

Exciting Times/Challenging Times:

developing meaningful art library collections in the 21st century

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Introduction

[slide 1] The fields of art and architectural history are transforming with the ubiquity of 21st century technologies and the capabilities they offer. The College Art Association (CAA) and the Society for Architectural Historians (SAH) are addressing the evaluation of outputs that are mostly considered Digital Humanities or Digital Scholarship projects. Are we as a profession ready, willing, and able to handle these modes of scholarly production? How do we capture, preserve, and provide access to this scholarship? Furthermore, art information comes in a multitude of formats. Journals, books, and videos are no longer the standard, now we see apps, websites, online exhibits, e-catalogue raisonnés, memory sticks, and the like. And then there is open content, commercial content and hybrid content. Do the creators of this content have libraries in mind as its consumers and preservers? ARLIS/NA's *Multimedia and Technology Reviews* has become an essential resource that informs art librarians about this evolving landscape but much of this content will never get reviewed. The outputs may be one-offs and they are rarely in neat packages which are more prevalent in the sciences and social sciences. This phenomena makes acquiring, discovering, and preserving art information more challenging. What is the role and responsibility of scholars, publishers, and vendors to ensure that this content is packaged so that it can be acquired, made discoverable, and preserved? What is the role of the art librarian and what new skills are needed? Now more than ever, collection development involves deeper collaboration with colleagues in acquisitions, cataloging, preservation, and digital libraries. These are the issues we will be looking at today.

Differentiating arts and humanities collections

[slide 2] Before I get too deep into these issues, I want to take a few minutes to discuss what differentiates arts and humanities collections from other collections, basically what makes us unique.

1. our print collections are still incredibly important, much is not digitized, and there has been an uptick in print offerings and venues. Art book fairs are popping up across the world. (ex. the Melbourne Art Book Fair is in its second year)
2. what is being digitized may not be in nice and neat packages that we can easily license
3. our most sought after materials are international or retrospective and may not be easily available
4. audiovisual collections are a huge component in the arts and humanities and technology is necessary for access
5. many of these collections have associated special collections and/or archival collections
6. our patrons may not necessarily check things out when they are being used so collection assessment measures may not be accurate
7. electronic content for the most part is relatively inexpensive compared with the digital content available in the hard and social sciences.

[slide 3] We will look at three types of content acknowledging that as aforementioned, not all content that cannot be categorized: 1. open access content, 2. commercially- available published content and 3. digital humanities/digital scholarship projects. We will talk about discoverability and preservation issues and finish with closing thoughts on a way forward.

[slide 4] Open Access and the Arts & Humanities

As the news broke in May of this year about SSRN ([Social Science Research Network](#)), I passively watched the online discussion at first but then became more interested and engaged. The acquisition of SSRN by Elsevier sparked an online discussion on the larger issues involving scholarly communication and the tension between open access and the commercial publishing giants. Basically, the online discussion was questioning how SSRN could continue to be open when owned by Elsevier. So you might be thinking, why did I care about this discussion about a Social Science resource? As the Arts and Humanities Collections Coordinator at UC San Diego, I am in a leadership role on Arts & Humanities publishing and collections trends both print and digital. Though the visual arts is still my primary subject area and liaison role, I am also overseeing the humanities collections in a more general/interdisciplinary way. As managing

collections is now 50% of my job, I thought it would be both responsible and interesting to discuss where we are and where we need to go with visual arts collection development including acquisition, discovery, and preservation. My hope is that this paper sparks discussion here, at this conference, and empowers other art information professionals, you, to have conversations with stakeholders both internal to your institutions and external, including scholars, publishers, and vendors and to strengthen your relationships with domain specialists at your institutions. Going back to the SSRN Elsevier deal, why should it matter to arts and humanities librarians? The SSRN is the leading social sciences and humanities repository and online community, it “is a website devoted to the rapid dissemination of scholarly research in the social sciences and humanities”¹ [slide 5] While five humanities disciplines are listed, there are no research papers to display in Classics, Music or Literature. In contrast, the social sciences disciplines are populated with links to papers. [slide 6] And the visual arts are not even listed (why should they be, this is the Social Science Research Network?). So where is the Arts and Humanities Research Network? Simply put, we do not have such a repository or community. This lack of a presence is a symptom of our disciplines being far behind in our digital publishing world. [slide 7] [Art Dok-Digital Repository Art History](#) is a repository for Art History, comprised of mostly German publications hosted by Heidelberg University Library and the Saxonian State and University Library Dresden. There are very few new or English language publications. As of this summer, 4120 articles were listed, 14 were published in 2016, 100 from the US, 4 from Australia. This is a great effort and a good start but it is fringe and not widely known. Suggestions would be to market it more heavily to faculty and researchers in English language speaking countries and open it up beyond art history to include Architecture, Design, Film and Media Studies, Studio Art and the like. The juxtaposition of SSRN and Art Dok is a good reminder of where we are and where we could go. Some would argue that this type of publication platform is not relevant to our disciplines, and it is precisely this attitude that is going to make us lag further and further behind in publishing and scholarship. I was recently told that about an art scholar who said that there would never be a digital art history. We need to communicate with our constituents how detrimental this attitude can be as it categorizes

