MAY/JUNE 2020
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INFORMATION TODAY

The Newsmagazine for Users and Producers of Digital Information Services

EContent* magazine is now part of *Information Today
Turn to page 33

PUTTING WOMEN'S HISTORY FRONT AND CENTER AT GALE

PAGE 14

FEATURES

MORE INSIDE

INTERNATIONAL STANDARD SERIAL NUMBER INTERNATIONAL CENTRE

The Global Index for Continuing Resources

The Keepers Registry

is now available on the ISSN Portal (https://portal.issn.org)!

As of December 2019, the Keepers Registry (https://keepers.issn.org) is now fully integrated with the ISSN Portal the global, authoritative database for serial title identification and tracking. This service aggregates preservation metadata of digital journals with ISSN descriptive metadata, thus providing an accurate overview of a serial title's journey from initial publication to transfer of responsibility to long-term preservation by archiving agencies. In the shift from print to digital format, libraries and publishers need to archive not just digital serials but also ongoing 'integrating resources'. Thirteen archiving agencies from around the world are addressing this challenge and supporting the Keepers Registry as a tool to monitor the archival status of digital content. These national libraries, non-profit organisations, and academic consortia cooperate with the ISSN International Centre to disseminate up-to-date information about archived serial titles and titles at risk.

Grant Hurley, Digital Preservation Librarian at Scholars Portal, Canada, states that "The Keepers Registry is a crucial component of our collective preservation ecosystem. Keepers Registry gives its stakeholders the ability to evaluate what materials are being preserved and by whom, and therefore, what materials may still be at risk. As a preservation service provider, Scholars Portal benefits from exposing its holdings data in a consistent and reliable way, which ensures its preservation practices are transparent and supports the trust of its user communities."

Jeffrey van der Hoeven, Head of the Digital Preservation department at the Nationale Bibliotheek van Nederland (KB), Netherlands, explains that "From the perspective of long-term preservation, the Keepers Registry fulfills an important role for KB in determining the integrity of its collection".

Craig Van Dyck, Executive Director of CLOCKSS, USA, posits that "The Keepers Registry performs several critical functions: exposing information about which scholarly journals are preserved, and which volumes, and by which preservation archives; providing a normalized platform for users to find the information, and for archives to integrate with; and a social structure for archives to come together to collaborate. Digital preservation is an evolving field, and collaboration is key to moving forward. The ISSN International Centre makes a lot of sense as a home for the Keepers Registry."

Our partner archiving agencies are:

Archaeology Data Service, British Library, Cariniana Network, CLOCKSS Archive, Global LOCKSS Network, HathiTrust, Library of Congress, National Digital Reservation Program China, National Library of the Netherlands, PKP Preservation Network, Portico, Scholars Portal, Swiss National Library.

Keepers Registry is available for free through the **ISSN Portal** and here: **https://keepers.issn.org/**

For information about specific professional services or to join the Keepers Registry as an archiving agency, please contact the ISSN International Centre (Email: newkeepers@issn.org)

BRANDI SCARDILLI

Editor's Note

Looking for the Helpers

What an awful time we're living through. As I write this (mid-April 2020), I know I don't have to remind you about the stress the global pandemic has been causing on a daily basis. The pace of print publishing means that we're using NewsBreaks (newsbreaks.infotoday.com) for our primary, ongoing COVID-19 coverage. But you'll still find some mentions of it in this issue. We the People provides excerpts from two NewsBreaks on page 6. We always like to look for the helpers (thanks, Mr. Rogers!): Justin Hoenke interviews a librarian who has plenty of positive messages to share despite her new job being in limbo (p. 4), and Sophia Guevara describes what some libraries are doing while they're closed to continue to provide quality services (p. 12). In addition, David King (p. 13) and George Pike (p. 28) share baseball-related stories to help make up for the sport's delayed season.

The features look at Gale's new Women's Studies Archive installment (p. 14), a new trend in law libraries (p. 16), whether advice columns are good information sources (p. 18), and EBSCO Information Services' latest partnerships (p. 20).

Lauree Padgett highlights important things to know about accessibility in marketing materials (p. 26). In the *EContent* section, Marianne Kay talks about accessibility too, sharing the must-do's for compliance on the web (p. 39). Also in *EContent*: Linda Pophal discusses the latest trends in influencer marketing (p. 36), and Cory Schmidt explores the rise of in-house content creation (p. 38).

Brandi Scardilli

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QUESTIONS OR COMMENTS?

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MISSION STATEMENT

Information Today (*IT*) aims to keep digital information professionals up-to-date by delivering news from within the information industry and on peripheral developments that influence the industry, as well as by providing analysis of long-term trends. In addition to news and analysis, *IT* reviews products, books, and services that are directly relevant to professionals in the field.

Articles are written for practitioners of digital information, which include staff members from all types of libraries and information professionals of all stripes who are interested in learning about the use and development of information services. *IT* has a free weekly enewsletter featuring news digests, spotlighted stories, and long-form analysis at newsbreaks.infotoday.com.

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Contents

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Vol. 37 | Issue 4

INFORMATION TODAY

Didn't receive your April issue? Download it here: *infotoday.com/downloads/9795-Information-Today-April-2020.pdf*

Cover images courtesy of Gale

JUSTIN HOENKE

A Day in the Life

Keep Building, Keep Growing, Keep Working

As I read through Stephanie Chase's answers to my questions for the first time, I was waiting for the moment when she dropped one of her truth bombs—something so profound and honest that it begged to be listened to. There were many in the piece, but the one that stood out to me the most was her comment on communication and dialogue: "Always a mistake in these situations is not communicating enough. As things move fast, we forget, and people's feelings get hurt. My commitment to transparency has always been to tell as much as I can as soon as I can. …"

As I write this article, COVID-19 has sent the world into a tailspin. By the time you read it, I hope things are getting sorted out into a new normal. No matter what, remember that the best thing for us all to do is to talk to each other. Keeping each other updated every step of the way with clear communication will get us through anything that comes at us. The world may be confusing right now, but we can use our time and energy to grow into better communicators. When we talk to each other and share honestly, we come together and achieve great things.

I AM TOTALLY GROOVING TO THE PIECE YOU WROTE FOR *PUBLIC LIBRARIES ONLINE* IN 2019 CALLED "EVOLVING PUBLIC LIBRARIES." WHAT WAS HILLSBORO PUBLIC LIBRARY (IN OREGON) LIKE WHEN YOU BECAME ITS DIRECTOR, AND WHAT WERE SOME OF THE THINGS YOU LEARNED?

Hillsboro's libraries were great when I arrived. As is true throughout much of the Pacific Northwest of the U.S., the libraries were well-loved and well-used. But I could also sense that there was a tremendous amount of energy in the staff to do something more. This wasn't about turning around a failing library; it was about taking a B+ library to an A.

I would always share with staff that what we were doing wasn't a process, because it didn't have an end point. We weren't going to be done; we were going to keep building, keep growing, keep iterating, keep working to find what resonated. What *was* a process was transforming the structure the organization used to respond to that new reality; that's organizational development in a nutshell. To truly transform staff culture is significant work, and the organization went through many iterations to get to where it was when I left it.

The most important thing I learned was something that I knew in my heart to be true: In our organizations, we have all we need to be truly great. We just need to tease that out. Getting staff more involved and finding ways for staff to lead from every level was so rewarding. But you also have to, as management, let go. You will not know everything that is happening; decisions will be made, projects will be started, and money will be spent on things you didn't know about. You have to trust your organization to do what's best to meet the goals and strategies that have been developed.

Always a mistake in these situations is not communicating enough. As things move fast, we forget, and people's feelings get hurt. My commitment to transparency has always been to tell as much as I can as soon as I can to as wide a group as I can, but as things get trucking along, and especially as work and authority get further distributed, keeping everyone up-to-date with clear communication becomes a real challenge. Many of us don't have true communications experience on our staff, and it is a real gap.

YOU HAVE RECENTLY LEFT THE LIBRARY WORLD TO WORK IN CONSULTING AT YOUR COMPANY, CONSTRUCTIVE DISRUPTION. WHAT HAS THE JUMP TO CONSULTING FELT LIKE FOR YOU SO FAR?

Well, I left my job on March 5, 2020, which feels like it was literally the day before the COVID-19 pandemic really started gaining steam here in the U.S. So my experience so far has been having to reschedule (and hoping to reschedule) all of the work I already had planned while also trying not to really, really freak out.

I will share what a close colleague of mine said to me when I announced I was planning to make this move: that the world needs more Stephanie Chase and that we'll all benefit from sharing my energy across our field and local government in general, rather than just in my organization. I am holding on to that—this is why I made the move. I have always felt one of my greatest strengths in an organization is to help it go from good to great, and the idea that I could help multiple organizations in many different areas structure that transition is thrilling to me.

When I can get down to work in a stabilized environment, my hope through my work with Constructive Disruption is to help libraries and other local government entities work through organizational change and restructure and to support innovative practices. In a nutshell, I'm here to help you figure out the problem you know you have, but you have no idea where to start!

LAST YEAR, I WROTE A BLOG POST CALLED "DO YOU WANT TO WORK IN A PUBLIC LIBRARY?" I WAS DESTROYED ON TWITTER BY EVERYONE AND THEIR RELATIVES. YOU WERE ONE OF THE

Stephanie Chase

LINKS TO THE SOURCE

"Evolving Public Libraries"
publiclibrariesonline.org/2019/09/evolving-public-libraries

Constructive Disruption
constructivedisruption.info

"Do You Want to Work in a Public Library?"
justinthelibrarian.com/2019/05/03/do-you-want-to-work-in-a-public-library

Stephanie Chase on Twitter
twitter.com/acornsandnuts

FEW PEOPLE WHO AGREED WITH WHAT I SAID. FIRST, THANKS FOR BEING SUPPORTIVE. SECOND, WHAT IS YOUR TAKE ON THE CHANGING WORLD OF LIBRARY SERVICE?

It was my pleasure, Justin! I remember a lot of the online vitriol was focused on one line in your post in particular: "[I]f you're just not ready to be everything to every community member that comes through your doors, this public library thing just isn't for you in 2019." People immediately associated that line with vocational awe. I think vocational awe—the idea that what we are doing is so special and so sacred that we must run ourselves ragged, that it is a calling and not a job—is a real problem in our profession. Many staffers in public libraries in particular seem unwilling to recognize that the needs of their communities have changed (and will continue to do so) and that, therefore, their jobs have changed too. That's what I heard you saying.

We say in libraries that we are there for people's information needs, and that remains as true as ever. The information people need and why they need it—that's changed significantly. I started my library career at the New York Public Library in the late 1990s, and the job I did there doesn't exist any longer. We don't use those resources, people don't ask the same questions, we don't, as a society, work in the same way. Think about how different technology is from then! Why on earth would we expect the skills, knowledge, and expectations we use to meet an information need to not change? And yet, this is what I see more often than not: a nostalgia for service provision that isn't needed by our communities. In most public libraries, our customers don't need help with deep reference questions any longer, certainly in person; what they do need is help supplementing their children's education, or finding a job, or getting connected with someone who can help them in a moment of crisis.

What resonates in one community may or may not resonate in another. As a profession, we need to move away from the role of gatekeeper that we know best and toward the role of guide—that we'll explore together how to get a customer where they need to go. To me, that is what you were clearly highlighting in your piece: that all the wonderful, difficult, glorious, messy elements of what makes our communities special are on display every day in our public libraries, and we have to be ready.

I LOVE HOW YOU STAND UP FOR WHAT YOU BELIEVE IN. YOU SAY WHAT'S ON YOUR MIND, AND YOU DO IT SO ELOQUENTLY. CAN YOU TALK ABOUT THIS QUALITY YOU HAVE?

I've had to learn a lot about being strong, confident, and thoughtful as a woman in leadership. While librarianship is a female-dominated profession, at the upper ranks of management and certainly in municipal management, the opposite is true. I have frequently been one of the few (if not the only) female department heads at the table. I have throughout my life been told I am aggressive, when really, I am assertive; my assertiveness would be praised (and expected) if I were a different gender. I long ago decided to lean into all of that and say the things that others are thinking and say the things that need to be said. If you're going to be criticized for being outspoken, then you might as well actually be outspoken. Silence in professional settings is so often interpreted as assent. In my most recent directorship, I was often the first department head to speak at the table; I know breaking the silence can help others speak. I want to be a good ally and a good advocate and make the space for others to contribute, participate, and ask questions.

Justin Hoenke is a human being who has worked in public libraries all over the U.S. and is now based in Wellington, New Zealand, where he works as a team leader of libraries and community spaces for the Wellington City Libraries. Before this role, he was the executive director of the Benson Memorial Library in Titusville, Pa. His professional interests include public libraries as community centers, library management, video games, and music. Hoenke writes about libraries, music, and life at justinthelibrarian.com. Send your comments about this column to itletters@infotoday.com or tweet us (@ITINewsBreaks).

GEORGE H. PIKE

We the People

Legal and Library Responses to a Global Pandemic

The following is an excerpt from "Coronavirus Reshapes Law While Reshaping Society" (newsbreaks.infotoday.com/NewsBreaks/Coronavirus-Reshapes-Law-While-Reshaping-Society-140043.asp).

In my legal research course, I teach a module on business research, which points out that among the differences between law and business is that legal structures are slower to change and slower to react to external events. While various economic stimulus packages were issued as new laws in response to the COVID-19 pandemic, they are mainly additions and/or a restructuring of new financial resources on existing platforms. Long-term legal changes may come over time and after more thorough legal and political deliberation.

In many respects, however, it is existing and older acts that have been invoked during this crisis. On March 13, 2020, the president declared a national emergency. The declaration was issued under the National Emergencies Act of 1976, which created an authority, structure, and procedure for the declaration of national emergencies. The act has been invoked a number of times by all of the presidents in office since 1976, although this is one of the most far-reaching instances in terms of its impact and implications. An earlier declaration of a public health emergency was issued under the authority of the Public Health Service Act of 1944, which was the first federal law to allow quarantining. The administration also invoked the Defense Production Act of 1950, a Cold War-era law that allows the president to prioritize and restructure private manufacturing and materials production to address national defense needs.

My university implemented remote instruction in barely 48 hours, including moving course content onto digital platforms. Shifting content to new platforms raised copyright and other potential legal issues. For copyright, the act of copying a resource without authorization can create liability for infringement. While licenses are available for some content, other content may not be licensable, at least not immediately. This is where fair use can show a direct application of the law to COVID-19. Fair use (17 U.S. Code §107) provides for certain exemptions from infringement for certain educational, research, or critical uses. In general, educational uses are favored because of the social benefit, but that favor is not unlimited. Still, the exigent circumstances of the fast-paced shift to remote teaching would suggest a very high degree of favor under the fair use test.

PATENTS

Patent law does not have a similar fair use provision, which suggests that any emergency need to infringe on another patent in order to make a critical product would still remain an infringement. However, a couple of narrow exceptions do exist—which could be critical to the development of COVID-19 treatments and vaccines. More than 200 years ago, a U.S. federal appeals court carved out a narrow exemption to patent law that has come to be known as the "research exemption." As applied to drugs and pharmaceuticals, it allows for pure (noncommercial) research and experimentation using patented drugs or compounds in order to more fully understand their value and potential applications. The second exemption was created in 1984 in the so-called Hatch-Waxman Act, which allows for limited experimental use of patented compounds as part of the process necessary to obtain U.S. Food and Drug Administration licensing. Once a new use reaches that stage, licensing needs to be pursued.

INFRASTRUCTURE

The pandemic has also had a profound effect on most of the country's legal and regulatory infrastructure. As of this writing, most court systems are shut down as much as possible, limiting hearings and proceedings to criminal issues, which have "speedy trial" and other constitutional mandates. Government bodies are curtailing routine activities. The U.S. Patent and Trademark Office (USPTO) has closed its offices to the public, but it remains active for managing and processing patents. The recently passed Coronavirus Aid, Relief, and Economic Security (CARES) Act empowers the USPTO to adjust deadlines and waive certain fees for both patents and trademarks.

