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Report on the 2011 Annual LLMC Meeting

LLMC has held meetings for its member libraries during AALL conventions since 1978, the year after our founding. Our 34th annual meeting was held at AALL in Philadelphia on July 25. It was conducted under rules adopted in 2003 when LLMC's fiche-era libraries transferred control of the Consortium's assets to the Charter Members of *LLMC-Digital*. As usual, the main business of the annual meeting was elections to staff LLMC's two governing bodies, our Board of Directors and Advisory Council.¹ The voting rights for delegates reflected each library's subscription status for *LLMC-Digital*. Some 45 representatives of the 265 Charter Member libraries participated.²

Elections 2011:

In the Board of Directors election two four-year slots were open due to the completed terms of **Darin Fox**, Dir., U. Okla. Law Lib., and **Regina Smith**, Dir., Jenkins Memorial Law Lib.. The outgoing Board of Director presented two nominees for these positions: **Janis Johnston**, Dir., U. Illinois Law Library, and **Regina Smith** for a second term. Both were elected by acclamation.

¹ The Advisory Council constitutes a representative group available to provide advice to the Board when major issues come up on short notice. While only occasionally utilized, in those instances when it was needed, the "sounding board" mechanism proved quite useful. In addition, over the years various councilors have served on special committees set up by the Board to address specific issues or opportunities. While we sometimes get out of sync due to resignations, etc., typically a third of the ca. 18 Council seats fall vacant each year.

² While the main business of the meeting was the elections and discussion of reports from management, the occasion was also used to celebrate the 35th Anniversary of LLMC's founding. Courtesy of our technical partner, NBS, a cake appeared (see attached photo #1), so delegates were able treat themselves while they conducted the necessities.

In the Councilors elections, slots were opened by term expirations for: **Glen-Peter Ahlers**, Dir., Barry U. Law Lib.; **John Barden**, Dir., Maine Law/Leg. Ref. Lib.; **Judith Gaskell**, Libn. to the Sup. Ct.; **Marie Newman**, Dir., Pace U. Law Lib.; **Jeanne Price**, Dir., U. Nev.-LV Law Lib.; & **Carol Roehrenbeck**, Dir., Rutgers-Newark Lib.; and due to the election of Janis Johnston to the Board of Directors. The following of our colleagues were nominated and elected or reelected by acclamation. New to the Council: outgoing director **Darin Fox**, and **Judith Russell**, Univ. Librarian, U. Fl., & **Michelle Wu**, Dir., Georgetown U. Law Lib.. Elected to second terms: **John Barden**, Maine; **Judith Gaskell**, Sup. Ct., ret; **Marie Newman**, Pace; & **Carol Roehrenbeck**, Rutgers-Newark. Our full leadership for the upcoming year, 1911/12, is listed below.³ Congratulations to all and sincere thanks for your willingness to serve.

³ (Final year for each term follows the name)

— Board of Directors:

Richard Amelung Asso.Dir., St.Louis U.L.L. (2014)
Jonathan Franklin Asso.Libn., U.Wash.L.L. (2012)
Barbara Garavaglia Dir., U.Mich. L.L. (2012)
Joseph Hinger Dir.Tech.Serv., St.John's L.L. (2013)
Janis Johnston Dir., U.Illinois L.L. (2015)
Marcia Koslov Dir., Los Angeles Co.L.L. (2014)
Kathleen Richman LLMC Exec.Dir. (ex officio)
Regina Smith Dir., Jenkins L.L. (2015)
Judith Wright Dir., U.Chicago L.L. (2013)

— Advisory Council:

Steve Anderson Dir., Maryland St.L.L. (2012)
John Barden Dir., Maine St.Law/L.R.L. (2014)
Neil Campbell Dir., U.Victoria L.L. (2013)
Dragomir Cosanici Dir., Louisiana St.U.L.L. (2012)
Darin Fox Dir., U.Oklahoma L.L. (2014)
Judith Gaskell Dir., U.S.Sup.Ct.L., ret. (2014)
Jolande Goldberg Sen. Cat. Policy Spec., LC (2013)
Dan Lavering Dir., J.A.G.Sch.L. (2013)
Margaret Leary Dir., U.Mich.L.L., ret. (2013)
Grace Mills Dir., Hamline U.L.L. (2013)
Ralph Monaco Head Libn., N.Y.L.I.Lib. (2012)
Marie Newman Dir., Pace U.L.L. (2014)
Scott Pagel Dir., George Washington U.L.L. (2012)
Jeanne Price Dir., U.Nevada-Las Vegas L.L. (2013)
Carol Roehrenbeck Dir., Rutgers-N.U.L.L. (2014)
Judith Russell Univ. Libn., U.Florida (2014)
Richard Tuske Head Libn., Assn.Bar C.N.Y. (2012)
Sally Wise Dir., U.Miami L.L. (2012)
Michelle Wu Dir., Georgetown U.L.L. (2014)