¹ “SSRN,” Wikipedia, accessed 8/27/16, https://en.wikipedia.org/wiki/Social_Science_Research_Network.

our disciplines as traditional and not forward-thinking. I want to make it clear that general collections and special collections are very important to art collections and art research and I am in no way arguing that we will be or should be going all digital. What I am saying is that we need to make the digital as equally important as the physical, or better yet, they need to be fully complementary. Effective portals do exist for discovering Open Access journal content in the Arts and Humanities, including the [DOAJ](#) (Directory of Open Access Journals) [slide 8] and [JURN](#) [slide 9] Let's consider what differentiates Open Access in the arts and humanities versus the science and social science disciplines. Funding is different, large grant funding is rare in the humanities. There is much more public funding for the sciences. Author models are different, humanists tend to work individually. The book is still the defining output in the humanities, and journal articles are secondary. It is heartening to know that arts & humanities open access books are now on the rise. I should emphasize that Australia has been a leader in the open ebook. Australia National University E Press began in 2003 and recently changed their name to ANU Press since according to Colin Steele, "digital is now the norm."² Visual arts titles in their backlist are scant but do exist, take for example [slide 10] *Contemporary Asian art and exhibitions: connectivities and world-making* (2014). In the US we now have [Knowledge Unlatched](#) and [Luminos](#) (University of California Press), both promoting the open access monograph and taking the lead in changing the publishing model of the scholarly monograph in the United States, both expect libraries participation means support through funding and promoting discovery. *Beyond the Bauhaus: cultural modernity in Breslau, 1918-33* (2016) [slide 11] and *Chatter of the Visible: montage and narrative in Weimar Germany* (2016) are two art-related titles from the University of Michigan Press published through Knowledge Unlatched for the world to access in the PDF/A standard, "specialized for use in the archiving and long-term preservation of electronic documents"³ (vs. epub or mobi).⁴ Both books are rife with good quality images so image rights did not halt this publication (a standard reason that art books

² Colin Steele, "Scholarly Communication, Scholarly Publishing and University Libraries. Plus Ça Change?," *Australian Academic and Research Libraries*, 45 (2014), 253, accessed 11/1/16, <http://dx.doi.org/10.1080/00048623.2014.950042>

³ "PDF/A," Wikipedia, accessed 8/27/16, <https://en.wikipedia.org/wiki/PDF/A>.

⁴ For a discussion on the differences in digital publishing formats: "GT Explains: What is the Difference Between EPUB, MOBI, AZW and PDF eBook Formats?," accessed 10/13/16 <http://www.guidingtech.com/9661/difference-between-epub-mobi-azw-pdf-ebook-formats/>.

cannot be made open). In Europe, there is the [Directory of Open Access Books](#) and the [OAPEN Foundation](#) both promoting open access books across disciplines, across continents.⁵ Of course, there are discovery and preservation concerns regarding open access monographs. How does this content get into the regular supply chain? As more of this content becomes available, how will preservation be addressed?⁶ Arts librarians often fall back on the notion that open publishing does not pertain to them because there is not much scholarly content being published that is open and that much of what we buy is on the fringe of scholarly content anyway, including museum and gallery publications, artists' books and the like. But in academe, librarians are thought of as the leaders in scholarly communication and our faculty and scholars rely on us as consultants. We should be pushing open publishing when it makes sense so that our publications are in the mix when researchers are searching the web, relying on online content. Open Access from University and major commercial presses is one direction that scholarly publishing is moving in, now let's take a look at what is happening in the Galleries, Libraries, Archives, Museums open publishing world.