LIBRARIANS

Librarians too have stepped up considerably. Libguides (e.g., libguides.law.ucla.edu/coronavirus), research guides (e.g., cdc.gov/library/researchguides/2019NovelCoronavirus.html), shared Google Docs (e.g., tinyurl.com/ttyldxy), and other information collections have provided valuable and reliable information about the virus. In a shameless plug for my own institution, the three library systems at Northwestern University—the main University Library, the Galter Medical Sciences Library & Learning Center, and the Pritzker Legal Research Center—are collaborating on offering support to campus researchers investigating medical, legal, and policy issues stemming from the pandemic, including investigative research on treatments and vaccines.

George H. Pike is the director of the Pritzker Legal Research Center at Northwestern University School of Law. Send your comments about this article to itletters@infotoday.com or tweet us (@ITINewsBreaks).

SUGGESTIONS FOR THE FUTURE OF LIBRARIES

The following is an edited excerpt from "How Libraries Are Responding to a Global Pandemic" (newsbreaks.infotoday.com/NewsBreaks/How-Libraries-Are-Responding-to-a-Global-Pandemic-140020.asp) by Jessica Hilburn, executive director of Benson Memorial Library in Titusville, Pa.

It is difficult to plan for the future when the present is so stressful. But it is just as important to remind ourselves that we have to be able to serve the people who need us. Here are some suggestions for what we can learn from this pandemic and how we can be better information professionals because of it:

- Revamp disaster plans and/or create pandemic policy. If you do not already have written criteria for closing the library in a disaster or pandemic situation, it's time to create them. Libraries have often been essential shelters during crises, but pandemics are different. Make sure your policy allows discretion depending on the type of disaster or crisis. Include your policy for pay, leave, social distancing, and cleaning if the library remains open, as well as criteria for program suspension, communication channels, work from home expectations, and public service contingency. ALA has a great bulleted list to refer to when writing your policy (ala.org/tools/atoz/pandemic-preparedness). The U.S. National Library of Medicine also has a course for walking you through what to consider when planning continuity of operations (nlm.nih.gov/dis_courses/coop/index.html).

- How can we streamline the services we already offer? Does your library or system offer online library card signup? If not, it is something worth looking into. How can we make it so that we can validate addresses, get permissions, and offer services to those who cannot come to the library? This action will be useful in emergency situations and in everyday library service.

- Advocate for OA. For students of all ages, researchers, and library users, an extended stay at home makes abundantly clear the monopoly private companies have on informational databases. Journal articles, genealogy, and other vital pieces of information are behind paywalls that libraries often do not have the license or budget to offer remotely. While many of these paywalls were temporarily removed for the duration of the COVID-19 crisis, some people will be homebound indefinitely and in need of services. OA is critical for information equality, and this crisis throws that fact into sharp relief.

- How can we reach people in isolation? If you do not like the feeling of quarantine or shelter in place, imagine what it feels like for countless people who, on an average day, are unable to leave their homes. Public librarians can use this experience to inspire them to create services for people who are otherwise being forgotten.

- Advocate for the internet as an essential utility and for the expansion of broadband access. Think about what your utilities are today: electricity, water, sewer, and natural gas. They were not always thought of that way. Many rural areas of the U.S. were not electrified until the 1930s and 1940s. Today, millions of families do not have access to the internet. Even in writing this, the internet in my home is not strong enough to allow all of us to do our work responsibilities at the same time. That is unacceptable. We are moving into a world where a great percentage of our services are or will be digital. They must be accessible to everyone.

TEXT AND PHOTOS BY KATHY DEMPSEY

Report From the Field

PLA 2020: Notes From Music City

Nashville, Tenn., known as Music City, played host to the PLA 2020 conference (placonference.org). More than 8,700 people attended and celebrated PLA's 75th anniversary. The biennial show included a colorful, busy exhibit hall featuring about 300 vendors.

With author and political advocate Stacey Abrams giving the opening keynote on Feb. 26, three diverse women of color delivering the three Big Ideas talks each morning, and comedian Samantha Bee starring in the closing session on Feb. 29, this event showcased smart, strong women throughout.

THE SESSIONS

In the kickoff session, Abrams was interviewed live instead of speaking directly from the podium. She showed her appreciation for the profession with numerous quotable lines, such as, "Public libraries will be 'ground zero' to access to information in the next decade." Abrams discussed founding Fair Fight (fairfight.com) to educate citizens and to battle voter suppression, tying that in with commentary about how librarians can help with the census to ensure that every area gets the government funding and services it needs. She stressed, "If you do not get counted, you do not count."

One session I attended, Data Visualization on a Dime, offered tips that I wish everyone could have heard. Linda Hofschire (director of the Library Research Service at the Colorado State Library) spoke in detail about the best ways to make your points when showing visualizations of data. She advised listeners to always put numbers in context, to use icons to draw attention to important areas, and to show uncluttered charts with as few words as possible. Hofschire also counseled us to avoid three visuals: 3D charts (they can appear distorted), pie charts when displaying more than four

Ingram, a Tennessee-based vendor, had a big presence in PLA 2020's exhibit hall.

This photo shows less than half of the massive crowd at Samantha Bee's closing session.

categories of information (slices are too small to interpret), and red-and-green color schemes (they are problematic for color-blind people).

With author and political advocate Stacey Abrams giving the opening keynote ... three diverse women of color delivering the three Big Ideas talks ... and comedian Samantha Bee starring in the closing session ***... this event showcased smart, strong women. ...***

I attended one off-schedule session, Why Buy-In Makes All the Difference, arranged by OCLC, in which a panel of library marketers explained why internal buy-in is important for the success of marketing initiatives (read more about that in my PLA coverage in the May/June issue of *Marketing Library Services*). Before the panel discussion, OCLC's Jenny Johnson announced a new Community Engagement Award that will give three winning libraries each a $5,000 prize (oclc.org/en/about/awards/community-engagement-award.html).

The title of one session really caught people's attention, sparking an overflow crowd in a very large room. The Internet Is Dark and Full of Terrors was a panel to educate librarians about online dangers that manifest in the physical world. Presenters discussed the alt-right, neo-Nazism, white supremacism, incel culture, doxxing, swatting, and grooming. The session aimed to make librarians aware of current culture and threats, to educate them about the red flags, and to offer tips for keeping themselves, their organizations, and their patrons safe.

The following are some of the protective, proactive measures that the panelists advocated for:

- Have clear policies about who can use library meeting rooms (to remain "open to all" but to avoid hate-group meetings).
- Keep an eye out for symbols that can indicate people believing in or belonging to dangerous groups.
- Create low-pressure, fun social events to attract young white men (the population most often involved), and give them constructive activities and a sense of belonging.
- Place gaming PCs close to service desks—monitors facing away to offer some privacy, but close enough to adults to give gamers second thoughts about harassing other players. Discourage any two-way chats in gaming.
- Find privacy and protection resources at libraryfreedom.org.

After attending two final-day sessions, I joined the masses in an upstairs ballroom for the closing session. Samantha Bee was interviewed about her comedy show and the state of U.S. politics. In one of my favorite lines, Bee opined, "If everyone just gave women the world for 10 years," it would be run so much more effectively and efficiently, and "at the end of 10 years, if you don't like it better, we'll just give it back." You can imagine the applause from thousands of librarians.

A HIGH NOTE AND A LOW NOTE

Bee ended my conference on a high note and made me eager to attend PLA 2022, which will be in Portland, Ore. Sadly, just 2 days after leaving Nashville, deadly tornadoes struck the downtown and surrounding areas, damaging buildings where many of us had just been. PLA released a statement of support, people posted lists of organizations to donate to, and conference-goers sent their recovery wishes to the host city. That's what librarians do.

Kathy Dempsey has been the editor of *Marketing Library Services* for 26 years. Her email address is kdempsey@infotoday.com. Send your comments about this article to itletters@infotoday.com or tweet us (@ITINewsBreaks).

TEXT AND PHOTO BY MARYDEE OJALA

Report From the Field

Opening Up Science

The organizers of the 2020 Open Science Conference (www.open-science-conference.eu) took a chance by deciding to go ahead with the event in light of a looming health crisis. The conference, which took place March 11–12 in Berlin, with a BarCamp on March 10, usually draws about 200 attendees. Due to travel restrictions based on the threat of the COVID-19 pandemic, about 50 people dropped out. According to program chairperson Klaus Tochtermann (ZBW—Leibniz Information Centre for Economics), most of them were from the Nordic countries. The conference had a live stream for those who were unable to be in the room, which unfortunately is not archived on the site. Additionally, many presenters spoke remotely, as they too were unable to attend in person.

The Open Science Conference brings together not only librarians, but also researchers, practitioners, information providers, policymakers, and other stakeholders to discuss current and future developments in open science. The official hashtag, #osc2020, collided with a competing hashtag representing the Ohio Safety Congress & Expo. If you NOT out "Ohio" in your Twitter search, you'll mostly get coverage of the Open Science Conference.

COORDINATION AND COMMUNICATION

Henriikka Mustajoki (head of development for the Federation of Finnish Learned Societies) opened the conference by asking, "Who steers open science?" It's a seemingly simple question with a complex answer rooted in communication and coordination. Although researchers and information professionals agree that sharing and building on knowledge are crucial, national policies differ on assessment, legal issues, and funding. When merit is defined differently from one country to another and no harmonization for licensing research output and sharing datasets exists, it's hard for coordination to find a foothold. Mustajoki believes we need an international policy for sharing, creating infrastructure, dividing rights and responsibilities, and agreeing on what we want the international research community to look like. A first step is the Council for National Open Science Coordination (conosc.org).

University of California–Santa Barbara marine ecologist Julia Stewart Lowndes invoked Star Wars metaphors in her plenary address and urged the audience to "use the force"—the force being open data science. She finds that many researchers struggle with not knowing how to work responsibly with data. An advocate of open source, open data, and open community, she uses tools such as R, RStudio, GitHub, and Zoom for collaboration. It's not just the tools, however, it's the mindset that encourages people to engage, empower, and amplify. Her slides are at openscapes.org/media under Presentations.

The Open Science Conference accepted 20 posters for display, on which several presenters gave short talks. Discussions included responsible research and innovation (fit4rri.eu), the INOS project (zotero.org/groups/2349660/inos), fostering open science at the undergraduate level at the University of British Columbia (osf.io/gpjus), and a citizen science initiative (eu-citizen.science), all showing the breadth of the open science movement.

CLOSED OPEN SCIENCE

The organizers' gamble failed to pay off for the second day of the conference. It was canceled, by order of the Berlin Senate of Science, which mandated that all scientific events in Berlin should be shut down immediately.

Elena Giglia, CO-OPERAS coordinator and the head of the open access office at the University of Turin, has the slides for her presentation, "Humanities

Klaus Tochtermann

and Data: Listening to the Communities on the Path Towards FAIRness," available at operas.hypotheses.org/4010. With much of the discussion about openness focused on science, it's worth being reminded that the humanities field also collects and needs to reuse data. Looking at psychiatry, Anne-Floor Scholvinck (Rathenau Institute) was to speak about public engagement in psychiatric research. She has put her talk on YouTube (youtube.com/watch?v=Szl-xykv0n8). Rounding out the second day's sessions, "The Three Golden Rules of Open Science Training," a presentation by Emma Harris, the ORION project's training developer and project manager, is on the ORION website (orion-openscience.eu/events/201912/meet-orion-open-science-conference-berlin).

Although the conference was cut short, the information presented was very valuable, and the commitment to open science will continue. As Tochtermann noted, open science equals good science, and it is time to focus on practice, not strategy. Practical applications of open science, as well as of the humanities and social sciences, remain hot topics.

Marydee Ojala is the editor-in-chief of *Online Searcher* magazine, chairs WebSearch University, and is program development director for Enterprise Search & Discovery. Send your comments about this article to itletters@infotoday.com or tweet us (@ITINewsBreaks).

SOPHIA GUEVARA

The Help Desk

Making the Most of Library Closures

Libraries have to be inventive to serve customers in a new way when circumstances (whether man-made or natural) cause the physical building to shut down. As of this writing, the public is looking to keep themselves busy while staying at home due to the COVID-19 pandemic, and libraries are delivering services and content to their customers exactly where they are. The following are a few examples of libraries using technology to engage their public even when their physical doors are closed.

LINKS TO THE SOURCE

AADL Summer Game
aadl.org/get_started

AADL Bummer Game
aadl.org/node/569276

SFPL FAQ
sfpl.org/services/library-closure-frequently-asked-questions-faqs

LAPL blog post, "Read, Watch and Learn for Free at Home With the Library"
lapl.org/collections-resources/blogs/lapl/read-watch-and-learn-free-home-library

ANN ARBOR DISTRICT LIBRARY

Michigan governor Gretchen Whitmer's executive order temporarily closing bars, theaters, casinos, and other public spaces went into effect on March 16. The Ann Arbor District Library (AADL) system had closed its doors to the public a few days earlier, on March 13. The library has continued to provide service through the phone, email, and online forms. With AADL active on Twitter, Instagram, and Facebook, communication with patrons has included advertisements for content that's available online.

AADL has been delivering storytimes and other typical activities virtually via YouTube; you can view examples by searching "AADL Storytime." An AADL librarian hosted a crafting class from her home; search "Crayon Stained Glass Suncatcher With Ksenia." Another offering was "Trivia Time," hosted by library employees Abbie and Katie. It was live on YouTube on March 21 at 7 p.m. EDT. The session engaged those who were viewing with the live chat option available on YouTube. I watched the latter half of the session and was impressed with the library's innovative programming idea.

For those patrons who are looking forward to AADL's very popular Summer Game (a summer reading program that is also "a puzzle-filled spectacular for all ages"), the library developed the Bummer Game, an effort to offer things to do for those who want a diversion. (Search "How to Play the Bummer Game with Eli" on YouTube for a tutorial.) The game allows players to gain access to codes while solving puzzles online or searching through the library catalog. The points earned from the game codes can be used in the Summer Game.

SAN FRANCISCO PUBLIC LIBRARY

San Francisco Public Library (SFPL) has continued to provide service to its community despite a state shelter-in-place order and the library's closure. SFPL sent an email to patrons that answers questions about checked-out materials and materials placed on hold and that highlights the library's online offerings. Increasing lending and reservation limits for e-materials provides a way to maximize patrons' "reading, listening, and viewing experiences from home," according to SFPL's FAQ. For instance, it has raised its limit for Kanopy to let patrons view up to 15 movies a month.

SFPL is also promoting special projects using its Twitter account, which reaches 19,000 followers at the time of this writing. One of the efforts highlighted, #OperationStorytime, brings together book authors to read their stories online to children who are at home.

LOS ANGELES PUBLIC LIBRARY

The Los Angeles Public Library (LAPL) has 70-plus branches serving a multi-ethnic community. On March 14, all programs and events were canceled, and the library announced its closure. LAPL highlighted the services still available to the public online: storytelling content on its YouTube channel, streaming video on hoopla digital, and online learning products on Lynda.com, just to name a few.

A post on the LAPL blog from March 20, "Read, Watch and Learn for Free at Home With the Library," goes into further detail on the resources the library has on hand for those who want to read books, watch movies and TV shows, find out about class offerings, or learn a language. In addition, the post highlights LAPL assistance via email. With the governor of California ordering all residents to stay at home, with select exemptions, the resources from LAPL just might provide the entertainment and learning experiences patrons need to make the most of their time.

Sophia Guevara received both her M.L.I.S. and master of public administration degrees from Wayne State University. She has also been published in *Computers in Libraries*, *Online Searcher*, and *Information Outlook*. Send your comments about this column to itletters@infotoday.com or tweet us (@ITINewsBreaks).

DAVID KING

LiteByte

Baseball Season Disruptions Through the Years

The delay to the start of the 2020 Major League Baseball season isn't the first time a chunk has been carved out of a season in the sport's history. The league lost games eight other times. One of the best stories for historical background is posted at NBC Sports. Writer Craig Calcaterra did a good job summarizing the shortened seasons, including the World War I-affected 1918 season, which, because rosters were depleted as a result of players enlisting or getting drafted, was hacked off at 126 games played (more or less) on Sept. 2. It also resulted in the first and only World Series played in September, won by the soon-to-be-cursed Boston Red Sox. (The Red Sox would not win a World Series again until 2004.) The 1919 season, despite the fact that the war ended in November 1918, was also shortened as teams awaited players who were coming back from military service.

