail Yuschalk 10 years
- **Collection Services** Peter Allison 10 years; Lee Astin 20 years; Sandra Baker 20 years; Sandra Gallup 10 years; Frances Libbey 10 years;

- Joanne Palko 25 years; Jane Recchio 10 years; Fred Rick 10 years
- **Director's Office** Melinda Bentley 10 years; Robert Fall 25 years; Dennis Thornton 30 years
- **Regional Campus Libraries** Norma Holmquist 15 years; Sheila Lafferty 15 years; Susan Theborge 30 years
- **Research & Information Services** Ellen Embardo 25 years; Pat McGlamery 20 years ■

Staff Members



Dennis Thornton
30 Years



Ellen Embardo
25 Years



Robert Fall
25 Years



Lee Austin
20 Years



Patrick McGlamery
20 Years



Peter Allison
10 Years



Melinda Bentley
10 Years



Sandra Gallup
10 Years



Fred Rick
10 Years



Gail Yuschalk
10 Years

David Bretthauer has joined the staff of Information Technology Services as Network Services Librarian. Formerly, David served as Systems Librarian at Southern Connecticut State University. Prior to that, he was a cataloger at SCSU. David received his MSLS from Columbia in 1987 and is one of the co-founders of the LITA Open Source Special Interest Group. ■



Claudia Lopes has joined the staff of the Trecker Library as a permanent, part-time Access Services Assistant responsible for Document Delivery/Interlibrary Loan and student supervision. A student worker at the Trecker Library for the past three years, Claudia is a member of the

UConn Class of 2001. She has facility with both Spanish and Portuguese—an asset that will be of great assistance on the multi-cultural Greater Hartford campus. Ms. Lopes has indicated an interest in pursuing graduate education in library science, law, or both. ■



Shirley Quintero has joined the staff of Information Technology Services as Applications Developer. She has been Web Site Specialist for the Town of Manchester since 1997, creating the majority of their database-driven web applications, devel-

oping training materials, and leading classes in standard productivity software as well as web development software. Shirley received her Bachelors degree in Industrial Technology from Central Connecticut State university in 1993 and her Masters in Educational Technology (Instructional Design) from CCSU in 1999. ■

Joe Scott, Assistant Music Librarian, is the author of the recently published *Music Core Lists: Recommend Recordings for Public Library Collections, List #13, Classical Vocal Music*, (New England Chapter, Music Library Association, 2000), an annotated discography of 47 CDs recommended to public libraries interested in building a core collection of choral recordings. ■



Yi Zhang has joined the staff of the Director's Office as a financial assistant. Zi was formerly accounts payable coordinator at WTIC TV (Fox 61) in Hartford. She holds a Bachelor of Science degree in Accounting from Eastern Connecticut State University. 

Collections and Services

Continued from page 2

University Librarian, visited UConn in early April, to continue the planning process with university and library staff. ■

More Support for the New Leisure Reading Collection

Laura and Walter Broughton have made a \$10,000 gift to the library for the purpose of refurbishing the space that will house the new Leisure Reading Collection, and the room will be named in their honor. Laura Broughton, a member of the Class of 1947, participated in the 50th reunion class project to refurbish and equip the Class of 1947 Lecture Room.

We are also pleased to report that total donations to the David Garnea Honor with Book Fund, which will support the collection, are nearing the goal of \$10,000. All gifts to that fund will be acknowledged formally. Gifts of \$50 or more received by April 30 will be acknowledged on a plaque. Donors of gifts between \$100-\$249 will be designated as "Benefactors," and donors of \$250 or more will be listed as "Leadership" contributors. To make a donation, please call Linda Perrone at 860-486-0451. ■

A Gift of Art Books

Professor Walter Cahn, Yale University Mediaeval Art Historian, has donated 158 books from the collection of his late wife, Annabelle Simon Cahn, to the Art & Design Library. Professor Annabelle Cahn, also an art historian, taught at Southern Connecticut State University. The collection is especially rich in materials on Islamic, Turkish, and ancient Near Eastern art and culture and will help to fill lacunae in those subject areas of the collection. ■

Electronic Document Delivery Inches Closer...