[slide 12] Open publishing in the GLAM (Galleries, Libraries, Archives, Museums) world

In our world of arts information, we are seeing more and more arts organizations make content available online.⁷ As recently as September the [Museum of Modern Art](#) (MoMA) announced that documentation supporting 3,500 exhibitions were made fully available online for anyone to access. [slide 13] Here is an example of the Fred Williams (Australian artist) show at MoMA from 1977. It appears that there are only five owning libraries in Worldcat of this catalog, now it is available to anyone. The types of materials include installation photographs, archival documents, catalogues of exhibitions, press releases and lists of artists included in the exhibition. The MoMA Library is currently creating bibliographic records for the catalogues which will be in Worldcat and available for download soon so discovery and access is being addressed in a variety of ways. There are two other very interesting additions to this project.

⁵ From the FAQ on their website: "The OAPEN Library and DOAB are both services provided by the OAPEN Foundation. The OAPEN Library contains full text OA books; DOAB is a discovery service that points to OA books that can be found elsewhere." accessed 10/20/16, <http://www.doabooks.org/doab?func=loadTemplate&template=faq&uiLanguage=en#relationOAPEN>.

⁶ These issues were brought up by viewers of the webinar "The Twenty-First Century Book: the Library's role in promoting Open Access monographs," accessed 10/10/16, https://www.youtube.com/watch?v=9hC_5gkwHQA.

⁷ See Orit Gat, "The Outskirts of the Internet; How to Measure the Success of Museums' online publishing initiatives" in *Turning Inward* by Lou Cantor and Clemens Jahn eds., Berlin: Sternberg Press 2015, 66-80 for a compelling discussion of this topic.

Film is the next phase of the project and MoMA brilliantly deposited and shared all of the underlying data from this project on GitHub [slide 14] making it available for Digital Humanities/Digital Scholarship projects (more on that later). MoMA was not the first GLAM institution to digitize their publications, other examples include the [Metropolitan Museum of Art](#) [slide 15] with 465 books some published as recently as this year, the [Guggenheim Museum](#) [slide 16] with 205 books and catalogues, [Art Canada Online Books](#) [slide 17] with 20-30 books and catalogues and the Getty's initiatives including the Getty Publications Virtual Library and the [Online Scholarly Catalog Initiative](#) (OSCI) [slide 18], the latter with 8 institutions involved. So far I have just outlined GLAM open publishing initiatives in North America, now let's take a look at a couple in Australia. Museum of Contemporary Art Australia (MCA) has released an ebook app and the National Gallery of Victoria has also created several ebooks that are freely available online [slide 19]. All ebooks from NGV function more as webpages or online exhibits than ebooks and just one of them is cataloged and accessible through Worldcat. As each aforementioned institution works independently (though the Getty project did bring museums together on an online publishing project), there are challenges for the art librarian who is trying to provide access points to this content. We need to have conversations with our GLAM institution counterparts responsible for publishing who may not be thinking about discoverability, accessibility, and preservation. To support these issues, we could work or develop a single portal, cataloging these objects for discoverability, and standardizing a publishing format for preservation. While doing research for this paper, I did have a conversation with Greg Albers, Digital Publications Manager at Getty Publishing and we discussed possible directions for online museum publishing. Discoverability and preservation are priorities as he works on digital publishing projects for the Getty. [slide 20] The books *Ancient Terracottas from South Italy and Sicily in the J. Paul Getty Museum* and *Roman Mosaics in the J. Paul Getty Museum* are both collection catalogs freely available on the web. With the idea of discoverability and permanence in mind both were given CIPs (cataloging in publication), cataloged by the Library of Congress, and given Worldcat records. As far as distribution, the Getty is widely exposing content in Google Play, Amazon, the iTunes store (the e is free), etc. They are reaching out to librarians via email lists such as ARLIS-L. But

distribution of e-publications is very different than print publications for them, with print publications, the distributor was taking care of distribution! The lines continue to blur in terms of format and there is a lack of clarity between all of these resources. What started off as a catalog may end up as an internet resource or both. [slide 21] Consider the [Rauschenberg Research Project](#) (SFMOMA) which grew out of OSCI. It has been given an ISBN but in Worldcat it is not classified as an ebook but as an Internet Resource, Computer File, and a Continually Updated Resource.⁸ For an excellent review of the current state of museum e-book publishing, please see Paul Gabbard's recent article *The ARLIS/NA Museum E-Book Publishing Survey* whereby Gabbard worked with data from 49 museum librarians on e-book publishing in art museums.⁹ So far we have discussed open access publishing from commercial and university presses and GLAM open access projects. Now let's take a look at commercial publishing in the arts that is not open access.