As a side note, there was another compelling reason to shorten both of those seasons that apparently never occurred to anyone—the Spanish flu, which killed millions of people around the world and was exacerbated by the fact that millions of soldiers were living in too-close quarters and that cities had war-bonds and welcome-home parades that allowed millions of people to infect each other coast to coast.

STRIKE OUT

The first players' strike came in 1972 and knocked out the first 2 weeks of the season. The background to the strike—the first time the newly empowered players union had stood up the ownership—is nicely summarized at This Great Game. The issue with pensions, which caused the strike, seems awfully trivial today, although the resolution wound up turning the tide toward the union. This story once again involves the Red Sox, who played one fewer game than the Detroit Tigers and missed the postseason by a half a game. The Tigers were 86-70 for the shortened season, and the Sox finished at 85-70.

In 1981, the players walked out in the middle of the season due to a dispute over free agency. *The New York Times* has a highlight-by-lowlight chronology of the strike, which eventually led to an ugly split season that saw the team with the best overall record in baseball (the Cincinnati Reds) and the National League East division leader (the St. Louis Cardinals) stay home during the playoffs because they did not finish in first place in either half of the season.

Short work stoppages occurred in 1985 and 1990, but there was nothing to compare with 1994. The players walked out on Aug. 11, and the season just ended right there, like it had run into a wall. Richard Hoffer of *Sports Illustrated* took it upon himself to imagine a completion to the 1994 season's narrative, including a matchup between the Red Sox and Chicago Cubs in the World Series. The start of the 1995 season was delayed by the same strike.

Let's just hope we get to look back fondly on the interrupted season of 2020 and don't have to fantasize about a Kansas City Royals-Colorado Rockies World Series.

LINKS TO THE SOURCE

NBC Sports: "Looking Back at Baseball's Previously Shortened Seasons"
mlb.nbcsports.com/2020/03/13/looking-back-at-baseballs-previously-shortened-seasons

This Great Game: "1972 Labor Pains"
thisgreatgame.com/1972-baseball-history.html

***The New York Times*: "Chronology of the Baseball Strike"**
nytimes.com/1981/08/01/sports/chronology-of-the-baseball-strike.html

***Sports Illustrated*: "Too Good to Be True: How the 1994 Season Should Have Finished"**
si.com/mlb/2014/08/12/si-vault-1994-mlb-season-players-strike

David King is a retired sportswriter who lives in New Braunfels, Texas. Send your comments about this column to itletters@infotoday.com or tweet us (@ITINewsBreaks).

Image courtesy of Gale

WOODY EVANS

New Gale Collection Highlights **Women's Voices**

Whose voices have we heard in history, and whose are silent? Whose records, speeches, and chronicles do we know and honor? The roots of our cultural stories are overwhelmingly male, because men listened to and celebrated and echoed each other; less often did they carry forward the thoughts and stories of women. And women, for most of the history of the universe, haven't been in an overwhelmingly powerful position such that they could celebrate their own accomplishments.

There are exceptions. Enheduanna, the Sumerian high priestess, may be the first named poet in the historical record; she named herself in her pleas to and praises of the goddess Inanna. And we know of Aspasia, although we lack any of her own writing or records of her speeches. She taught Pericles oratory and influenced the sophists, which would affect the work of Plato and Aristotle. And yet, most of the names you might recall from history are male names: Hammurabi, Homer, Hedjkheperre Setepenre Smendes, etc. In the U.S., the popular regard of important historical women is often only for their supporting roles in the deeds of the great men. Or, as is the case with Sally Hemings, as their victims.

Gale's got a plan for that. In its Women's Studies Archive database series, we are introduced to a new set of primary materials to document women's history. The 2020 release of Voice and Vision comes some 3 years after the release of the series' first installment, Women's Issues and Identities. Voice and Vision pays "[p]articular attention … to material produced by women, not simply for women."

Let's review what this new database builds upon. 2017's Women's Issues and Identities contains a wide-ranging set of sources from U.S. and European perspectives. These include the records of the Planned Parenthood Federation of America from 1918 to 1974; records from smaller, grassroots women's organizations that encouraged women's liberation from men (including teaching skills such as automotive mechanics and self-defense); papers of women missionaries; journals and diaries of the pioneer women of the American West; and a collection of European women's periodicals spanning 1840–1940.

LISTEN TO THEIR VOICES

What's in Voice and Vision? At least some holdings for 55 periodicals (including *The Barmaid*; *The Sempstress*; *The Woman Engineer*; *The Woman Worker: A Journal for Women Trade Unionists*; *Woman's Opinion, Representing the Social, Domestic and Educational Interests of Women*; *Women and Work, A Weekly Industrial, Educational, and Household Register for Women*; and *Women's Penny Paper*) and 15 collections of individual and organization papers (including Anna Garlin Spencer Papers, 1878–1931; Hannah Johnston Bailey Papers, 1858–1923; Lydia G. Wentworth Papers, 1902–1947; Edwin D. Mead and Lucia Ames Mead

Papers, 1876–1936; and Hannah Clothier Hull Papers, 1889–1958; as well as The National Network of Hispanic Women archives; records created or inherited by the Women's National Commission; records of the Equal Opportunities Commission; and monographs on and by women from the American Antiquarian Society). This is a significant expansion for the Women's Studies Archive.

The two installments are only independently searchable through Gale's advanced interface, where you may limit to either Women's Issues and Identities or Voice and Vision, but this means that only a basic search will fetch results from the whole of the archive. There is a publication search and an advanced search, as well as Topic Finder, which a Gale resource page defines as a tool that "takes the titles, subjects, and approximately the first 100 words from a subset of your top results and feeds them into an algorithm." The term "suffrage," for example, brings back results (viewable in tiles or as a wheel) that the software determines may be conceptually related. From "suffrage," we can find our way to "annual meetings" about women's suffrage to "The Suffrage in Other Lands," an article in the October 1908 edition of *Women's Franchise*. Figure 1 is an example that takes researchers from "suffrage" to "societies."

The advanced search feature allows searching within eight facets (entire document, keyword, document title, publication title, place of publication, subject, author/creator, and Gale document number). It has a toggle to allow variations, which can "retrieve imperfect matches to accommodate spelling variations or approximate spellings sometimes found in historical documents." You may also search by content type (photos or manuscripts), illustration (cartoons or graphs), document type, archive (here you may limit to Voice and Vision), collection and subcollection title, language, or source library. The date limiter allows searching between 1777 and 1999, which would appear to be the dates of the earliest and latest documents in Voice and Vision.

The wonder is in getting to know the documents in detail. For example, in the Personals column of *The Barmaid*, from Jan. 14, 1892, I found a comment on a job change for a Miss Lucy Graves. Although she is "of the most sunny disposition," she is a strict manager of The Cheshire Cheese pub and can "make her people do just as she wishes, and anyone who does not toe the mark has to have a very good reason for not doing so."

NEVERTHELESS … PERSIST!

With two installments now in its Women's Studies Archive, Gale has established a pattern of working for the preservation of women's history. With Voice and Vision, the company's concern for women documenting their own stories has been elevated, even if the scope remains Euro- and U.S.-centric. Sample searches for "African American" as a subject reveal a substantial amount of material, although it seems mainly from the point of view of liberal white women, or in the case of the 19th-century book *The College of Life or Practical Self-Educator: A Manual of Self-Improvement for the Colored Race, Forming an Educational Emancipator and a Guide to Success, Giving Examples and Achievements of Successful Men and Women of the Race as an Incentive and Inspiration to the Rising Generation, Including Afro-American Progress, Illustrated, The Whole Embracing Business, Social, Domestic, Historical and Religious Education*, white men.

With this database, we will hear new voices. Whether through the songs of Fleet Street barmaids or the minutes of suffragist annual meetings, we will come to better know, and better honor, women's history. I look forward to Gale's third addition and hope for increasingly diverse women's voices in future offerings.

LINKS TO THE SOURCE

Women's Studies Archive
gale.com/primary-sources/womens-studies

Voice and Vision
gale.com/c/womens-studies-archive-voice-and-vision

Women's Issues and Identities
gale.com/c/womens-studies-archive-womens-issues-and-identities

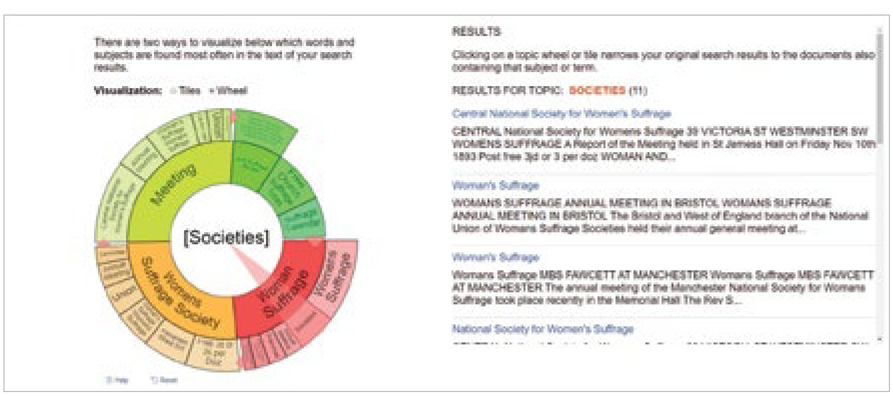


Figure 1

Woody Evans is a librarian from Mississippi who now lives in Texas. A longtime contributor to NewsBreaks and *Information Today*, his work has also appeared in Boing Boing, Motherboard, *American Libraries*, and other media. He is the author of *Building Library 3.0* and *Information Dynamics in Virtual Worlds*, one of which is aging well. For fun and pain, he rows and meditates. Send your comments about this article to itletters@infotoday.com or tweet us (@ITINewsBreaks).

AMBER BOEDIGHEIMER

Order-to-Go: A New Trend in Law Libraries

Have you ever wondered what your local library and a fast-food restaurant have in common? Did you know that just like a fast-food restaurant, many libraries, including law libraries, have drive-thru windows where you can pick up and drop off books? And have you ever noticed that just like a fast-food restaurant, you pretty much know what to expect from a library and the basic services it provides? Libraries are a place where the patron, or customer, has access to a plethora of information resources. More and more, law libraries are moving away from the just-in-case model that is commonly used in collection development toward a just-in-time model.

ON-DEMAND SERVICE

It is the customers themselves who may be to blame for what is called the "McDonaldization process" because they approach the law library as consumers would. They examine variables such as convenience and want to obtain the best-quality "product" for their investment in the shortest amount of time possible. Just as McDonald's and Taco Bell have a standard menu that customers are used to ordering from, patrons want the same from their local law library.

Consumers of information seem to have this notion that information is abundant, already packaged to meet their individual needs, and ready to be delivered. Forget the old-fashioned research process. The use of the internet and social media is partly to blame. Patrons don't seem to want to sit down and spend time working on a computer, nor do they want to reference print materials such as books, journals, or maps—it takes too much of their time. Rather than patrons going to their local law library to perform research, they are now contacting the library via phone and expecting a librarian to retrieve information for them as if it can be delivered like a hamburger. Never mind the professional lawyers, who actually practice law.

There are many similarities between the food service industry and a law library. In both cases, customer service means everything from the look and feel of the environment to the particularities of the products they serve. It's all about the customer in the service industry, and both restaurants and law libraries alike must strive to meet their customers' preferences and needs as best they can.

The library environment in general can be somewhat predictable, and there is a certain kind of expectation of what one's library experience should look and feel like. Patrons generally know what to expect, and it all comes down to control and standardization, providing information professionals with rules to identify, classify, access, select, communicate, exchange, and preserve information. Just as we have favorite meals we order from fast-food restaurants, most of us are aware of the basic services that our local law library provides. But do we really know about all of the different services and programs that every law library has to offer? There are common beliefs about what law library services mean and should include.

JUST-IN-TIME

Law library patrons often have a different view from law librarians and other legal professionals on what legal services are, what these kinds of services should include, and how information is disseminated. They get frustrated when standing in line for reference assistance and are often not willing to wait for it. In a world in which information seems to be just a short reach away, law library patrons are expecting services on-the-go. Thus, the accuracy and relevancy of information become almost secondary for the patron, while speed takes precedence.

Law librarians help patrons evaluate, repackage, and disseminate information. They offer instruction on how to access and use library materials, provide reference services, and do their best to deliver quick and in-depth answers to patrons' questions. Their skill set is priceless, and they do what they can to provide just-in-time services—a concept defined by Wikipedia as "a methodology aimed primarily at reducing times within the production system as well as response times from suppliers and to customers."

LINKS TO THE SOURCE

"The McDonaldization of Academic Libraries?"
doi: 10.5860/crl.61.3.248

"Standardization in Library and Information Science in Selected European Countries"
doi: 10.1063/1.4907822

"Definition of a Library: General Definition"
libguides.ala.org/library-definition

"One More Time: Law Firm Libraries Are Not About the Space"
geeklawblog.com/2017/11/one-more-time-law-firm-libraries-are.html

"How Law Libraries Can Meet the Demands of Modern Law Firms"
blog.hbrconsulting.com/how-law-libraries-can-meet-the-demands-of-modern-law-firms

MOVING AWAY FROM JUST-IN-CASE

Law libraries now inhabit a fraction of the space they once did, and the just-in-time model works well in smaller libraries. Just-in-time service is generally seen as patron-driven acquisitions based on a need. For example, law librarians might review interlibrary loan statistics to determine if the library should purchase a resource that is frequently requested. Many of them have agreements with ebook vendors allowing for the automatic purchase of an ebook after it has been checked out several times. Law librarians can no longer afford to project what resources they will need—many of them just end up sitting on the shelf. However, if statistics show that there is a demand for a publication, librarians are able to justify the purchase and buy it upon request knowing the resource will be used. The just-in-case model is seen more as a collection development practice, whereby law librarians attempt to anticipate their customers' needs and fill gaps in their collections. The just-in-time model tends to work better in environments where customer service is a major element of operation, as it tends to be more customer-driven and budget-friendly.

Patrons are expected to do more for themselves these days, including computerized searching, photocopying, printing, filling out interlibrary loan request forms, and using self-checkout systems. Although many patrons claim they already feel comfortable in a library environment, others are quite timid about browsing and using reference resources. While law librarians are more than willing to provide basic reference training, they also have to think about an individual's skill sets and desire to learn.

*[L]aw libraries are moving away from the just-in-case model ... **toward a just-in-time model.***

LOOKING FORWARD

Law library users want things in a way that fulfills their expectations. However, there are many challenges involved with meeting a customer's demands. In the customer service industry, it is all about what customers desire and not so much about what you may think they need. Much like serving picky customers at fast-food restaurants, law libraries serve a variety of patrons who vary in learning types, beliefs, and personalities. Many of them have specific expectations they believe should be met, and when they don't get what they want, they tend to move on to someone or something else.

We live in a world in which people demand instant access and gratification. Locating good, relevant information takes practice, and librarians are working hard to meet the growing demands of their patrons. All librarians must start thinking of their patrons as customers in need of high-quality services, and they must be able to expand the channels they use to provide information. Libraries should lead the way in the use of technology and stay abreast of emerging technologies to ensure that they are available to their patrons. There is no one-size-fits-all approach for managing law library services, so it is crucial that law librarians continue forging closer relationships with partners that recognize their unique needs, especially in a time when the demands of a dynamic and constantly changing legal market continue to be a challenge.

Amber Boedigheimer has an M.L.S. and is a member of SLA and the Oregon County Council of Law Libraries. Send your comments about this article to itletters@infotoday.com or tweet us (@ITINewsBreaks).

ANTHONY AYCOCK

Advice Columns as Information Sources

Here is a question: "What is the real-life transmission risk for HSV2 [genital herpes] in a discordant couple where the infected partner is on suppressant medication and doesn't have outbreaks?" Sounds like something you might ask your doctor. Or a clinical researcher. Or the editor of a medical journal. It is a question whose answer is not at anyone's fingertips, but shouldn't be all that hard to track down.