Are you tired of having to travel to the library to retrieve requested Document Delivery/Interlibrary Loan photocopies? Just can't wait for documents to get to you via campus or US mail? Well, imagine being able to sit at a computer in your home, office or anywhere in the world, and access these photocopies on line in PDF (portable document format). Imagine being able to print or save these documents as you wish.

The staff of Document Delivery/Interlibrary Loan (DD/ILL) is inching closer to offering Electronic Document Delivery (EDD) to the entire UConn community on all campuses. For the moment, we continue in our test phase with about 350 participants, working out hardware issues, but accepting new participants as they volunteer (see below). EDD will change the way we do business, allowing you to retrieve photocopies in one central web location from anywhere in the world. We've even seen some documents arrive within hours of our request via OCLC—without tagging them as "rush." And we can make these documents available to users only moments after they arrive in the DD/ILL office.

Here's how the EDD service works:

- The document/article you request is converted to portable document format (PDF).
- The document is stored on a server.
- You receive an email message letting you know a document is waiting for you along with instructions about how to retrieve it.
- You go to the web address noted in the email message.
- You use your email address and a unique personal identification number (PIN) as a username and password to access the documents waiting your retrieval.

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• You view, print, and save your documents using Acrobat Reader.

Each document will stay on the server 30 days from the post date. But you can save your documents to disk and not have to worry about them disappearing. Take a look at our EDD FAQ for more information concerning the service, <www.lib.uconn.edu/docdel/electronic.html>. You can download the latest version of the Acrobat reader at <www.adobe.com/products/acrobat/readstep2.html>.

If you would like to see some samples of the power of this technology, view some PDF electronic documents by going to: <www.lib.uconn.edu/docdel/prospiero.htm>.

- Use this login: udoc@lib.uconn.edu
- Use this PIN: 4061

If you are interested in receiving your requested DD/ILL documents electronically, go to the very last question in our EDD FAQ “How do I sign up for Electronic Document Delivery?” and follow the directions: <www.lib.uconn.edu/docdel/electronic.html>. Once we get your message, we will send all subsequent documents to you electronically. All we ask is that your email address in your DD/ILL web request user profile is up-to-date. To change or check your email address in your profile, log into your profile <www.lib.uconn.edu/docdel/> and choose “Change your Personal Profile and Delivery Option Information.” ■

Joe Natale, Document Delivery/Shared Resources Librarian

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Steal This Exhibit!

The Hoffman Family Collection

The University Libraries’ Archives & Special Collections, at the Thomas J. Dodd Research Center, has acquired a collection of materials from Jack Hoffman, the younger brother of political activist Abbie Hoffman. Known as the Hoffman Family Collection, it includes family correspondence, article research and personal papers, and writings by and about Abbie Hoffman, co-founder of the Yippie movement and co-defendant in the Chicago 7 Trial, which followed the riots at the 1968 Democratic National Convention. The collection also includes copies of government files and newspaper articles, 16 mm films of the family, and personal photographs.

The Hoffman Family Collection is an intriguing mix of the personal and the political. A significant portion of the collection consists of the surveillance files of the FBI and the New York City Police Department. At one time, Hoffman was under surveillance by as many as seven local, state, and federal agencies. Abbie Hoffman died in April 1989, in New Hope, Pennsylvania, very near to where Thomas Paine wrote *Common Sense*. His death was ruled a suicide.

This exhibit continues to May 25 in the Dodd Research Center Gallery.



Abbie Hoffman
New York City, 1975
Photo: Fred McDarrah

The Perilous Pricing of Academic Journals: How We Can Create Change

Scott Kennedy
Head, Research & Information Services

Each year, research libraries set about the annual ritual of canceling yet more subscriptions to journal titles serving fields of research central to their mission. The underlying cause for this exercise has little to do with the real cost of journal production. Academic journals, once the province of professional societies and university presses dedicated to the dissemination of knowledge, increasingly have come under the control of large commercial publishers, who have found there is great profit to be made from the scholarly community.

On March 15, at the Dodd Research Center, Chancellor John Petersen introduced a program entitled “Publish and Perish: the Perilous State of Academic Journals.” This second university forum on scholarly communication was held to review the underlying issues in the journals crisis and to discuss efforts now underway to return academic journals from commercial commodities back into instruments of service to education and research.