[slide 22] Commercial publishing and the Arts & Humanities

Last month, a symposium called *Publishing Art History Digitally: The Present and Future* took place at the Institute of Fine Arts in New York but it was not well publicized to librarians. In fact in the symposium description, librarians are not mentioned. "This event brings together art historians and publishing experts to share their views on the future of publishing digital art history." Of the 10 speakers not one is a librarian. Librarians need to create a seat at the table in these discussions. The current financial model for producing monographs is unsustainable, especially in the arts where images rights permissions can be astronomical. The cost of publishing a monograph are estimated at \$30,000 to \$50,000 per book.¹⁰ Combined with shrinking library budgets, publishers are in a difficult situation. They are looking for new models of publishing that are sustainable and of course ebook publishing is one of those models. Ironically, it seems as if the library market is not always in the minds of the publishers. Therefore, communicating with publishers as formats begin to transform is essential to moving

⁸ Discussion with Greg Albers 6/27/16. Thanks for pointing me to the Rauschenberg Research Project!

⁹ Paula Gabbard, "The ARLIS/NA Museum E-Book Publishing Survey," *Art Documentation: Journal of the Art Libraries Society of North America* 35 (2016), 281-295.

¹⁰ "The Twenty-First Century Book: the Library's role in promoting Open Access monographs," accessed 10/10/16, https://www.youtube.com/watch?v=9hC_5gkwHQA

forward as art information takes on more shapes. I would like to share two examples of digital art publications with that present accessibility and preservation issues, both are apps. The 2013 edition of Josef Albers *Interaction of Color* [slide 23] and the 2014 publication *Picasso: The Making of Cubism* [slide 24]. The latter was the first digital only publication from MoMA as an enhanced PDF or iPad app.¹¹ Take notice of the Access Note from this library catalog, “Restrictions apply: interactive PDF file available for use only in the Fine Arts Library” which is completely antithetical to the intention of the ebook. Apps present challenges for libraries especially in terms of accessibility and preservation. To solve the accessibility issue, some libraries have a dedicated iPad with art book apps that circulate. But is anyone discussing long term preservation of apps? And then there is distribution to libraries which has obviously been an issue for these publications. Only six libraries hold the Albers and four libraries hold the Picasso. Picasso is only available through the MoMA store for \$25 and not available on Amazon (and certainly not available through our library vendors). The Picasso book apparently has dynamic features such as zooming in on images and embedded video. As art librarians, we have always been challenged with format preservation (but up until the last 10 years it was mostly print and audiovisual) so this app issue is really not new. Just as an entertaining reminder, I gathered some of those items I found in our controlled circulation collection at UC San Diego [slide 25]. More recently, *Momentum & Tunnel Vision Nordic Biennial Reader and Viewer* caught my eye as another interesting access and preservation issue for librarians [slide 26]. A vile with a scent and a memory stick in the spine are both challenges to preserve as physical objects. What is our responsibility to preserve what is on the memory stick when the memory stick fails? Another reason to have strong relations with preservation and digital library domain specialists. *The Promise and the Problems of the Visual E-book: call for an alliance between authors and librarians* is an informative article delving into the details on the state of ebook publishing in the visual arts. From the article, “one of Anne’s revelations at the Why Books? Symposium was that she was in a room full of librarians, all discussing books, publishing, and the implications for scholarship. It was then that she realized that librarians are

¹¹ Trevor Stark, review of *Picasso: the making of cubism 1912-1914* by Anne Umland, Blair Hartzell, and Scott Gerson, eds., *CAA Reviews*, accessed 10/26/16, <http://dx.doi.org/10.3202/caa.reviews.2016.121>