Know where I saw the question? Not in a doctor's office or a medical journal. I saw it in an online column called How to Do It. It's an advice column. A sex advice column, to be precise. Rich Juzwiak, one of the column's two authors, is often cheeky in his responses. With this question, however, he is straightforward, citing University of Manitoba professor Fred Y. Aoki, who told him the transmission rate between heterosexual couples is "between 5 and 15 percent per year" (tinyurl.com/soupwul). He later cites one other expert, Indiana University professor Kenneth H. Fife, and links to three studies on the issue.

A health sciences librarian couldn't have done better. Which makes me wonder: Are advice columns good sources of information?

ADVICE: PAST AND PRESENT

For starters, let's define "advice columnist." This is a journalist who responds to letters from the public seeking guidance on everyday etiquette and ethical challenges. Some of those letters, and their responses, are published for a general readership. Although the practice of giving advice is surely as old as human communication, what we would call the modern advice column likely began, according to Wikipedia, at the *Athenian Mercury*, a London periodical, in 1691. It invited anyone whose "own satisfaction or curiosity shall prompt 'em to" mail their questions about anything "to Mr. Smith at his Coffee-house in Stocks Market in the Poultry." These questions would be answered by the Athenian Society, a group of "experts" (read: drinking buddies) assembled by the *Mercury*'s editor, John Dunton. It was a kind of 17th-century Reddit.

As literacy spread in the 18th and 19th centuries, advice columns turned to practical matters such as medicine and government. By the 20th century, they made their way to women's sections of newspapers, where they dealt with domestic concerns—such as sewing, cooking, and housekeeping—and relationships. The great 20th-century columnists—Dear Abby, Ann Landers, Miss Manners—brought a journalist's sense of craft to what many had considered a throwaway pursuit, professionalizing it for a new generation of readers. Elizabeth Meriweather Gilmer, who gave advice as Dorothy Dix, once said that she "wrote and rewrote, put it down, came back and rewrote again. Once I did a thing over fifty times. Toward the end it suffered, but not until the forty-first or forty-second time" (library.apsu.edu/collections/dix/kanervo.html).

In 2020, advice is seemingly everywhere. The website UExpress (uexpress.com) collects at least eight columns, including Dear Abby (still going after 64 years!) and Miss Manners. Amy Dickinson and Carolyn Hax are syndicated columnists with millions of readers. Since 1998, the online-only *Slate* has published Dear Prudence, which has been led by several distinguished writers, including Margo Howard, daughter of Ann Landers. Advice is now more specialized too. In addition to How to Do It, *Slate* has Beast Mode (advice for pet owners), Care and Feeding (advice for parents), and Ask a Teacher (advice for parents about school). *The Chronicle of Higher Education* used to have Ms. Mentor, modeled on Miss Manners and aimed at academic etiquette; it now has The Professor Is In (chronicle.com/specialreport/The-Professor-Is-In/146). For workplace do's and don'ts, Ask a Manager (askamanager.org) is the place to turn.

A few advice givers have parlayed that gig into media fame—e.g., Dan Savage, author of *Savage Love*—or literary riches. Heather Havrilesky's book *How to Be a Person in the World* is based on Ask Polly, her advice column for *New York* magazine. And Cheryl Strayed, whose 2012 memoir

Wild was made into a movie starring Reese Witherspoon, spent a couple of years writing the anonymous Dear Sugar column for *The Rumpus*.

WHY SO POPULAR?

Life in the 21st century is easier than in the 19th. Americans in particular are so independent now, so hard to please, so jaded. Isn't it weird we would write to a stranger from one of life's crossroads and ask what to do? It's not weird at all, according to Elyse Vigiletti, a professor of English at the University of Illinois–Urbana-Champaign, who tells Vox that she is fascinated by the best advice columns' "blend of self-help, humor, and tastemaking" (tinyurl.com/yc2ns86g). The spike in literacy in the early 1900s, she says, along with a growing middle class, heightened the demand for reading material. Upward mobility became a driving force. Magazines included tips for choosing the "best" books (Columbia University's Great Books Program began during this time). Emily Post became the queen of etiquette. Cookbooks, parenting tomes, and other self-improvement material (plus puzzle books) took off in a big way. Academic fields such as psychology and sociology made their way into pop culture, boosting the image of the advice columnist, who rarely had training in those fields, as an expert nonetheless.

It seems we are at a similar moment now. The internet has stoked the need for a new type of literacy: information literacy. Information, though, is more than facts and figures, which advice columnists of old could provide. It is also a guide on how to be people who want to put our best foot forward but may trip over the limitations of others (or ourselves). Social media has trained us to crowdsource our problems *and* has made that process easier than advice-seeking historically, which involved writing a letter, packing it into an envelope, trudging to the post office, and, worst of all, awaiting a response.

We are also more vulnerable online, more confessional. These are impulses that advice columns thrive on. Pauline Phillips, who created Dear Abby (her daughter, Jeanne, took over the column in 2000), was the doyenne of the Dorothy Parker one-liner, but today's columnists take their time, writing what seem like essays. Their readers love it, which doesn't surprise Vigiletti. "There's an old joke," she says, "that the first thing people did with the internet was try to find naked people on it. I think the advice column boom might suggest that was also the second thing people did, but more figuratively."

ENTERTAINMENT OR INFORMATION?

Advice is a bit of an odd duck: It is both private and not. It is offered to a specific person for a specific need, and yet, because few situations are unique, others benefit from hearing it. I read several columns daily, savoring the questions as I imagine making my own response. Sometimes I don't imagine it; I do it, whispering my thoughts in my office or a restaurant or wherever I'm reading. I am only a little embarrassed by this. "Advice columnists," writes Jessica Weisberg in *The New Yorker*, "are not therapists or pastors. They are performers …" (tinyurl.com/v7w39rh).

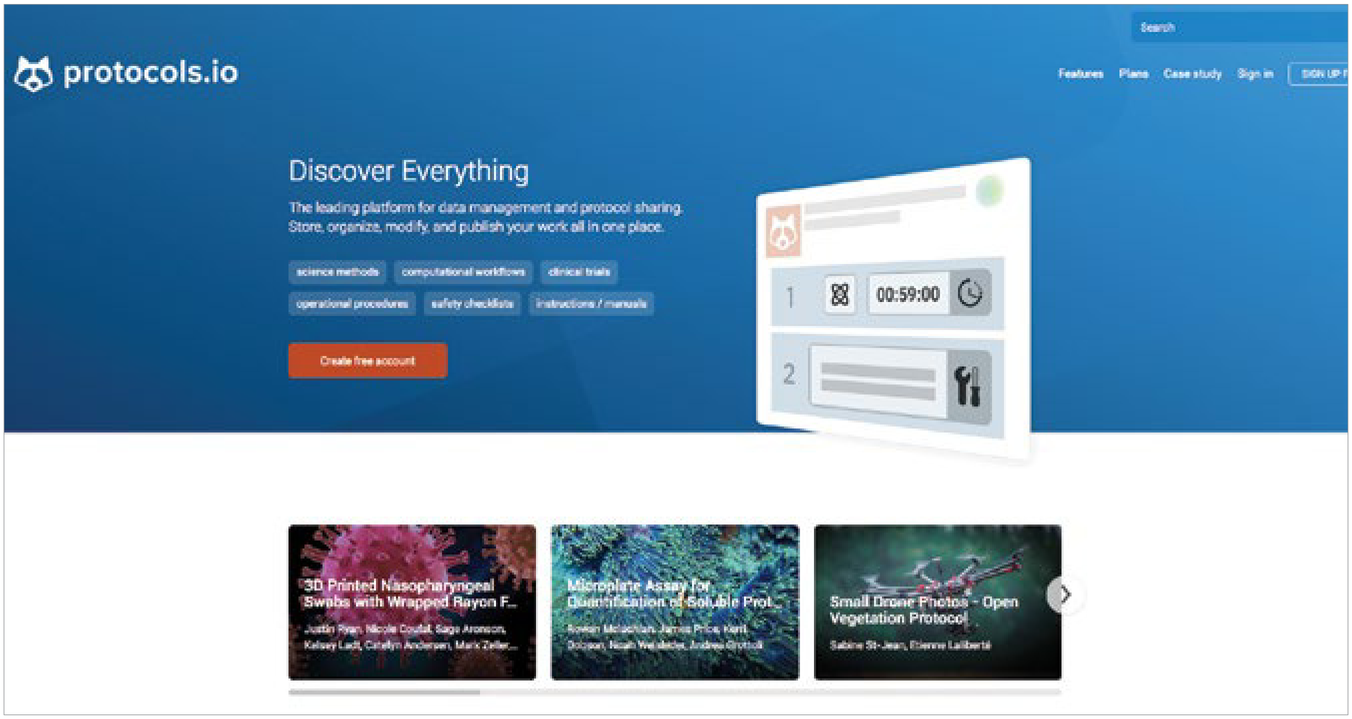
Carolyn Hax, who since 1997 has written a column for *The Washington Post*, echoes this view. "I am not a doctor or psychologist or trained observer/opiner of any sort," she says in the introduction to her 2001 book, *Tell Me About It*. "I write a newspaper advice column regardless." After listing her "qualifications" for that "semiweekly act of gall"—she is married, her parents are married, she has lots of friends, she plays nice with her sisters, she learns from her mistakes, and her dog thinks she rocks—and finding them lacking, she settles on the alpha-credential: "I was trained to write—how's that."

Hax is one of the best columnists working now, a pioneer in the genre. She was originally marketed not to middle-aged housewives but to 20-something singles, and she was one of the first to write in the long-form philosophical style that most columnists now embrace. She even has her own glossary: tinyurl.com/wfkgakd. (Click on the entry for "bacon pants." You won't be sorry.) As entertainment, her work is hard to beat. As an information source? That's another matter. Hax has been responding to quandaries and slip-ups and heartaches for more than 20 years. Those with fresh crises might find comfort and wisdom in her body of writing. For example, she often recommends books—like a librarian!—on subjects that dovetail with the advice seeker's concern.

Information is useless if it can't be retrieved, and there is simply no good way to access Hax's work. *The Post* has an archive of her weekly chat dating to 2003, but it isn't searchable. You can find some stuff with Google, but that is hit or miss (mostly miss). Her daily column seems to have no archive at all. *Slate*'s archive, by contrast, has every Dear Prudence column since the first one on Jan. 2, 1998. Again, however, there is no search engine. (Note to nonfiction publishers: Find someone to do a massive subject index of modern advice columns. Publish as many as you can. You'll sell out in a week. Guaranteed.)

Advice, you could say, is information-seeking on the most personal level. We have done it for centuries, and we will do it for centuries more. People will always wonder, doubt, and double-check themselves and others. In an era when literature is endangered and information is under attack, readers can turn to advice columns for writing that is provocative, relatable, and, best of all, fun. And if it helps you deal with your sister the bridezilla, your control-freak mother-in-law, or a boss who makes Michael Scott look like Lee Iacocca, so much the better.

Anthony Aycock is the author of *The Accidental Law Librarian* (Information Today, Inc., 2013). He is the director of the North Carolina Legislative Library and an assistant editor for Convention Scene (conventionscene.com). He has a B.A. in English, an M.F.A. in creative writing, an M.L.I.S., and an M.A. in criminal justice. Send your comments about this article to itletters@infotoday.com or tweet us (@ITINewsBreaks).



DAVE SHUMAKER

EBSCO Enters Into New Partnerships

Early this year, EBSCO Information Services announced two groundbreaking partnerships that extend the scope of its involvement in the scholarly information community. Its new partners, protocols.io and Code Ocean, both offer information-sharing services for scholarly researchers that complement EBSCO's traditional focus on scholarly articles and other published literature.

protocols.io was founded in 2012 by geneticist Lenny Teytelman and computer scientists Alexei Stoliartchouk and Irina Makkaveeva. It addresses a gap in the publication of research protocols, thereby improving the quality of genetic and other biomedical research. Scientists who focus on developing and improving protocols often have difficulty getting their work published in traditional peer-reviewed journals. protocols.io offers them a forum to share and discuss their research protocols. Code Ocean, established in 2015 by Simon Adar and Ram Dayan, focuses on linking journal articles, code, and data. Its "compute capsules" overcome barriers that prevent researchers from reproducing results reported in scientific articles by re-creating the computer environment necessary to run the author's software, either with the author's own data or with new datasets. Its services are used by researchers in both physical and social sciences.

Both partnerships involve financial and other relationships. EBSCO's SVP of corporate development, Tommy Doyle, tells me that "there are two components" to each partnership. "One," he continues, "is that EBSCO has invested, and taken a minority position in, both companies. For protocols.io, EBSCO has a board seat, and for Code Ocean, we're one of the major investors, though we won't have a board seat." He adds, "The second component is that we will be representing both companies in the market. We will be helping them scale up, reselling both platforms to our customer base globally."

THE RIGHT RECIPE

Doyle notes that these relationships represent an extension of EBSCO's services to the academic community. "The way that research has been communicated historically has always been through the academic paper," he points out. "The paper is still very important, but the paper doesn't include all the information that readers need to re-create, reproduce, and build on top of the work. Sharing the data is also really important, but sharing how that data was created is even more vitally important." Doyle likens the problem to that of the cook who has a list of ingredients but no instructions. Given the ingredients flour, sugar, yeast, and water, you can make either bread or beer—the difference is in the protocol, the steps in the process of combining them. protocols.io allows researchers to share, discuss, and modify steps in their research protocols. Doyle adds that an example of this is the community of researchers working on combating COVID-19.

Doyle says, "Code Ocean is a natural sister company to protocols.io. It solves the [same] problem at a code level. More and more research depends on computational methods." He notes that GitHub is another solution for sharing code, but points out that it doesn't enable others to take code and run it in their own computing environment. That's because there are so many hardware and software dependencies that affect whether the code will run correctly. Code Ocean's compute capsules address that problem and allow users to run the code without reconstructing the entire computing environment.

Its new partners, protocols.io and Code Ocean, both offer information-sharing services for scholarly researchers that complement EBSCO's ***traditional focus on scholarly articles and other published literature.***

LIBRARIES' ROLE

Doyle portrays the partnerships as an important extension of EBSCO's mission. "Our mission has always been to improve lives by providing reliable, relevant information," he says. "We're helping 18,000 publishers distribute their content to 130,000 institutions. Tens of millions of people use our platform every day. So if these companies have solved a real problem in research, we need to help them gain sustainability and scale up their impact. We can help publishers connect to more reproducible research. We can help libraries take more stewardship over repositories with data management and archiving."

I ask how the partnerships will affect EBSCO's traditional library customer base, and Doyle says that while there could be enhancements to EBSCO databases, the primary impact has more to do with the strategic changes taking place in libraries. "Historically, libraries have focused on collecting information from the outside world and bringing it in to support research. As we move to a more open environment, libraries need to play a role in gathering the research from the institution and projecting it outward. We've heard from many of our library clients that they're struggling to meet researchers at the point of need, and that it's hard for the institution to gain stewardship over the assets the researchers are creating."

Many institutions are establishing data repositories as well as document repositories, of course, and libraries are often involved in, and even the leaders of, those efforts. However, Doyle points out a key difference between what the "plain vanilla" data repository provides and the services of protocols.io and Code Ocean. "Both include research data within the protocol or within the code capsule. They're open, web-based repositories and over time will be integrated into institutional data repositories. The idea is that institutions can have centralized platforms where researchers are doing their work. The library can connect with the platform to provide stewardship of their product." Doyle shares that the problem of data management and reuse is illustrated by a video, "Data Sharing and Management Snafu in 3 Short Acts," produced by the New York University Health Sciences Libraries. "It's a really funny video, but it's also sad, because it's so true, and it dates from 2012"—and we're still struggling with the same challenges.

LINKS TO THE SOURCE

protocols.io
protocols.io

Code Ocean
codeocean.com

"Data Sharing and Management Snafu in 3 Short Acts"
youtube.com/watch?v=N2zK3sAtr-4

MAXIMUM VELOCITY

EBSCO's VP of communications, Kathleen McEvoy, comments that the integration of articles, data, and methods (protocols and code) represents the latest "transformation of information" dating back to 20th-century abstracting-and-indexing services. "Where once an abstract was, in effect, an advertisement for an article, now the article is an advertisement for the underlying data," she says.