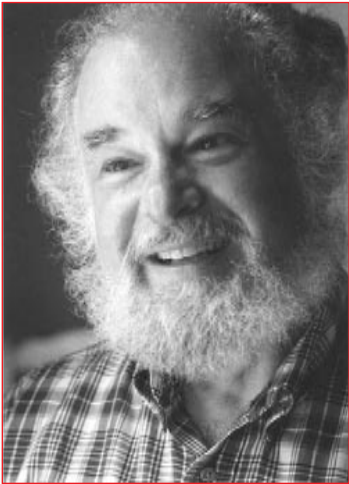
The first speaker, Lawrence Hightower, UConn Professor of Molecular and Cell Biology, described his Alice in Wonderland experience when the journal for which he served as editor, *Cell Stress & Chaperones*, came under the control of an international conglomerate out to maximize profits at the expense of education and research.

Seeing the price of the journal skyrocket over night for no apparent cause, the journal’s editorial board, under Hightower’s leadership, decided to act. This story, which has a happy ending, is related in *UConn Libraries* (September 2000) and in the *UConn Advance* (March 12, 2001) <www.advance.uconn.edu/01031205.htm>. *Cell Stress & Chaperones* now sells to university libraries for \$350 per annum. Its competitor journal, *Journal of Cellular Physiology*, (published by Wiley Interscience), sells for \$5000 per annum—despite its lower impact factor.

The second speaker, University of Arizona Professor of Biology Michael Rosenzweig, is founder of the independent journal, *Evolutionary Ecology Research*. Dr. Rosenzweig, related a similar story to that of Professor Hightower, describing what happened when his original publisher, Chapman & Hall, was taken over by a large international corporation. After seeing the subscription price for their original title rise from \$100 per year to \$800, the physical quality of the binding and paper deteriorate, and the copy-editing standards fall to “K-Mart” levels, Rosenzweig and his editorial board resigned en masse and launched their own alternative title.

Upon publication of the first issue, the new venture was able to reduce the cost of the journal to libraries and other institutions by 62% and to individual subscribers to the marginal cost of production and mailing. They currently produce over 1000 pages a year in eight issues, on schedule, and continue to charge the same price to libraries as in the inception year of 1999.

Dr. Rosenzweig’s presentation underscored the fundamental difference between academic publishing and raw commercial publishing. In raw commercial publishing, optimizing your profits becomes the ultimate goal. In such a world, where every article and monograph represents a virtual copyright monopoly, prices can skyrocket to heights comparable to professional sports figure salaries. The corporate entity recognizes no fundamental obligation to its readers, only to its stockholders.



At a recent forum on scholarly communications, University of Arizona Professor of Biology Michael Rosenzweig suggested ways for librarians and faculty to help control journal subscription prices.

As academics, we have a different goal. “When we give a paper to publishers for free, it is with the understanding that the publisher will try to disseminate that paper as widely as possible, so that it can be used to teach others and to help others do their work.” Our aim is not to maximize profit; our aim is to disseminate knowledge.

Between 1986 and 1998, the unit cost of academic journals increased by 9% each year at a time when the consumer price index rose by only 3.4%. Over the last four years, the average cost of a commercially published scientific journal has risen nearly 50%. A periodical price survey conducted by *Library Journal* in April 2000, reported that the median price of a

physics journal had reached \$1879.71, and that of a chemistry journal \$1781.58.

Once a publisher announces its new, inflated journal prices, notes Rosenzweig, they monitor the howling and the screaming that we in the market do. “If we do not howl and scream very much, they think they haven’t raised the prices enough. If we claw and scratch, they back off a bit, as they have begun to do in the past year or two.”

The question, says Dr. Rosenzweig, is not whether big commercial publishers are doing competent value pricing—that is not in doubt; the question is whether value pricing is ethical in an arena that exists to maximize, not profit, but academic knowledge and learning. In this arena, because so high a value is placed upon the information created, society pays for its creation in advance through academic salaries and grants. In this arena, authors offer their findings for free, and place their trust in publishers to disseminate these findings as widely as possible.