key to the future of the book, and that academic publishing needs to realign relationships. Authors and librarians should be partners.”¹² This is obvious to most of us but how do we communicate the information in this article about author/librarian alliances to our scholar/faculty colleagues? [slide 27] Yale University Press (YUP) was beta testing their *A&AePortal* this summer and I was invited to participate. YUP’s motivation for this project is to build a sustainable publishing model. Art publishing as we know it is simply not sustainable, the paper, printing method, and image rights all add up as the market shrinks. The Andrew W. Mellon Foundation has funded this project. The portal includes key backlist and out-of-print books; they have added image metadata, and are using higher-quality images when possible and appropriate. They have built the infrastructure but are still in the process of adding content, which will not just be YUP content. They are working with the Art Institute of Chicago and others. YUP is asserting fair use for images on the platform. YUP is discussing the possibility of adding born-digital content to the platform. What content do art librarians want to see made available on this portal and how does YUP find out about it? Reviewing course reserves and faculty syllabi may help drive the content and it is up to librarians to suggest content for development in this tool and others. We are making the purchases and we must assert our opinions when appropriate. Stephanie Church says “librarians don’t want to create adversarial relationships with publishers and vendors, but we are aware that our purchases are powerful. Our purchases speak for library user needs as well as for philosophical beliefs.”¹³ [slide 28] Meanwhile, the fledgling Artifex Press is developing what they are calling the Catalogue Raisonne in the 21st century from a gallerist and developer standpoint. Although their president spoke at ARLIS/NA in March, I am still unclear whether or not they are marketing their content to libraries, the primary clients of the traditional Catalogue Raisonne.¹⁴

[slide 29] Digital Scholarship/Digital Humanities

¹² Ann Whiteside and Anne Spirn, “The Promise and the Problems of the Visual E-book: call for an alliance between authors and librarian,” *Art Documentation* 33 (2014), 207-8.

¹³ Stephanie Church, “Strengthening the Story: Library Influence on the Academic Book Business,” *Against the Grain* 28 (2016), 21.

¹⁴ Presentation at ARLIS/NA, “[E-Mania! -- the Present and Future of Electronic Art Book Publishing](#),” March 10, 2016.

It seems like every major institution of higher learning is establishing a Digital Scholarship or Digital Humanities Center. Over the last couple of years the conversation has shifted from how do we support digital humanities in libraries to how do we partner with faculty in the realm of digital humanities? What do Digital Humanities projects look like? [slide 30] According to the 2014 Ithaka Report, *Sustaining the Digital Humanities: Host Institutions Support beyond the Start-up Phase*, “these projects are the “everything else”—the digital collections, portals, encyclopedias, mapping tools, crowdsourced transcription projects, visualization tools and other original works of research, collections of scholarly materials, and innovative projects that may be created by professors, library, or IT staff—projects that as “one-offs” can too easily fall by the wayside of existing routes to publication and preservation”.¹⁵ Current staff that have an interest or affinity in new technologies need to be identified and subject liaisons should be trained to support these new scholarly endeavors analogous to our emerging work in scholarly communications and digital library projects. Digital Humanities requires an understanding of methodologies, tools and technologies, and project management. Much of the skill set builds upon what we already know: metadata, digital libraries, discovery and preservation. And it is the last two items that I would like to focus on as it directly relates to our collection development practices. Providing access and preservation to nontraditional content such as described DH projects is looming large especially as groups such as the College Art Association (CAA) are addressing these outputs. Let’s discuss the production generated by those involved in digital humanities/digital scholarship projects and what our responsibilities are and should be to make the content available. It will please you to hear that the CAA guidelines for the evaluation of digital scholarship note in two places the importance of preservation under peer review¹⁶ and stewardship, preservation and access.¹⁷ Both statements clearly call for

¹⁵ “*Sustaining the Digital Humanities: Host Institutions Support beyond the Start-up Phase*,” ITHAKA S+R, 3, accessed 11/1/16, <http://dx.doi.org/10.18665/sr.22548>

¹⁶ “Selection of digital projects for deposit into a preservation repository can be another site of external peer review. In addition to e-journals, digital projects and extensions may be accepted for institutional libraries or other important, accessible scholarly and public history sites because they are judged to be of long-term scholarly value. The librarians and scholars in the institution accepting digital materials provide peer review in this context” in “Guidelines for the Evaluation of Digital Scholarship in Art and Architectural History,” College Art Association and the Society of Architectural Historians, accessed 11/1/16, <http://www.collegeart.org/pdf/evaluating-digital-scholarship-in-art-and-architectural-history.pdf>, 8.