Looking ahead, Doyle adds that EBSCO envisions more partnerships: "These are not the last two. EBSCO is a neutral middleman. We want to bring innovation into the ecosystem. We're not buying up the value chain. We're not trying to have a big walled garden. We're trying to create the conditions for companies that want to make research work better to get to scale, and sustainability, and impact. We're working with other companies and trying to bring them up to scale as well." McEvoy agrees: "An important factor is the wide reach of EBSCO. Companies like protocols.io and Code Ocean have the tools. We're giving them the velocity."

Dave Shumaker is a retired clinical associate professor at the Catholic University of America in Washington, D.C., and a former corporate information manager. He is also the author of *The Embedded Librarian: Innovative Strategies for Taking Knowledge Where It's Needed* (Information Today, Inc., 2012), and he founded SLA's Embedded Librarians Caucus in 2015. Send your comments about this article to itletters@infotoday.com or tweet us (@ITINewsBreaks).

GWEN M. GREGORY

Book Review

Broadening the Archive

The traditional archive was a place to safeguard and even hide important documents and artifacts. With the growth of participatory culture in recent decades, archives have taken on new roles. The movement toward participatory and community archives emphasizes the importance of expanding access and engaging users of all types. In addition, new online technologies enable much greater availability. How do these developments fit into archival science generally? *Participatory Archives: Theory and Practice*, edited by Edward Benoit III and Alexandra Eveleigh, provides insight into the present and future of participatory archives, including research and case studies from a number of countries.

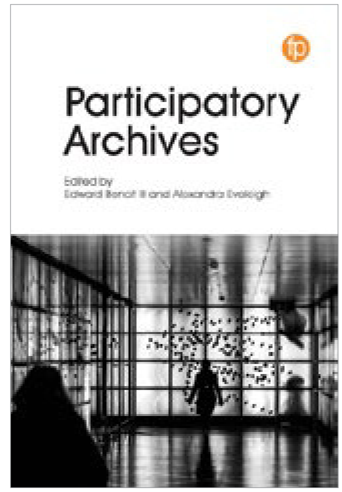
The editors are respected scholars and archivists. Benoit is a professor and the coordinator of the archival studies and cultural heritage resource management programs at Louisiana State University's School of Library and Information Science. He is the founder and director of the Virtual Footlocker Project (virtualfootlocker.com), which is developing ways to capture and preserve personal records of modern soldiers. Eveleigh is the collections information manager at the Wellcome Collection. She has worked in university and local government archives in the U.K. and was awarded a 2008 Winston Churchill Fellowship. In this book, they gather contributions from experts in four areas of participatory archives: social tagging and commenting, transcription, crowdfunding and outreach, and activist communities. The sections are well-structured; each area features a chapter with a review of the literature, another chapter discussing theoretical concerns, and several chapters presenting case studies.

SECTIONS

The first section focuses on social tagging and commenting. Some large participatory projects allow users to identify, comment on, or describe archival materials online. These annotations are certainly social in nature in that they enable sharing of information and provide a variety of perspectives. We can view them with an economic, political, or social lens, acknowledging that the contributors have many different viewpoints. One case study, contributed by Beth Greenhorn (Library and Archives Canada), describes Project Naming. This effort identified indigenous people in digitized photo collections of National Archives Canada, beginning in 2002. Lessons learned included the importance of building trust, using appropriate terminology, and proper treatment of geographical place names.

Transcription is the emphasis of the second section. Participatory transcription includes several levels, from simple verbatim text transcription to correction of OCR transcripts, all done by crowdsourcing. Transcription offers another way for the user community to provide input as well as challenge archivists to clearly define their professional roles. Casey Davis Kaufman and Karen Cariani (WGBH Media Library and Archives) outline efforts to describe and correct transcripts for video collections held by the American Archive of Public Broadcasting. They present several suggestions for future projects.

The topic of the third section is crowdfunding. This is seen as one of many tools for donor engagement; archives should use it along with other marketing and fundraising resources. But community archives do not necessarily fit easily within the structure of current crowdsourcing platforms. Karl Magee (University of Stirling) presents the case of crowdfunding digitization of the Peter Mackay Archive. This project included careful planning and continuing engagement throughout, resulting in a total of £8,000 (about $9,900) from 64 donors. The authors point out that overreliance on crowdfunding can result in supporter fatigue.



alastore.ala.org/content/participatory-archives-theory-and-practice

The final section centers on alternative and activist communities, which may be hosted in the space of traditional archives or may be independent. Indeed, the use of the label "activist" denotes the viewpoint of the observer. The very existence of these alternative communities demonstrates the need to make room for them. Hannah Niblett and Jennifer Vickers discuss the creation and evolution of the Ahmed Iqbal Ullah Race Relations Resource Centre, especially the participation of Ananna, the Manchester Bangladeshi Women's Organisation. The two groups worked together to develop an oral history program, balancing providing access to materials with respect for donors' wishes.

VERDICT

The editors conclude the book with a look at future opportunities and challenges. In general, these include collaboration, outreach, sustainability, and technology. They sum up with a fundamental question: Which is more important, the archive or participation? *Participatory Archives* is a fine contribution to the scholarly literature, with theoretical discussions and detailed literature reviews as well as case studies. It will be appreciated by students, scholars, and practicing archivists.

Gwen M. Gregory, M.L.S., M.P.A., is head of the resource acquisition and management department at the University of Illinois–Chicago Library. Send your comments about this column to itletters@infotoday.com or tweet us (@ITINewsBreaks).

DAVE DAVIS

Insider's Perspective

AI and Copyright: What Is Old Is New Again?

Back in early 2018, I wrote a short think piece (which appeared on TechCrunch) titled "How AI and Copyright Would Work." It got some nice pickup at the time, which was of course gratifying. Basically, I argued that, absent any discernable intent to *express something*—anything, really—on the part of the algorithm producing a work, it would not be appropriate for society to grant recognition of any copyright in the work to the AI. I believe that, as with the "monkey selfie" case from a few years ago, current circumstances do not rise to the requirements set out in U.S. copyright law and regulation for such machine-generated works to be recognized as bearing any copyright. And the U.S. Copyright Office doesn't think so either; it has a "human authorship requirement"—quite appropriately, in my view.

In November 2018, for the annual Donald C. Brace Memorial Lecture on copyright, former U.S. District Judge Katherine Forrest delivered a speech titled "Copyright Law and Artificial Intelligence: Emerging Issues." Her analysis was focused on addressing two critical ideas: "First, AI that acts as a creator or 'author' of works may lead to complex issues of ownership. Second, actions by machines best described as AI, particularly distributed AI, can invoke questions of agency. …" That still seems spot on to me. Since then, there has been a lot of activity, and gigabytes of online discussion, on the subject of AI and intellectual property (IP), specifically on questions of copyright and AI. It's become a bit of a hot topic in IP circles. This is probably for the good, and now is the right time to be thinking these things through—before an AI comes knocking at the door, demanding its rights.

CCC COMMENTS

Recently, in the context of public requests for comments processes, Copyright Clearance Center (CCC) has twice provided its perspective on these questions. The first was in response to a broad set of questions issued by the U.S. Patent and Trademark Office (USPTO). In our Jan. 10, 2020, comments to the USPTO, we addressed a few key points:

- The term 'Artificial Intelligence' or 'AI' covers a broad range of technologies, and there is no broad, commonly accepted definition. For our purposes, we propose the following working definition: 'AI systems facilitate the automation of tasks, normally performed by humans, by incorporating information from the data that they process in order to adjust the outcome of the task.' In the past decade major advances have been made in a subfield of AI that is called machine learning and, in particular, a subfield of machine learning called deep learning, which is a class of algorithms in which data is processed through layers from raw input to greater and greater levels of abstraction, at each layer providing a better representation of reality (and thereby enabling the machine to perform, and to teach itself to perform, more and more sophisticated tasks).

- Some of these successful applications of machine learning and deep learning relate to tasks that rely on the processing of copyrighted materials, such as photographs, audio recordings, videos, books, journal articles, and other digital assets. In data terms, these types of content are generally regarded as 'non-structured' and therefore more difficult to analyze (as compared to 'structured' data, usually in the form of tables and graphs of numbers, which are more readily analyzed by traditional software), and the higher

LINKS TO THE SOURCE

"How AI and Copyright Would Work"
techcrunch.com/2018/01/09/how-ai-and-copyright-would-work

"Appeals Court Blasts PETA for Using Selfie Monkey as 'an Unwitting Pawn'"
theverge.com/2018/4/24/17271410/monkey-selfie-naruto-slater-copyright-peta

***Compendium of U.S. Copyright Office Practices*, Chapter 300**
copyright.gov/comp3/chap300/ch300-copyrightable-authorship.pdf

"Director's Forum: A Blog From USPTO's Leadership"
uspto.gov/blog/director/entry/uspto_issues_second_federal_register

CCC comments to USPTO
copyright.com/wp-content/uploads/2020/02/CCC-Submission-to-PTO-on-AI-01102020-1.pdf

CCC comments to WIPO
copyright.com/wp-content/uploads/2020/02/CCC-AI-Comment-to-WIPO.pdf

quality the unstructured data are, the higher quality the ultimate uses of them (for example, through deep learning) are likely to be.

- In sum, CCC is of the view that natural persons will continue to play the predominant role in engineering and directing AI projects and thus will continue to be authors and contributors to copyrighted works produced through an AI mechanism to the extent that such works are fixed and otherwise non-functional and therefore copyrightable. AI works that involve multiple contributors should be analyzed as collective or joint works under U.S. copyright law and will often be dealt with as a matter of contract or work for hire status. CCC is also of the view that many 'data-driven' AI projects will involve the ingestion of the copyrighted works of third-party rightsholders as such works are often specialized and otherwise useful for such projects. Licensing is the obvious market solution for the ingestion of professionally-produced and -curated copyrighted works for commercial purposes (otherwise, such use amounts to infringement) or where the use supplants existing markets.

In February 2020, CCC also submitted comments in response to the World Intellectual Property Organization's (WIPO) "Conversation on Intellectual Property (IP) and Artificial Intelligence (AI)." Among the (admittedly related) points we addressed in that context are:

- [M]any AI practices involve the ingestion of copyrighted content, including the content found in journals, newspapers, books and databases, the rights for which comprise CCC's repertories available for licensing. The result of significant ideas and research, thoughtful analysis of facts and theories, and conscientious and (hopefully) clear writing skills, this kind of copyrighted content has driven scientific, political, economic and business decision-making for hundreds of years. And it is the qualities of this type of content that make it most desirable for training and as datasets in various forms of AI applications, just as it has been used for the training of *humans* since (at a minimum) the advent of writing and has formed the 'datasets' (usually called research materials) for those humans. This point about quality is widely recognized: for example, a September 2019 WIPO conversation on AI and intellectual property reported that '[a] common misunderstanding is about the quantity of data needed for machine learning when in reality the **quality** of data is really the key' (emphasis added). In fact, quality data inputs, including inputs of copyrighted content, are now widely considered one of the most valuable assets for businesses and other organizations, deployed to operate successfully and efficiently.

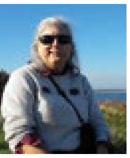
[N]ow is the right time to be thinking these things through—before an AI comes knocking at the door, demanding its rights.

- Generally, our view is that existing copyright law does not favor wholesale and/or systematic ingestion of copyrighted content for clearly commercial purposes, when, regardless of ultimate use, (i) such 'ingestion' is merely a form of copying—an act reserved to the rightsholder for the entire history of copyright law, (ii) the content has been made available to the public specifically for purchase, subscription or licensing, and (iii) the content copied has been specifically chosen for such purpose because of its value for such purpose. Such activities amount to direct copyright infringement—unless licensed. It is worth noting that, to a substantial extent, the acts performed by AI systems are similar to those performed by humans, although typically on a different (vastly greater) scale. Thus, if it is, in the normal case, an infringement for organizations to make unauthorized copies of entire works for humans to learn from, i.e., to study and to read, it is *a fortiori* an infringement to do so at scale for similar machine use.

Obviously, analysis of such issues is still at an early stage, and even 6 months from now, we all might be observing them from another perspective. I'm looking forward to going through the roundup of comments from the USPTO (when they are published) and those from the ongoing WIPO inquiries.

Most recently, as I mull these things over in light of new information, I've been thinking that the impact of AI on copyright has advanced from being slightly over the horizon, invoking the old saw, "Objects in your future are closer than they appear." Kidding aside, I am starting to think that impact is pretty close, especially in some media sectors, such as music and the visual arts.

Dave Davis joined Copyright Clearance Center (copyright.com) in 1994 and currently serves as a research analyst. He previously held directorships in both public libraries and corporate libraries and earned joint master's degrees in library and information sciences and medieval European history from The Catholic University of America. Davis is fascinated by copyright issues, content licensing, and data. Also, rock 'n' roll music. Send your comments about this article to itletters@infotoday.com or tweet us (@ITINewsBreaks).



LAUREE PADGETT

In Other Words

Accessibility and Accountability

You might recall from my April column that I shared the frustration of being a hearing-impaired person in a world in which most organizations, even religious ones, just aren't thinking about accommodating people with needs that aren't visible. So you will understand why I appreciated one article from the March/April issue of the *Marketing Library Services* (*MLS*) newsletter. And I think anyone who works with clients or even does favors for friends and family will relate to the article I'm highlighting from the April/May issue of *Streaming Media*.

INCLUSIVE DESIGNS

Angie Brunk is a librarian who was born with a visual impairment and has worked in both communications and user experience design. In her How-To *MLS* article "Designing Your Marketing Items to Be Accessible," she bluntly notes, "'Universal design,' the idea that it is possible to design things to be accessible by every human being works—for buildings, up to a point. But it is not possible in the context of marketing or other human interactions."

That's why she takes the space within *MLS* to share techniques to make marketing campaigns more accessible and to point out what not to do so your materials do not cause unintentional distress to disabled people. (By the way, she advocates for the use of identity-first language, which means referring to an individual as a visually impaired or deaf person, not as a person who is visually impaired or deaf.)

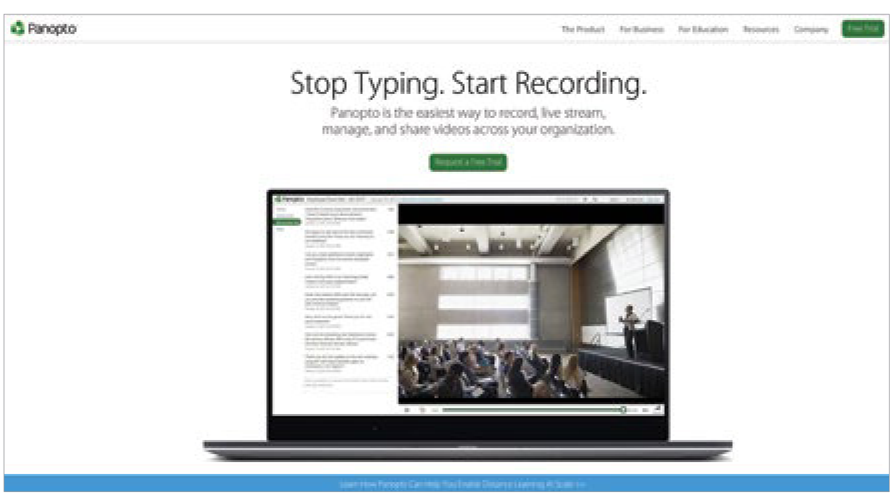
Here are a few of her suggestions. Don't try to squeeze every bit of information about an event onto any one marketing document, be it a flier, postcard, or poster. Include only what is absolutely pertinent—event title, date, time, and location—and also indicate how to get more info. Don't use more than one image per piece, and place it so it does not interfere with the readability of the words. Make the print as big as possible. Sans serif is great for readability—thin or fancy fonts, not so much. Colors should be high contrast, such as (but not limited to) black and white. And if you do all of this but then put the marketing piece behind glass or acrylic, it will not matter, because it will result in glare that will hinder photo-taking for those who need to use screen-reading or magnifying tools.