“But why,” asks Dr. Rosenzweig, “should academics care *how much* profit a publisher makes?” The answer is that those high profits have so much reduced access to information that learning and research are suffering. Despite the fact that the budgets of the 120 member libraries of the Association of Research Libraries have risen an average of 7% in inflation adjusted dollars over the past twenty years, these libraries have had to cancel over 24% of their journal subscriptions. And libraries are not just canceling titles of the “offending publishers,” one of the finest, oldest, and most cost efficient journals on the market today, the *American Naturalist*, has seen a 23% decline in institutional subscriptions.

The situation is even worse in poorer countries. How is a developing nation to develop if it lacks access to scientific and technological information? According to Rosenzweig, “In the name of obscene profits, certain publishers are locking up the knowledge that we produce and contribute to them, and they are locking it up in the name of profit.”

Unfortunately, this effect is not limited to the world of serials. Dollars at academic libraries worldwide previously reserved for acquiring monographs have had to be shifted to fund critical journal expenditures, resulting in a 25% decrease in the number of monographs purchased by North American research libraries in the most recent decade.

Currently, a university press can expect to sell 300 copies of a first line monograph; twenty years ago this number was 1200. That is 75% fewer copies of these monographs being printed, sold, and made available to our students. “The result is restriction of access, not dissemination of knowledge.”

Continued on page 7

Exploring the Brave New World of Digital Collections

Continued from page 1



North Eagleville Road, 1918, Storrs, CT. Connecticut History Online, Archives & Special Collections; Photograph Jerauld A. Manter

ment, “Colonial Connecticut Unbound: The Public Records of the Colony of Connecticut, 1636-1776.” Proposed and planned by David F. Avery, University Library Assistant in Research & Information Services, this project will make digitized pages from all fifteen volumes of the *Public Records of the Colony of Connecticut* available to researchers worldwide. Initially, users will be able to search a subject index of the text and dates contained in all fifteen volumes. Future plans include full-text searching capabilities and an enhanced index. Web access to this collection is expected in late spring 2001.

Railroad buffs and scholars of 19th- and 20th-century transportation and business history will



New Haven Railroad steam engine 1000, Norwood, MA, June 1937. Fred Otto Makowsky Papers, Archives & Special Collections; Photograph Fred Otto Makowsky

welcome the creation of a third digital collection recently approved for implementation: “Steam and Electric Locomotives of the New Haven Railroad.” Laura Katz Smith, Curator for Business, Railroad, Labor & Ethnic Heritage and Immigration Collections in the Thomas J. Dodd Research Center, will develop this resource. When completed in early 2002, the collection will provide online access to over 460 black-and-white photographs that document steam and electric locomotives owned and operated by the New York, New Haven, and Hartford Railroad from the 1870s to the mid-1900s.

Patrick McGlamery, Map Librarian in the Map and Geographic Information Center (MAGIC), has created a fourth digital resource, the “MAGIC Historical Map Collection.” This compilation includes 287 digitized maps of Connecticut, Long Island Sound, New England, the Northeast Atlantic region, and the United States from the period 1676-1919. See <magic.lib.uconn.edu/cgi-bin/MAGIC_HistList.pl>.

Library staff at UConn’s Stamford campus are creating a resource known as the “Benthic Marine Algal Herbarium of Long Island Sound Digital Collection.” Still in the production phase, it will eventually include an identification database of collected and pressed specimens of algae from Long Island Sound and an image archive for the University of Connecticut’s algal herbarium. Proposed by Library Director Nancy Gillies and Shelley Cudiner, Reference Librarian/Business Liaison, this digital project is a collaboration among library staff, faculty at the UConn Stamford Campus, and the Northeast Algal Society.