¹⁷ Scholars should establish a sustainability plan for their digital scholarship. Development of a plan involves discussions with librarians and preservationists to ensure that there is a clear understanding of what can and should be preserved and to understand file formats that are best for particular pieces of the project,” *ibid*, 10.

collaboration with information professionals articulating the importance of preserving this content as we do for content in other formats. In addition, the Library of Congress recently came out with their [recommended formats statement](#).¹⁸ We will never be able to preserve and provide access to all Digital Humanities projects, nor would we want to take on this monumental task. But we do want to selectively preserve and make discoverable these projects, just as we do with the myriad of other content that we curate. We rely on our institutions big or small to help support this endeavor. Larger institutions have access to institutional repositories, digital library divisions, and preservation networks (like [DPN](#)). Smaller arts organizations realize the importance of preservation and ARLIS/NA and the Philadelphia Museum of Art have developed [NSDR Art](#), a program based on the Library of Congress's National Digital Stewardship Residency. I would love to hear from Australian colleagues on preservation efforts. Let's look at a particular DH example, [Bernini: Sculpting in Clay](#), [slide 31] "a pilot project using the Scalar multimedia digital platform to create a "book" that will permit its readers to experience virtually the recent exhibition *Bernini: Sculpting in Clay* (in its showing at Kimbell Art Museum in Fort Worth, Texas)."¹⁹ As an aside, a 400 page print catalog was also published. Is the digital project/website/ebook being preserved and should it be? Should this DH project be cataloged to provide better access? It is currently not in Worldcat. Is Worldcat the definitive discovery tool for scholarly digital projects? Should there be a portal for DH projects such as this one? Could preservation and discoverability be addressed simultaneously? And I'm sure you can think of other compelling questions, but it is time to move on.²⁰

Conclusion/Final Thoughts [slide 32]

The most daunting challenge before us is to keep up with this ever evolving landscape. Daily I hear of new developments in open access, commercial publishing, and digital humanities.

During Open Access Week, JSTOR announced that they were adding 63 OA titles to their

¹⁸ "There are two primary purposes of the Statement. One purpose of the Statement is to provide internal guidance within the Library to help inform acquisitions of collections materials (other than materials received through the Copyright Office). A second purpose is to inform the creative and library communities on best practices for ensuring the preservation of, and long-term access to, the creative output of the nation and the world" in Recommended Formats Statement," Library of Congress, accessed 10/28/16, <https://www.loc.gov/preservation/resources/rfs/>.

¹⁹ Sheryl E. Reiss, "Exhibitions Close Up: Bernini Sculpting in Clay," accessed 10/28/16, <http://scalar.usc.edu/hc/caa.reviews-bernini/index>.

²⁰ For a deep discussion of preserving digital objects, please see Janet Delve and David Anderson, eds, *Preserving Complex Digital Objects*, (London: Facet publishing, 2014).

corpus²¹ which will have a drastic impact on discovery and ScienceOpen announced that it was partnering with the Open Library of the Humanities.²² You may have noticed that I did not mention moving image collections, web archiving projects, and Open Educational Resources. These formats are also in the mix but today there simply was not time. As we have realized that our skill set is ever changing, we must as a profession be adaptable, collaborative, and ready to embrace the thing which we cannot even anticipate. But we must also be assertive and critical. I would argue that our jobs as art librarians may be the most challenging of any of the disciplines, we all know that the market for print publications in the arts is not evaporating and video use is on the rise so we must be fluent in many different formats and areas of collecting. Most of our users are still interested in the physical object and there has been a resurgent interest in print publications in the arts over the last decade. According to a recent article in the *Los Angeles Times*, “the publishers I interviewed for this story say that while there is a market for e-books about art that are text-driven (such as biographies or histories), there hasn’t been a similar demand for electronic art catalogs — because catalogs are more about contemplative looking.”²³ It is our job to be advocates of emerging publishing models as we support the tried and true. We also need to act on supporting sustainable publishing models as well as curating and preserving long term the non-published content. Our jobs are not easy but they are more interesting than ever. I look forward to hearing your thoughts on our collection development challenges now and in the future. Thank you!

²¹ “Open Access eBooks on JSTOR,” accessed 11/2/16, http://about.jstor.org/open-access?cid=eml_jb_OA_10_2016

²² “ScienceOpen partners with the Open Library of Humanities to open up the context of HSS research,” accessed 10/28/16, <http://www.stm-publishing.com/scienceopen-partners-with-the-open-library-of-humanities-to-open-up-the-context-of-hss-research/>.

²³ “Bulky, heavy, pricey - yet flourishing. Art catalogs keep print alive in the digital era,” *Los Angeles Times*, August 18, 2016, accessed 9/2/16, <http://www.latimes.com/books/jacketcopy/la-ca-jc-art-catalogs-20160810-snap-story.html>.