If you send marketing information as emails, provide an option for reading them as plain text. PDFs should be prepared for screen-reader access. "Videos," Brunk writes, "present multiple accessibility pitfalls." They should most definitely not be released to the public without adequate captioning. She recommends using YouTube as the starting location for all of your videos, "since it offers reasonably good auto-captioning and flexible editing options." For academic libraries that have access to it, Panopto provides similarly good auto-generated captions and editing control. One other point to remember when designing videos to be inclusive: Don't just use visual content to relay the story. Especially if you are filming a how-to video, provide audio narration so visually impaired users can follow along even if they can't see the steps being shown.

Here are a few more gems of Brunk's compassionate wisdom. Words *do* matter. "Inclusive marketing design should not alienate the disabled members of your service community." Brunk gives the examples of avoiding words such as "lame," "crazy," or "dumb" and phrases such as "You'd be crazy to miss this event." Most importantly, do not include any images that present a disabled body or assistive technology as a punchline or prop. While accessibility may be at best complicated and at worst intimidating, you can succeed in producing inclusive marketing pieces if you start with accessibility as your goal at the outset of the design process.

GREAT AND NOT-SO-GREAT EXPECTATIONS

As Anthony Burokas admits early on in "How to Manage Client Expectations," "This is a bit of a departure from my normal gear-centric articles." And it was this foray that made his *Streaming Media* feature of interest to me. Burokas is writing his recommendations on communicating with clients from the vantage point of producing live-streaming content. But really, he could be just as



easily telling librarians how to interact with and help students and other patrons or instructing info pros and searchers on the best way to work with customers.

While accessibility may be at best complicated and at worst intimidating, you can succeed in producing inclusive marketing pieces ***if you start with accessibility as your goal at the outset of the design process.***

First, you want to educate your client on what you do, what you can do, and what you can't do. "Well, duh!" you might say. But how specific do you really get before you start working for or helping someone with some type of project? Because according to Burokas, "[W]hat I can't do is key to managing client expectations." Knowing as much as possible about what the client wants and is expecting gives Burokas the background he needs to produce the right kind of effect for the end result—in his case, a video. Is it education-oriented? Then the emphasis isn't on cameras and lighting, it's on using good graphics, social media overlays, and calls to action.

Perhaps you are helping a student with a research paper. The student knows he or she is going to need background on a few pioneers in a certain field, but may not have mentioned this to you, just the topic itself and the thesis. By getting a rough sketch of the whole paper ahead of time, you may be able to ferret out this type of add-on—just as talking the event through can give Burokas a heads-up that he is going to need some material to be prerecorded and shown during a live event or several extra hand mics for a short Q&A part of a conference session he's live streaming.

Once Burokas has gone over the client's program and covers all that is needed, is wanted, and fits into the budget, he creates a statement of work in which everything is written down. It "ensures that both you and the client are in agreement on all the specific work you'll do." Even if this isn't a research job you are doing for a paying client but a handyman paint job you are doing for your mother-in-law (in which she's buying the paint and you're applying it to the family room), wouldn't you like to know in advance that in her mind, the family room also includes the long hallway that runs alongside it and, oh, yeah, the entranceway into the house? Because that means the 4-hour job may take a whole weekend, and she may need to throw in a case of beer along with her thanks.

When you have a paying job, it's important to "detail how [you] are working to facilitate the client's needs." If you are doing a patent search and uncover unexpected information that the client wants you to dig into, will he or she be OK with adding that extra work into the budget? Adding 20 minutes onto a job is quite different from adding another day, and it is up to the client to "assess the value versus the cost." As Burokas puts it, "We are worth what we need to charge for an event," no matter what that "event" ends up being.

FACE VALUE

One of the statements Brunk makes that most resonated with me is how she defines the medical model of looking at disability as "fixing the person so he or she can adapt to the world. … [I]t values function at the expense of individuals' dignity and autonomy." A few paragraphs later, she discusses an example in which she is able to use assistive technology "discreetly and on [her] own terms." Along with some visual and hearing impairments that are a result of a birth defect, the left side of my face droops. Although through the years, many sincerely well-meaning friends and extended family members have suggested that plastic surgery could help me advance in the workforce and socially (one friend thought it would help me get dates), since it offered no functional benefit, I never felt the need and, in fact, have bristled at the idea. It took several decades for someone to put this reaction into words for me. Actually, it took a pair of people, songwriters Justin Paul and Benj Pasek, along with the amazing voice of Keala Settle and the cast of *The Greatest Showman* singing the song "This Is Me": "I'm not scared to be seen / I make no apologies / This is me."

Lauree Padgett is Information Today, Inc.'s editorial services manager. Her email address is lpadgett@infotoday.com. Send your comments about this column to itletters@infotoday.com or tweet us (@ITINewsBreaks).

GEORGE H. PIKE

Legal Issues

Terminating the Phillie Phanatic

They don't really have that much in common. One was born in the 1930s, the other in the 1970s. One traces its origins to the Cleveland area, the other to Manhattan. One reportedly hails from Krypton, the other from the Galapagos Islands. One is "faster than a speeding bullet and can leap tall buildings in a single bound," the other has a 90" waistline and enjoys cheesesteaks, hoagies, scrapple, Tastykakes, and the movie *Rocky*. Yet both are world famous and at or near the top of their categories.

I'm talking, of course, about Superman and the Phillie Phanatic, among the most widely recognized superheroes and sports mascots, respectively, in the country. Superman, created in the mid-1930s, has been the nonstop subject of comic books, other books, movies, serials, television shows, and other media and reportedly continues to generate nearly $300 million annually in royalties and revenues for DC Comics. The Phanatic has been in sports arenas, children's hospitals, and schools and has appeared (often in cameo roles) in many television shows and movies—including one from the Rocky franchise.

SECTION 203

Both characters, however, bookend a unique copyright law problem involving the ability to reclaim the rights to a copyrighted work 35 years after those rights have been given away. The Phillie Phanatic is the subject of a federal court lawsuit, *The Phillies v. Harrison/Erickson, Inc., et al.*, filed by the Philadelphia Phillies after its creator, the New York costume design firm of Harrison/Erickson, Inc., sent a letter to the Phillies insisting on the right to reclaim its copyright in the Phanatic under Section 203 of the Copyright Act of 1976.

Title 17, Section 203 of the U.S. Code provides that under certain circumstances, a copyright creator who had assigned or licensed their rights to another party can terminate that assignment during a narrow window between 35 and 40 years later. This provision, adopted in the copyright law for the first time in the 1976 act, was inspired at least in part by the creators of Superman, who sold all of their rights to the Superman character for $130.

UNFAIR WINDFALL

The new law recognized that individual creators often are required to license or assign their copyrights to corporate entities such as publishers in order to be able to effectively commercialize their creations. The imbalance between the parties often results in arrangements that can give an unfair or unexpected windfall to the new owner. The law was intended to give creators a chance to reclaim—or, more typically, to renegotiate—rights to their creation.

Some corporate owners would assert that the law fails to account for the risk they assume in attempting to commercialize the work, such as a book or movie that flops. Concerns have also been expressed that the right to reclaim or renegotiate can create a reverse of the previous imbalance, when an author seeks to exploit the new owner's investment through threats to take back their rights.

'FOREVER'

In 1978, the Phillies reached out to Harrison/Erickson to create a costume for a new mascot for the team. The Phillies outlined a vision for the character and provided Harrison/Erickson with feedback during its development. Harrison/Erickson was paid for its work and received royalties on promotional items and merchandise based on the character. Over the next few years, Harrison/Erickson and the team went back and forth on various rights and royalties issues, entering into a series of agreements that by 1984 had resulted in an assignment to the Phillies of all of Harrison/Erickson's rights to the character for a set price. The language of the agreement stated that the assignment was "forever."

Based on these assertions, the Phillies sued after Harrison/Erickson notified the team of its intention to terminate the 1984 agreement and sought to renegotiate a new agreement. Among the Phillies' claims is that the team is the co-author of the Phanatic, which is important because as the other co-author, Harrison/Erickson, under Section 203, would not be able to "recapture sole authorship rights" or terminate agreements. The Phillies also assert that the "forever" language in 1984 and the more equal bargaining power between Harrison/Erickson and the Phillies at that time represented Harrison/Erickson's "single opportunity" to renegotiate based on Section 203.

Harrison/Erickson countersued, asserting that it is the sole author of the Phanatic and that until now, the Phillies have not challenged that. It also asserts that Section 203 applies to its claim to regain copyright, "notwithstanding any agreement to the contrary," which makes the "forever" claim moot.

SANTA CLAUS AND *FRIDAY THE 13TH*

The impact of Section 203 has only recently been felt. Because claims to terminate a license could not be filed until 35

LINKS TO THE SOURCE

The Phillies v. Harrison/Erickson, Inc., et al.
courthousenews.com/wp-content/uploads/2019/08/Phillies.pdf

Title 17, Section 203 of the U.S. Code
law.cornell.edu/uscode/text/17/203

years later, and the law went into effect in 1978, the earliest time that a claim could have come up was 2013. Since then, only a few cases have made it into the courts, including claims associated with the songs “Santa Claus Is Coming to Town” and “Caballo Viejo” and the screenplay for the original *Friday the 13th* movie. In those cases, the court did take notice of the intention of Section 203 to compensate for unequal bargaining power. At least one court noted that Congress adopted Section 203 to allow for determining the true market value of a particular work, then providing an opportunity to renegotiate after that market value is decided.

Harrison/Erickson’s termination letter states that the Phillies’ right to use the Phanatic will expire on June 15, 2020. That is, unless a court determines otherwise. In the meantime, the Phillies made some changes to the Phanatic costume, including some alterations of the green “fur” color, the shoes, the size of its “beak,” facial features, and the tail, possibly to showcase that the new costume is different from the original Harrison/Erickson copyright. Among baseball fanatics (phanatics?), the changes have generated their own controversy, including proposals to drop, and move on from, the Phanatic. (Google “Phillie Phanatic” for a representative sample.)

NO CRYING IN BASEBALL

While a negotiated settlement is the most likely outcome, this case actually represents a good test of many issues that have arisen and remain unsettled under Section 203, including co-authorship, specific clauses such as “forever” in earlier agreements, and the role of unequal bargaining power. The outcome, either way, is going to make someone unhappy, but as a wise man said, “There’s no crying in baseball.”

George H. Pike is the director of the Pritzker Legal Research Center at Northwestern University School of Law. Send your comments about this column to itletters@infotoday.com or tweet us (@ITINewsBreaks).

NewsBytes

■ **Exact Editions is now offering the complete archive of *BBC World Histories*,** a magazine that “gives a fresh perspective on how the past has influenced today’s events, exploring the context that [has] forged today’s global, political and economic landscape.” Individuals and institutions can purchase the 21-issue digital collection and view it on the web and on iOS and Android devices. Each monthly issue will be added to the collection as it is published. Source: reader.exacteditions.com/press/history-goes-digital-with-exact-editions-bbc-world-histories-collaboration

■ **Wiley acquired Madgex,** which provides “advanced job board software and career center services.” Madgex first partnered with Wiley in 2011 on the Wiley Job Network. “Since then, the expertise and software provided by Madgex have helped drive the evolution of Wiley’s recruitment services, connecting skilled professionals and researchers with open job opportunities.” Source: madgex.com/labs/knowledge-hub/blog/wiley-expands-career-center-services-with-acquisition-of-madgex

■ **Adam Matthew released Poverty, Philanthropy and Social Conditions in Victorian Britain,** its newest primary source collection. Content comes from the British Library, the National Archives, and the Family Welfare Association Library in the U.K. “Highlights include documents from the Charity Organisation Society concerning the work of leading Victorian social reformers, the periodicals of Settlement Houses at the forefront of the movement to integrate social classes, and official correspondence from Poor Law Assistant Commissioners and Inspectors. …” Source: amdigital.co.uk/about/news/item/poverty-philanthropy-and-social-conditions-in-victorian-britain-publication

■ **GraphicAudio is now part of RBmedia.** GraphicAudio produces dramatized audio content that features “a full cast of actors, sound effects, and cinematic music.” It has more than 1,300 titles across 150 series in genres such as action/adventure, science fiction/fantasy, and westerns. Marvel and DC Comics have partnered with the company to produce titles. Source: rbmediaglobal.com/rbmedia-acquires-leading-producer-of-dramatized-audiobooks

■ **Digital Science added Scismic to its portfolio of companies.** Scismic builds technology platforms that help life science workers enhance their career outcomes. The Scismic Job Seeker automated recruiting platform for the biopharmaceutical industry “matches scientists to jobs based on expertise and removes sources of bias with its gender and race-blind matching algorithms, helping increase diversity in scientific hiring.” Source: digital-science.com/press-releases/digital-science-welcomes-scismic-to-the-family-to-help-improve-diversity-in-the-stem-workforce

MICK O'LEARY

Database Review

The Differences Between the Difference Betweens

This review started out in a straightforward and predictable fashion, but quickly took unexpected, even startling, twists and turns and ended up on a completely different path. I began with DifferenceBetween.com, which contains short articles that explain the differences between similar but commonly misunderstood words and concepts, such as who vs. whom, laptop vs. tablet, socialism vs. communism, etc. Its records occasionally occur in searches on the topics in question, and so it seemed like a reference source of some interest.

My plan took a sudden turn when I encountered Differencebetween.net, which *also* distinguishes between similar concepts. I recalculated, with a new plan to compare the two. This plan quickly stumbled when I came across another Difference Between (differencebetween.info), and it completely crashed with my (unwelcome by this time) discovery of Diffen (diffen.com), Key Differences (keydifferences.com), Difference.Guru (difference.guru), and Difference.Wiki (difference.wiki), all of which (you guessed it) compare similar terms and concepts.

The situation was now completely out of control, with the impossible dilemma of covering seven databases within my word limit for this column. Nevertheless, I had to play out the string somehow (it's not fair to readers to take shortcuts). I ran a systematic comparison of the sites, leading to the welcome conclusion that I didn't have seven *different* databases, but instead the same database *done over* seven different times. They all have so much in common that I could treat them as a single group—the Difference Betweens (DBs)—rather than discuss them separately.

'Difference Between' Databases

SYNOPSIS

Several "Difference Between" databases provide articles comparing related—and sometimes confused—terms and concepts. Articles that are derived from credible sources and that are carefully and clearly written can be useful. However, the common occurrence of factual errors, dubious conclusions, and poor composition taints their overall reference value.

VARIATIONS ON A DB THEME

Documentation

The DBs don't bother much with documentation. Their About sections typically lack information on the site's background, founders, funding, etc. None discusses content selection practices, editorial policies and methods, and other matters of seeming importance for a reference database.

Content and Organization

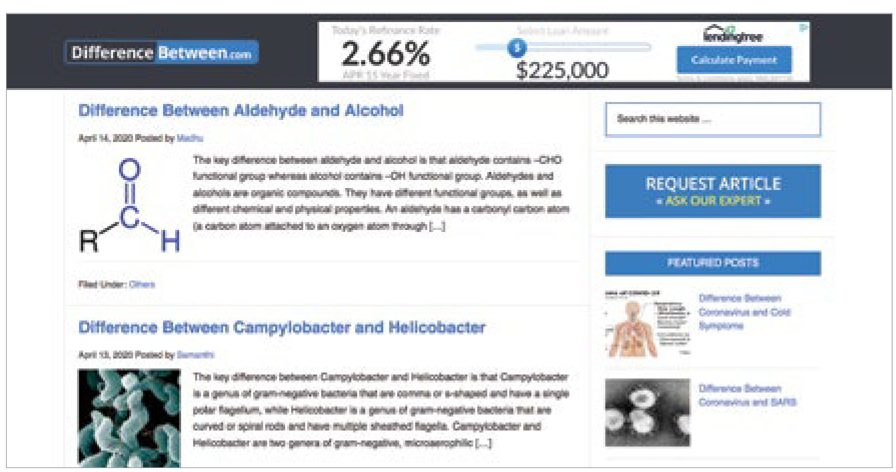
All of the DBs cover a wide range of subjects, particularly sci-tech topics for students and tech workers; general interest areas such as health, politics, and culture; and language, including definitions and usage topics. They vary greatly in size, from several hundred to several thousand articles. All are updated regularly and have archives from a few to several years old. They all follow some sort of subject classification and use a simple keyword search.