Finally, a sixth digital collection proposal recently approved for implementation has been submitted by Carolyn Mills, Liaison Librarian for the Biological Sciences. Entitled “Prototype of an Atlas of Invasive Plants in Connecticut and New England,” this database will comprise records, descriptive information, and images of fifteen invasive plant species. In a future phase of the project, the database will be expanded to include approximately 100 species and will be complemented by an interactive atlas of region-



“A map of the most inhabited part of New England...,” 1755. MAGIC Historical Map Collection, from the Library of Congress Geography and Map Division; Created by Thomas Jefferys

ally invasive vascular plants, with both historic and current data. In its final development, this digital atlas will support early detection and rapid response to invasive plant species in New England, which will serve as an effective learning tool for students, researchers, land managers, conservationists, government agencies, the nursery industry, and the interested public. The invasive plants digital collection represents an exciting partnership between library staff and faculty in the Ecology & Evolutionary Biology Department (EEB) on the Storrs campus. The project will be created, managed, and owned jointly by the University Libraries and EEB.

Library staff view these six projects as only the beginning of a new era in which digital projects will be undertaken in cooperation with faculty, staff, and other institutions and which will benefit researchers locally, nationally, and worldwide. We are creating a brave new world of digital collections, filled with challenges, rewards, and the excitement of information discovery!

For more information, contact Heidi N. Abbey at heidi.abbey@uconn.edu or 860.486.2993.

20-20 Vision

Continued from page 1

- university’s campuses, offering both on-site and virtual services from state-of-the-art facilities.
- Library staff will seek actively to acquire the new skills required to serve users effectively in the context of the university’s improving education, research, and outreach programs. As information professionals who interact on a regular basis with our users through liaison and outreach programs, we will be positioned uniquely to help students and faculty navigate and assess traditional library materials, as well as the newer electronic resources that increasingly comprise our “collections.”
 - We will engage in frequent strategic partnerships with libraries, vendors, faculty and other information providers to create an environment of academic achievement and research excellence through innovative local and remote services.

This is the future we envision for the University of Connecticut Libraries. We look forward to taking the journey with you, our users.

Contact Brinley Franklin at 860-486-0497 or brinley.franklin@uconn.edu.

VISION 2005
UNIVERSITY OF CONNECTICUT LIBRARIES

In 2005, as the University of Connecticut becomes one of the outstanding public universities in the United States, the University Libraries will provide institutional and professional leadership as the primary gateway for the delivery of information resources to the local academic community.

Operating from state-of-the-art libraries, we will be a facilitative and flexible learning organization, meeting and anticipating user needs in concert with the university’s outreach and education programs.

As highly competent and experienced library professionals, we will enable our clientele to navigate and critically evaluate the growing information universe as we assess and select our increasing base of traditional and electronic resources to meet the university’s evolving curricular needs.

Informed in part through our strategic partnerships, the University Libraries will explore, implement, and promote innovative local and remote services in an environment that fosters academic achievement and research excellence.



The Libraries’ “visioning” process involved all staff and included an inventory of the current activities of each operational area, environmental scans, a “look-ahead” at activities which areas will be engaged in, and finally, area vision statements. Representatives from each operational area – the Vision Team, pictured here – wrote the culminating library-wide vision statement based the area vision statements.

Team members include: (standing left to right) Elizabeth Tonucci, William Uricchio, Thomas Wilsted; (seated left to right) Joanne Palko, Jo Ann Reynolds, Amelia Hinchcliffe; (foreground) Steven Batt.

The Perilous Pricing of Academic Journals: How We Can Create Change
Continued from page 5

Commercial ventures are not in business to care about the dissemination of knowledge, nor are they in business to care about the archiving of information; they are ephemeral profit-taking entities responsible principally to their stockholders. “In the western world,” Rosenzweig declared, “there is but one institution that lives to keep knowledge alive, and that is the library. The library has been civilization’s archive for over four millennia.” It is time for academics to recognize this fact and to begin contributing to the solution.

What Can Academics Do?

Here are Dr. Rosenzweig’s recommendations.

Academics should:

- Keep the copyright to their own papers
- Declare upfront that their work may be freely used for non-commercial educational purposes

When a publisher is identified as a profiteer, Academics should stop dealing with it!

- Stop submitting to its publication
- Stop reviewing for them
- Stop editing for them
- Stop reading them
- Stop citing them

Academic editors should work to peel away their journals from the publishing profiteers one by one, being careful *never to agree* to give notice of resignation in advance, or to refrain from editing another publication.

Academic societies should cease doing business with any publisher who becomes, or is taken over by, a publishing profiteer.