Record Structure

All of the DBs have the same record structure, as if each adopted a common, agreed-upon template. Each record has a summary explanation of the differences between the two terms, definitions of each, and a comparison table of differences. They vary in length from a few hundred to several hundred words, and they may include illustrations and videos. They are highly erratic otherwise. Most are "signed," but sometimes in bizarre ways: Difference.Guru has all of its records written by its "Editorial Staff," and all of the articles in Key Differences are attributed to the same "author." Authors' qualifications are often omitted. Some articles have sources. Some lack dates. And there is one more component found in all of the DBs: ads—lots of ads.

Authorship

Each of the DBs seems to use a small group of contributors (except for the energetic soloist in Key Differences). The nature of their affiliation with the site, including training and compensation, is



obscure. Some DBs do not provide author credentials, while those that do are often vague. Not to worry though, because academic and professional qualifications really don't matter in the DB world. Authors typically write articles across all topics, including in technical subjects far removed from their (alleged) area of expertise.

Sources

Those DBs that list sources usually have a small handful of items that appear to have been taken from the first page of a Google search. Wikipedia and other wikis are often cited. Many other sources would generally be considered credible and reliable for consumer-level research.

Composition and Style

Most DB articles are written at a high school reading level or below. As discussed under Record Structure, they are highly formulaic: Information is extracted from the sources, synthesized, and inserted into the template. Stylistically, the DBs are highly erratic. Many articles are clearly and correctly written in standard English. Nevertheless, a large portion of DB articles appears to be written by poorly trained or possibly English-as-a-second-language authors. They abound with peculiar word choices, stilted syntax, and awkward sentence structure. If they have been edited, the effort has seriously failed.

Audience

Based on topic selection, language, and site traffic patterns, a significant portion of DB users seems to be international. This may help to explain recurrent articles on topics that—to a native English speaker—do not merit a full DB treatment. Difference.Guru, for example, has an article on the difference between "bunny" and "rabbit"—a difference that would be obvious to a 10-year-old native English speaker, but perhaps not to nonnative groups.

Accuracy

Many articles in the DBs are reasonably accurate, especially when the system works well: An educated, fairly literate author carefully extracts reliable content from credible sources and conscientiously weaves it into the template. Nevertheless, the proportion of articles that are flawed by factual errors, dubious and unsupported conclusions, out-of-date information, and deplorable composition is high enough to discredit the entire DB genre.

WHAT TO DO WITH A DB

The best thing to do with a DB article is … nothing. Ignore them if they occur in your search results, and do not use them directly. And there is no loss in doing so. You'll often get better results by simply entering "difference between ___ and ____" into Google or search engines such as Bing and DuckDuckGo that have Google-like algorithms. You'll find that lots of credible sites, across many topics, have "difference between" comparisons, with good chances that they will be more accurate and much better written than what you'll see in the DBs.

Finally, the best advice for using the DBs may come from Differencebetween .net's own disclaimer: "The information is 'AS IS', 'WITH ALL FAULTS'. User assumes all risk of use, damage, or injury. You agree that we have no liability for any damages."

Mick O'Leary has been reviewing databases and websites for *Information Today* since 1987. Send your comments about this column to itletters@infotoday.com or tweet us (@ITINewsBreaks).

JOHN CHARLTON

International Report

Keeping Israeli Kids Entertained

As of this writing, libraries and schools in many lands have closed their doors, leaving children homebound. The National Library of Israel (NLI), which is closed, is offering free audiobooks to children as part of its Pocket Library, a joint initiative with the country's Ministry of Education and National Center for Humanities Education. Authors involved have given their consent. Titles on offer include *The Moroccan Boy's Love* by Dorit Orgad, *Uncle Arie's Adventures in the Tibetan Ocean* by Yannets Levi, and *Diary of a Shark Catcher* by Orit Bergman. The National Center for Humanities Education's director, Neta Shapira, told *The Jewish Voice*, "Listening to quality works of literature is a great way to ensure children have meaningful and enjoyable educational experiences, which is especially important during this difficult period when everyone is spending many hours at home and out of routine."

WILEY-JISC PARTNERSHIP

OA publishing in the U.K. gathers pace. Wiley and Jisc have struck a 4-year read-and-publish deal, which will give researchers from participating U.K. universities an OA publishing option in all Wiley journals at no cost to them. In a press release, Jisc says, "As part of the new agreement, the proportion of OA articles published by UK researchers will increase from 27% to an estimated 85% in year one, with the potential to reach 100% by 2022. The agreement will also enable institutions and their users to access all of Wiley's journals." Liam Earney, Jisc's executive director for digital resources, adds that the deal is a "step-change" in the move to OA and offers participating universities "an opportunity to rapidly transition toward full and immediate open access in a financially sustainable way. But it also recognises the importance of access to research materials for students and researchers generally. …"

EIFL SCORES ARIPO

EIFL (Electronic Information for Libraries) has critiqued a recent model copyright law produced by the African Regional Intellectual Property Organization (ARIPO) after reviewing it against its Core Library Exceptions Checklist. This list sets out provisions that every copyright law should have "to support modern library activities and services."

EIFL says in a statement on its website that the ARIPO model is "surprisingly weak" in certain respects. "For example, circumvention of technological protection measures is optional, and the rules are left up to ministerial regulations. Exceptions for digital material can be overidden by terms in licences, and the availability of a collective licence can trump certain provisions, including library and teaching exceptions."

'Listening to quality works of literature is a great way to ensure children have ***meaningful and enjoyable educational experiences. …'***

EIFL also says it is "disappointing" that the exception for people with print disabilities comes with a commercial availability test, and "that there are no exceptions for people with disabilities other than print disabilities, such as deafness." EIFL adds that "the law is more restrictive than international law in two respects: the standard applied to the quotation right, and reproduction for educational purposes is more restrictive than the Berne Convention and the three-step test is applied to all the exceptions." In addition, the ARIPO model scored a "modest" 61% in EIFL's Rate My Copyright Law scorecard.

FINNISH AUDIOBOOK AND EBOOK USAGE

About one in five people in Finland is listening to audiobooks and ebooks. According to a survey by market research firm Prior Konsultointi, 1 million Finns either bought or rented an audiobook or ebook in 2019, an increase of almost 30% from 2018. Helena Niemela, business director at Finnish ebook supplier Elisa Kirja, tells Telecompaper that 40% of those who listen to audiobooks say they do not read print books or ebooks. By contrast, she says, most ebook readers in Finland also read print books. According to Niemela, ebook reading has almost doubled among those age 65 and older.

EBOOK TAX IN THE U.K.

Value-added tax (VAT) on ebook sales in the U.K. will be abolished in December 2020, according to the BBC. (This move will not apply to audiobooks.) In a statement, Publishers Association CEO Stephen Lotinga says, "We are delighted that the Government has decided to zero-rate VAT on digital books and journals in the Budget. It's fantastic that [Chancellor of the Exchequer Rishi Sunak] has acknowledged the value of reading. The decision to axe the reading tax will bring an end to the illogical and unfair tax on those who need or prefer to read digitally and should contribute to an increase in literacy in the UK."

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Wiley-Jisc OA publishing deal
jisc.ac.uk/news/jisc-uk-institutions-and-wiley-agree-ground-breaking-deal-02-feb-2020

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eifl.net/news/aripo-model-copyright-law-how-does-it-score

E-reading in Finland
telecompaper.com/news/elisa-says-finnish-e-book-custom-rises-30-in-2019-vs-10-annually-from-2016-2018 (registration required)

Zero-rated VAT on ebooks in the U.K.
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publishers.org.uk/publishers-associations-comment-on-reading-tax-being-axed-in-the-2020-budget

John Charlton writes about technology, law, and education for several publications. Send your comments about this column to itletters@infotoday.com or tweet us (@ITINewsBreaks).

EContent™

Should We Fear Negative SEO?

KAYLA MATTHEWS

Virtually all successful content marketers have SEO skills to rely on when preparing their content for distribution. The traditional form of SEO focuses on practical tactics to help your site rank higher in the results pages. However, marketers also have to look out for negative SEO, which happens when competitors do intentional things to harm your position in the rankings. Linking a site filled with spam, pornography, or malware to a competitor is one common method used by people employing negative SEO. Content scraping is another technique. It involves copying a competitor's content verbatim and publishing it in numerous other places without permission.

KNOWING AND WATCHING FOR SIGNS OF A POTENTIAL NEGATIVE SEO CAMPAIGN

Dealing with the effects of what may be a negative SEO campaign starts with understanding the signs of one. According to "How to Identify a Possible Negative SEO Campaign," by Adam Heitzman, some of the telltale signs to look for include abrupt decreases in search traffic, increases in backlinks over time, or a significant change in the quality level of backlinks. Google may even notify you that your site doesn't abide by its Webmaster Guidelines.

However, noticing signs like these does not guarantee that someone launched a negative SEO campaign against you. An ideal approach to take is to monitor all of the metrics associated with SEO and your website. Check those statistics frequently, even if you are not actively worried about negative SEO problems. Having an ongoing familiarity with the measurements associated with your site makes you more aware of its general performance and lets you know if something is amiss.

AVOIDING, AND FIGHTING BACK AGAINST, NEGATIVE SEO EFFORTS

The threats posed by negative SEO tactics may make you feel helpless, mainly because it's often impossible to identify the responsible parties. However, there are specific things you can do to reduce the chances of a negative SEO attack hitting your site. In "How to Protect Your Website From Negative SEO," Neil Patel mentions that keeping track of your backlinks profile "is the most important action to take to prevent negative SEO spammers from succeeding." Those who engage in negative SEO often hurt a site with low-quality links or redirects. Staying informed about backlink activity helps you take action before it is too late. You can also sign up to get email alerts and reports of backlink activity.

> Dealing with the effects of what may be a negative SEO campaign starts with understanding the signs of one.

Cybersecurity is another essential aspect of prevention against negative SEO. If people have secure online infrastructures, it's harder for hackers to embed malware on a site to aid in negative SEO efforts. If breaking into an online destination seems too time-consuming, the people involved may give up and look for easier victims. It's also wise to check for duplicate content across the internet. Copyscape is a tool that allows users to paste URLs into a field to determine if they show up elsewhere besides on the original publisher's site or an authorized syndication outlet.

LINKS TO THE SOURCE

"How to Identify a Possible Negative SEO Campaign"
bit.ly/2UOduRP

"How to Protect Your Website From Negative SEO"
bit.ly/2w0SKOn

Copyscape
copyscape.com

"Negative SEO: How to Identify and Recover From Intentional Bad Links and Spam"
webfx.com/internet-marketing/negative-SEO.html

"Negative SEO Is Not Your Problem"
practicalecommerce.com/negative-seo-is-not-your-problem

HOW WORRIED SHOULD YOU BE ABOUT NEGATIVE SEO?

Now that you know about the signs and preventive efforts against SEO, you may wonder how likely it is you'll deal with it in the future. According to WebFx's "Negative SEO: How to Identify and Recover From Intentional Bad Links and Spam," it's important to keep in mind that "it takes a significant amount of time, resources, and ability to launch a negative SEO attack against another website."

Google's algorithms also make it difficult for negative SEO attacks to pay off for those who attempt them, Jill Kocher Brown reports in "Negative SEO Is Not Your Problem." That's because anyone can link to a site, even if doing so doesn't make sense to the average person reading the content. Since Google's system knows to overlook spammy links, it's unlikely that a site practicing positive SEO will drop in the rankings due to negative SEO tactics.

STAY AWARE, BUT NOT AFRAID

Negative SEO is a genuine problem, but it's not something that should constantly occupy your mind. Knowing how to recognize and combat negative SEO is useful for defeating it. However, you should also remember that being proactive about high-quality SEO and site monitoring will help you more than any amount of worry.

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KASHYAP KOMPELLA

Getting Started With AI Ethics

In the last few years, the field of AI has attracted a great amount of interest from investors, researchers, regulators, and others. As AI gains wider adoption, we have also witnessed several instances of algorithmic bias. In response, there are a number of industry and academic initiatives around AI ethics; their goal is to define ethical guidelines for AI, often in the form of high-level priniciples or norms. Professional associations, social science researchers, technology companies, government organizations, and AI think tanks have all come up with their own versions of ethical priniciples. The specifics may vary slightly, but broadly, the core priniciples of AI ethics encompass fairness, transparency, and accountability.

So far, so good. But in reality, even the most well-intentioned AI practitioners face challenges in incorporating these ethical priniciples into the applications they are building. The discipline is new, and there is neither an established methodology nor a playbook that practitioners can execute. In a similar vein, business managers and procurement professionals are unsure whether the AI applications they are evaluating adhere to ethical AI principles. Although we are in relatively uncharted waters, the good news is that best practices and guidance are emerging. The following is an overview of two practical techniques—datasheets and model cards—that can be leveraged as your organization builds, procures, and deploys AI applications. These techniques have been developed by industry experts from Google, Microsoft, the University of Toronto, Cornell University, and the Georgia Institute of Technology.

DATASET DATASHEETS

AI is an umbrella term for a smorgasbord of techniques and technologies. One type of AI is machine learning (ML), which is driving much of the current enterprise interest, and it's our focus here. Data is central to ML, and the dataset used to train the ML model determines the predictions it makes and the outcomes it produces. The training dataset is the model's reality—if it has incorrect data or data that is not appropriate for the use cases, the ML model will reflect or even amplify the underlying bias. When you read news reports of AI gone wrong—across criminal justice and policing, education, finance, healthcare, or hiring use cases—it is most likely because of the limitations of the underlying dataset and its characteristics. Algorithmic bias and discrimination can be reduced if the provenance and usage details of ML datasets are well-documented. In a nutshell, that's the idea behind datasheets.

For example, electronic components have an accompanying datasheet that contains details about the operating characteristics and recommended users. Similarly, each dataset should have a standardized datasheet describing its properties, such as:

- Who created the data, and what are the sources?
- What data does it contain, and how was it processed?
- What is the process for collecting and updating data?
- What is the original or intended purpose of the data?

This is only an illustrative list, but the datasheet for a dataset would capture several facets (such as purpose, data collection process, composition, data labeling, appropriate use, and distribution and maintenance aspects). Done right, datasheets have the potential to bring greater transparency by aligning expectations between creators and consumers of AI applications.

MODEL CARDS

Model cards extend the idea of standardized documentation further and are intended to complement dataset datasheets. In one or two pages, model cards describe the type of models, performance metrics and benchmarks, evaluation data, intended use cases, and out-of-scope use cases. Model performance—including detailed, quantitative analytics—for different social groups based on race, gender, age, or any other relevant factors are also documented.

In addition, model cards furnish details about ethical considerations, as well as any caveats and recommendations. The ethical considerations section is helpful because it provides a window into the thought processes of the model creators. This also serves as a signal that due attention was given to ethical AI practices. Leveraged properly, model cards can also help ensure that AI applications are not used outside of their intended context and applicability.

CONCLUSION

Datasheets and model cards may not be perfect, but they help bridge the gap between the theory and practice of AI ethics. They help practitioners decide whether the AI applications they are planning to deploy are a good fit. In doing so, they help us avoid unintended algorithmic bias and move us forward toward the goals of transparency and fairness in AI.

KASHYAP KOMPELLA (linkedin.com/in/kashyapkompella) is the CEO of rpa2ai Research, a global AI industry analyst firm, and a contributing analyst at Real Story Group. He is the co-author of *Practical Artificial Intelligence*. Send your comments about this column to ecletters@infotoday.com or tweet us (@ITINewsBreaks).

LINDA POPHAL

Trends in Influencer Marketing

While it may seem like it's a 21st-century thing, influencer marketing has been around since the early 20th century. One of the earliest influencers was Santa Claus, a character modernized and reinvented by Coca-Cola. Today's influencers tend to be real people—PewDiePie, Logan Paul, Zoella, and others—many who leapt to fame thanks to the wide reach of social media channels, such as YouTube and Instagram. But influencers today come in a lot of forms depending on the target audience. Businesses, products, and services of all types leverage the audience, reach, and endorsement power of influencers to grow awareness and preference for what they have to offer.

THE STATE OF INFLUENCERS IN 2020

The influencer landscape has shifted significantly over the past few years as government agencies—such as the FDA and the FTC—have stepped in to regulate what can be a tricky landscape for consumers as they try to separate hype from fact. Their primary focus is on transparency—that consumers can readily identify whether influencers are receiving some form of payment or benefit from posting about specific brands or products. In the "old days," advertisements were required to be labeled as such, and spokespeople were obligated to reveal their relationships with a brand or product. That all became a little murky when digital influencers emerged. Granted, steps have been taken to clamp down on influencers who receive compensation of some kind—whether it's monetary or in the form of free products.

"With recent changes to FTC endorsement guidelines, it's important to sweat the legal stuff when it comes to influencer marketing," says Izzy Jack, a digital marketing specialist with Epic Marketing. "Influencer marketing often seems casual and organic—which is part of what makes it great. However, it's important to ensure that influencers clearly identify sponsored content accordingly."

Despite heightened scrutiny, the use of influencers is significant, particularly among B2C brands, according to Talkwalker's report, "The Global State of PR." Its recent study of marketing and communications professionals in the U.S., Europe, Africa, the Asia-Pacific region, Latin America, and the Middle East reveals that influencer marketing is considered to be a form of PR by 87% of MarCom (marketing communication) pros. Facebook and Instagram are the two top platforms used by influencers; however, 41% of respondents also indicate that they have influencers attend events, 30% have them participate in affiliate marketing programs, 29% use them for social media takeovers, and 20% use them for stunts or viral videos. When used within the parameters of FDA and FTC guidelines, influencer marketing can provide big benefits. Here are some best practices for leveraging this popular PR tool effectively.

KNOW YOUR AUDIENCE

It's common marketing wisdom that applies to the world of influencers as well as it does to any form of marketing communication designed to achieve measurable results: Know your audience—and what matters to and moves them. "It's crucial to understand your target audience before you engage with influencers," says Robert Harles, managing director and global lead of social media at Accenture Interactive. It's also important to ask some key questions at the outset, he says, such as:

- What is important to the audience?
- What motivates them?
- Where do they congregate?
- Whom do they listen to and why?
- What content are they thinking about sharing?
- Why is that content compelling?

A focus on what may be interesting, relevant, and valuable to your audience is key.

START WITH WHAT YOU HAVE

"The best influencer program is generally one that focuses first on people who care about your brand already," says Harles. These are your satisfied customers and brand ambassadors—and, importantly, according to influencer marketing experts, you must maintain the right focus.

"It's important to only leverage influencers that are relevant to your company's brand identity," says Jack. "It's better to partner with an influencer that is hyper relevant to your industry than one that has a widespread general reach. Even if their audience is smaller, a niche-relevant influencer with a smaller following will do more for your brand than a big-name influencer with a massive—but general—audience." Micro-influencers, he says, are a great alternative to celebrity influencers for many businesses and brands.

Paige Arnof-Fenn, founder and CEO of Mavens & Moguls, agrees. "My best tip for a successful influencer marketing campaign is to utilize a mix of influencer types," she advises. "Instead of just focusing on the most popular/branded individual influencers, include internal experts, micro-influencers, niche experts, prospects, and customers in your influencer marketing mix." These varied perspectives, Arnof-Fenn says, can help to enrich the discussion and generate more online activity.

"When I started my marketing career in 1990, there was no social media, and brands had to pay a lot of money to celebrities to endorse their products," Arnof-Fenn recalls. "Today, small businesses can successfully advertise and promote their brands online without spending tons on traditional media by leveraging the internet and online marketing."

PRACTICE TRANSPARENCY

The most successful influencer marketers are those who practice transparency—not only because it's legally required, but also because of the potential detrimental brand impact of being less than honest with your audience.

Your relationship with influencers needs to be fully disclosed to your audience, Harles warns. "It's not recommended to post content from a celebrity or major social influencer unless their connection, or lack of connection, with the brand is disclosed," Harles says. "It's also important to declare who owns the content, as well as the intellectual property ownership, copyright, and attribution."

A CASE STUDY

Brian Lim is the founder and CEO of iHeartRaves, a curator of all-over print clothing. The company's Instagram page has amassed almost 530,000 followers; influencers are used as part of its digital marketing strategy to fashion-oriented people who attend music festivals and enjoy electronic dance music. Lim says, "We engage in influencer marketing in a variety of ways. We find popular accounts that meet our criteria for selection, and we start a conversation to gauge whether or not it's a good fit. Oftentimes, we will send one of our products to an influencer for free, in exchange for an honest review that is posted to their blog or social media followers. In the case of Instagram, this leads to a ton of new followers for us, as well as sales."

The company has also created its own group of brand ambassadors—the Unicorn Crew, which represents iHeartRaves at music festivals around the country. "The Unicorn Crew goes to the music festival together and they wear matching iHeartRaves outfits," says Lim. "They interact with attendees while promoting positive rave culture. They also provide coverage of the festival to the iHeartRaves social media networks. It's a great way to spread information about our brand, but also about the lifestyle."

The most important element of an influencer package, aside from cultural fit, Lim states, is the overall reach of the influencer's blog or social media accounts. "We measure our return on investment based on the number of new followers we receive, the number of impressions we receive, how much referral traffic we get—and of course, how many sales come as a result of the campaign."

Influencer marketing is still an effective way to connect with a wide range of audiences. The keys to success, though, are ensuring the right focus, following guidelines, and—as with any marketing endeavor—providing value to your audience.

LINKS TO THE SOURCE

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influencerdb.com/blog/brief-history-of-influencer-marketing

"FDA Plans to Study Influencer Marketing"
mediapost.com/publications/article/346395/fda-plans-to-study-influencer-marketing.html

"FTC Votes to Review Influencer Marketing Rules & Penalties"
techcrunch.com/2020/02/12/ftc-influencer-marketing-law

Epic Marketing
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CORY SCHMIDT

More Brands Are Bringing Content Creation In-House

Marketers are all too familiar with the sharp rise in content marketing over the last few years. It's a trend that has transformed the industry, changed the way brands engage with customers, and paved the way for new avenues of creativity. Unsurprisingly, the use of content is set to become an even more significant part of the marketing mix.

To delve deeper into how companies will be creating content—and what this means for in-house teams, agencies, and the wider industry—my company, Canto, recently commissioned a survey with Sapio Research. "The Content Trends Report 2020" probed the thoughts of decision makers within marketing departments at SMB, enterprise, and blue-chip companies. Our research shows that content creation will, on average, account for more than a third (35%) of annual marketing spend in 2020—up from 32% last year. This represents a 9% increase in the content production budget. Looking specifically at larger companies (those with more than 100 employees), this will rise from 38% to 42% in 2020.

IN-HOUSE BENEFITS

As the use of content looks set to increase, another notable trend we're seeing is the growing amount of marketing content being created in-house. Although content creation is usually considered the forte of agencies, creative shops, and freelance specialists—and, for the most part, it still is—companies are increasingly hiring in-house talent to produce it. Almost a third of marketers (32%) say they currently create more content in-house than they did just a year ago.

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If content is to be an integral part of a successful long-term marketing strategy, then it makes sense to have instant access to in-house resources. Specialists who are fully integrated in the business can build an intimate understanding of market nuances, customer mindset, and branding guidelines. Naturally, concern over budgets is also a driver in this shift to insourcing. With content making up a bigger—and more permanent—element of the marketing mix, it's financially smart to invest in bringing the skills in-house. In fact, 29% of companies plan to reduce spending on agencies.

LINK TO THE SOURCE

"The Content Trends Report 2020"
canto.com/info/content-trends-report-2020

Companies are also telling us they want their assets to work harder for them; 37% plan to repurpose content rather than consign it to the archives after initial use. Not only does this help ensure brand consistency and reaffirm brand values and brand persona, it helps meet the demands of an always-on culture with a plethora of channels requiring content to share.

EVOLVING STRATEGIES

Content creation is only one area of focus for companies looking to improve overall ROI. In a world increasingly deluged by data, our research identified that more than half (51%) of marketing decision makers intend to make better use of market or audience research. In addition, 42% are planning to use better technology. Metrics are also a key area of focus, with 34% of marketers looking into better measurement tools to evaluate marketing strategies.

In an industry as fast-paced and rapidly changing as marketing, it is more important than ever for brands to explore, test, and evaluate new strategies in order to remain relevant and competitive—and to cut through the 24/7 noise and decreasing audience attention spans. The pressure is perhaps greater for agencies. They have to constantly evolve to stay ahead of trends so that they can demonstrate their value and prove their ability to collaborate with increasingly inward-looking clients.

Brands and agencies must continually evaluate and adjust their strategies to make sure they are creating, storing, and sharing content that resonates with their audience and achieves the desired reactions. The job is always far from done—but perhaps that's part of the appeal and excitement of working in the industry.

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Ethical Dilemmas Behind Web Accessibility Compliance

There is a 2016 British drama film (*I, Daniel Blake*) about a 59-year-old widower who worked hard all his life but became unemployable following a heart attack. In order to keep the roof over his head, Daniel had to seek help from the local job center. Despite his inability to fill out the online form without help, he was given no alternate ways of completing this application because U.K. government services are "digital by default."

This heartbreaking scene is a stark illustration of how the internet has become an integral part of our lives, whether we like it or not. A day without using websites and apps is hard to imagine. Often, we use online services not as a matter of personal preference, but simply because it's the only sensible way to complete a task quickly and efficiently. Isn't it reasonable to expect that everyone in our society should be able to do the same without obstacles?

WHAT IS WEB ACCESSIBILITY?

Web accessibility is a practice that enables people with disabilities and other barriers to use the internet. Web accessibility also benefits other users (for example, older people, non-native speakers, and those accessing websites on small screens). The Web Content Accessibility Guidelines (WCAG; pronounced "wuh-kag" or "double-u-kag") are published by the Web Accessibility Initiative (WAI) of the World Wide Web Consortium (W3C) and consist of a number of criteria that need to be satisfied for a website to be accessible. The first version of WCAG guidelines was published in 1999, and the most recent version—WCAG 2.1—was published in 2018.

One of the most well-understood examples of web accessibility criteria is the WCAG 2.1 criterion 1.1.1 stipulating that all images should have a descriptive "alt text" attribute specified. Alt text enables visually impaired users to access the description of an image using a screen reader. Without the description, a visually impaired user will not understand the purpose of the image.

ISSUES

The most common web accessibility issues today are as follows:

- Nonresponsive design
- Inconsistent navigation
- Image sliders and carousels
- Content presented as images
- Privacy notices and cookie banners that are difficult or impossible to get to using a keyboard
- Inaccessible Word and PDF files

LEGISLATION

Web accessibility legislation is different in different regions. Here are some examples:

- In the U.S., the Americans with Disabilities Act (ADA) became law in 1990, and it applies to businesses, government institutions, and nonprofit organizations. Section 508 specifically covers government websites and online services.
- In Europe, the European Union Web Accessibility Directive was enacted in September 2018, requiring all public sector websites and applications to implement, enforce, and maintain accessibility standards.
- In Australia, the main web accessibility law is the Disability Discrimination Act of 1992.

WCAG guidelines are widely respected as providing a path to legal accessibility compliance and are often referenced in web accessibility law. The most notable recent legal cases around web accessibility involve the following:

- Domino's Pizza—A blind man was unable to order a customized pizza using a screen reader on the Domino's Pizza website and mobile app.
- Beyoncé—A visually impaired woman claimed that she couldn't access key features of Beyoncé's website because it didn't meet accessibility standards.
- Harvard University—Its websites failed to make video content (including courses and open lectures) accessible to people who are deaf.

The majority of legal cases have involved visually impaired users; however, in meeting web accessibility requirements, you should always cover all types of disabilities: visual, auditory, cognitive, and physical.

ROLES AND RESPONSIBILITIES

Website accessibility is fundamentally an ethical responsibility shared among business owners, web accessibility specialists with technical and legal expertise, content editors, web developers, and testers. In large organizations, these roles can be performed by teams or departments. From a legal standpoint, business owners are accountable for web accessibility compliance. Accessibility specialists are responsible for conducting web accessibility audits, monitoring the levels of compliance, and advising the web developer and content editor on what actions to take. Some of the WCAG guidelines, such as "consistent and predictable navigation and user experience," are open to interpretation. It is the job of the accessibility specialist to consult with the business owner, interpret legislation, and provide the necessary advice to the web developer, tester, and content editor.

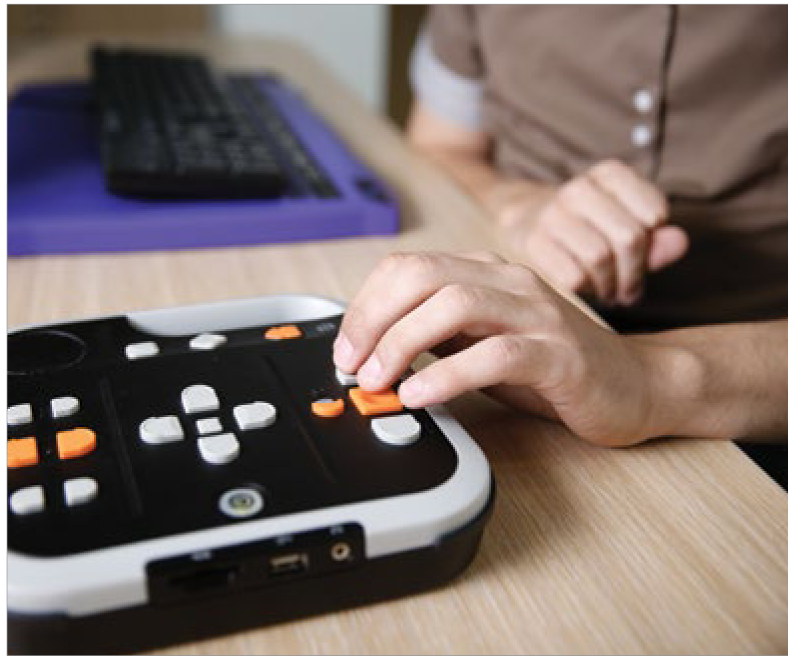
ETHICAL DILEMMAS

Although some businesses leave web accessibility to web developers, it is a mistake to see it purely as a technical exercise. The following are three ethical dilemmas that require high-level decision making.

1. **Web accessibility by design versus fixing in place—** Many digital agencies specializing in web accessibility offer packages of work essentially consisting of applying "accessibility fixes." Under the pressure to make a website compliant by a certain date, organizations may be tempted to accept this approach as a short-term solution to their regulatory problem. Accessibility fixes may reduce the risk of being sued, but they achieve little in establishing long-term compliance, in which accessibility is built into business processes by design. There is a very real danger that these fixes will not survive your next code release or software upgrade.

2. **Abandoned legacy websites—**Government and nonprofit organizations often own web content that is no longer actively maintained due to staff turnover or lack of funding. For example, it is not unusual for a university research project website to outlive its content owners. When there is no money and no staff available to upgrade the website to meet accessibility requirements, is it better to shut it down or leave it as is (in its admittedly inaccessible format) for the benefit of the academic community? That's not a question that a developer can answer.

3. **Disproportionate burden—**In some cases, the cost of meeting accessibility requirements is unreasonably prohibitive. For example, many large organizations own a huge number of old PDFs. Making all of them accessible to screenreader software is too expensive, but converting some of them to accessible PDFs upon request (as well as producing any



Blind person using an audiobook player for visually impaired readers (Shutterstock)

new PDFs in an accessible way) is feasible. Assessing whether a specific situation falls under the "disproportionate burden" terminology is a business decision, not a technical one.

Although some businesses leave web accessibility to web developers, it is a mistake to see it purely as a technical exercise.

Despite many challenges, web accessibility is an integral part of developing websites that make the internet a better place. Prioritizing accessibility benefits everyone. Accessible websites are often impactful, easy to use, and inspire trust. Accessible code is cleaner code, so an investment in accessibility is an investment in more reliable, future-proof underlying technology. Everyone who owns a website has a legal obligation and a moral duty to achieve and maintain accessibility compliance.

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