The only way for us to restore sanity to pricing and property rights, notes Dr. Rosenzweig, is by ceasing to indulge ignorance. “We are supposed to be the bearers of knowledge. But it is the ignorance of all these circumstances among ourselves—ignorance of opportunities, ignorance of our influence, ignorance of the role we play, and ignorance of what we can do to redress the problem—that keeps the problem alive.”

This forum was co-sponsored by the University Libraries and the Chancellor’s Library Advisory Committee. A videotape of the program is available at the University Libraries. For more information on the underlying issues, and how one might contribute to the solution, please visit: <www.lib.uconn.edu/ris/scholarlycommunication> and <www.evolutionary-ecology.com/citizen/citizen.html>. 


Collections and Services

Continued from page 5

Library User Survey Underway

The library is conducting a web-based, system-wide survey to determine faculty and student satisfaction with library services and resources. If you are among those randomly selected to participate in this assessment, please help us by completing the survey. The Neag School of Education’s Bureau of Educational Research has assisted the library in developing the survey and will help to analyze the data. Results will be published in an upcoming issue of UConn Libraries. Thank you for your assistance! ■

Scanning Equipment Upgraded

Computer & Copy Services has upgraded its scanning equipment. We have an Epson GT-10000+ scanner featuring an 11' x 17' scan bed, high speed scanning, 600 x 2400 dpi resolution, 36-bit full color scanning, and OCR (text recognition). Scanning is available as a mediated service at the Computer and Copy Services Desk on Level 1 in Babbidge. Cost: \$0.25 per page/image scanned. 

The Dark Side of the Digital Revolution: Disappearing URLs

Since the mid-1990s, the wiring of the US college campus has had a dramatic effect on how students search for information. Much of the research that once was done in libraries now can be done in computer labs or on dorm room PCs. The result is that students increasingly cite popular Internet sites in their class papers instead of sources found in the library.

Now, a study by Cornell University librarians shows that many web addresses, known as Uniform Resource Locators (or URLs), cited in student term paper bibliographies often are incorrect or refer to documents that no longer exist. “The likelihood that web citations would lead to the correct Internet document has decreased significantly,” says Philip M. Davis, Life Sciences Librarian at Cornell’s Mann Library. “A URL that doesn’t work means the professor has no way to check the original document for plagiarism.”

Davis and Suzanne A. Cohen, Reference Service Coordinator with the university’s Catherwood Library, studied the citation behavior of undergraduates in a large, multi-college class, Introduction to Microeconomics (Economics 101), taught by John M. Abowd, Cornell Professor of Labor Economics in the university’s School of Industrial and Labor Relations. Their research, “The Effect of the Web on Undergraduate Citation Behavior 1996-1999,” will be published in a forthcoming issue of the *Journal of the American Society for Information Science*. A preprint of the article is available at www.people.cornell.edu/pages/pmd8/.

The study, using term papers between 1996 and 1999, found that after four years, the URL reference cited in a term paper stood an 80% chance of no longer existing. URL references stood more than a 50% chance of not existing after only six months.

The researchers also discovered a significant decrease in the frequency of scholarly resources cited. Book references dropped from 30% to 19%. Newspaper citations increased from 7% to 19%, and web citations increased from 9% to 21%. “We are seeing a dramatic move from the use of credible, peer-reviewed materials to popular and unfiltered information,” says Davis.


Universities with large library collections—often a measure by which research universities are compared—should be concerned if students are no longer taking the opportunity to use them, says Davis. Professors should be concerned that they are not exposing their students to academic literature in their field, he says.

The researchers noted that electronic access to information is more convenient for students, and this might be especially true for those who work on their papers the night before they are due. The researchers say that the Cornell library system, like many college libraries, has increased the number of scholarly electronic resources available to the students and faculty. As a result of this study, Abowd requires at least one professional journal citation in a research paper’s bibliography, and if an Internet link is used, the link must be checked.

But from a professor’s perspective, can web citations undermine academic integrity? “This is a very hard problem—certifying the timeliness and accuracy of Internet citations. I do not expect my Economics 101 students to bullet-proof all of their citations,” says Abowd.

Rather, I hope that they will be able to learn from the experience of having their citations checked and from my expectation that they use certified professional journals.”

Davis and Cohen suggest that professors set guidelines for acceptable citations in course assignments. Also, they believe that collegiate libraries should create and maintain scholarly portals for authoritative web sites with a commitment to long-term access and instruct students on how to evaluate resources critically.

“In the world of academic scholarship, references form a link to original works, give credit to original ideas and form a network of connections to related documents,” says Davis. “A viable link—whether in print or electronic form—is absolutely necessary in order to preserve scholarly communication. Without citations that pass the test of time, we have no way to proceed forward because we can no longer see the past.” 

Source: Cornell University News Service, December 15, 2000

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EXHIBITS THROUGH MAY 25, 2001

Reuben Nakian
*Selections from the
Centennial Exhibition*

Reuben Nakian, born August 10, 1897 in College Point, New York, enjoyed a long and distinguished career, maintaining his innovative spirit and creativity over more than seventy years, constantly rethinking and revising his modes of sculptural expression and exploring and mastering new media—marble, clay, plaster, metal, paper, and, in his last years, styrofoam.

Nakian received honorary doctorates from the Universities of Nebraska (1969) and Bridgeport (1972), medals from the Philadelphia College of Art (1967) and the American Academy/National Institute of Arts and Letters (1973), and the Skowhegan Medal for Sculpture (1983). He was the recipient of awards from the Connecticut Commission on the Arts (1979), Brandeis University (1977), and the Rhode Island School of Design (1979).

Nakian was a guest of honor at the *Famous Artist's Evening* at the White House (1966), and the Smithsonian Institution produced a documentary on his life and work titled "Reuben Nakian: Apprentice to the Gods," (1985). He was awarded a Guggenheim Fellowship in 1931 and a Ford Foundation Fellowship in 1958, and he represented the United States as the major sculptor in the VI Bienal in Sao Paulo, Brazil (1961) and the 1968 Biennale in Venice, Italy.



*Europa and the Bull, 1945;
Bronze 10" x 9 1/2" x 4 1/2"*

Nakian's work is represented in the permanent collections and sculpture gardens of many of America's most prestigious museums and institutions. He has been honored with major one man exhibits at the Los Angeles County Museum (1962), the New York Museum of Modern Art (1966), the Hirshhorn Museum, Washington, DC (1981), the Milwaukee Art Museum (1985), the Gulbenkian Centro de Arte Moderna, Lisbon, Portugal (1988), and a Centennial Retrospective at the Reading (PA) Public Museum and the Corcoran Gallery of Art in Washington, DC (1999), the site of Nakian's first one-man museum exhibition in 1935. *Garden of the Gods I* was one of five sculptures to inaugurate the Metropolitan Museum of Art Roof Garden, while other of his monumental works preside over civic and private settings across America.

Reuben Nakian is a major figure in 20th Century art, his long career touching more of American art history than most artists, living or dead. He died on December 4, 1986 in Stamford, Connecticut at the age of eighty-nine, "one of the most distinguished American sculptors of the 20th Century" (*New York Times* obituary, 12/5/86).

This exhibition is made possible through the courtesy of Paul (class of 1957) and Maria Nakian.

Babbidge Library, Gallery on the Plaza

The Paintings of
William Patterson

William Patterson was born in Albany, New York in 1941. He earned degrees at the Hartford Art School, where he also taught for a number of years, and at Syracuse University; he also spent several years at the American Academy in Rome. His work has been exhibited in fifteen solo exhibitions, has been displayed in many invitational group shows, and is included in more than fifty public and private collections. Mr. Patterson is now a professor at the University of Massachusetts in Amherst; he lives in historic Deerfield. This exhibition is made possible through the courtesy of the Sherry French Gallery, New York.

Dodd Research Center, West Corridor



Recollections
Paintings by Ann C. Rosebrooks



Connecticut artist Ann C. Rosebrooks' lifelong fascination with patterns is evident in her work over the past nine years. She has exhibited in numerous shows throughout New England and New York, most recently at the National Association of Women Artists annual exhibit in New York City, where she received the Knapp Award.

Babbidge Library, Stevens Gallery