AALL Distinguished Lectureship

One of the highlights of the recent AALL convention in Philadelphia was the launch of an AALL Distinguished Lectureship Series. As LLMC members we can take particular pride in the fact that the person selected to deliver the inaugural lecture, and to establish the model and tone and for what will likely become a cherished tradition, was longtime LLMC supporter and current Advisory Council member, **Jolande Goldberg**.

Everybody knows that Jolande serves as Senior Cataloging Policy Specialist at the Library of Congress, and that among her many claims to fame was her development of the KZ and JZ law classification schedules; accomplishments for which she earned AALL's Joseph L. Andrews Bibliographic Award in 2002. Even dearer to our hearts, however, has been her championship over the years of close collaboration between the Library of Congress and LLMC. Major evidence of that collaboration is the existence on *LLMC-Digital* of some 500 Native American tribal constitutions and corporate charters, the original scanning of which was done at LC.

The title of Jolande's inaugural lecture was: "*De arte et de jurisprudentia: Some aspects of legal iconography.*" It was a highly scholarly survey, scanning over 2,000 years of book publishing, elucidating the prevalence and persistence of key pictorial themes in law and law-related literature.⁴

⁴ For a picture of the plaque commemorating the award of the lectureship to Jolande, see attached photo #2. The occasion of her lecture in Philly also provided yet another opportunity for collaboration between Jolande and LLMC. Upon arrival in town, she discovered that her numerous digital exhibits, essential components of her lecture, had been created on computers at LC operating with applications far exceeding the capacities of her personal laptop. As a result, the latter appeared to have lost all of her exhibits. She brought her problem to the LLMC booth in the exhibit area, where, fortuitously, a gaggle of geeks from both LLMC and its technical partner NBS was on call. It took several hours and some inventive patching among different computers, but the exhibits were eventually recovered, and an LLMC laptop was able to host the exhibits for the lecture. In gratitude, Jolande later posed for a commemorative picture with her "pit

The entire lecture, with its supporting exhibits is now being readied for online publication. We are delighted to be able to confirm that, not only will it be available on LC-Law's website, but it also will be hosted in its entirety on *LLMC-Digital*.

LLMC Subscription Rates in 2011/12

Three years ago the LLMC Board adopted a pricing policy linking future price increases to the Consumer Price Index (CPI). Several factors underlay that policy decision. For a start, it was predictable that all of LLMC's expenses would increase as general price levels for labor, goods and services rose. But, in addition to covering normal inflation, LLMC also has to cover special costs stemming from its very success. Our total online content has now climbed to over 74,000 volumes. Each of those online volumes will now require indefinite preservation and maintenance costs, and that maintenance responsibility increases in size as each month's productivity adds to our online holdings. So, if we are to maintain the same level of services, we have to track those increased costs in our subscription schedules. At the same time, the Board was anxious to avoid the lurches in subscription rates that occur when inflation is ignored for several years, and then an outside rise in rates is needed to catch up. It decided that a publicized and consistent policy that people could plan for made sense for everybody.

Therefore, given that there has been measurable inflation since mid-2010 (CPI rise of 2%), the LLMC Board decided at its recent mid-summer meeting that it made sense to continue our careful policy of incremental adjustments by recognizing that inflation through a 2% increase in the invoices going out after the first of January for subscription periods beginning anytime in 2012.⁵

crew." (See attached photo #3. The computer wizards are; ends l./r., Dan Hoppestad & Joe Taff of NBS; inner l./r., Jarrett Helm & Kathleen Richman of LLMC; with, middle, Jolande and cheerleader Jerry Dupont.)

⁵ It is noteworthy that, although subscription rates are inching up, the cost-per-volume bargain enjoyed by LLMC's customers keeps gliding determinedly down. Even with the new rates the cost per year "rental" in 2012 for LLMC's product will be lower than \$0.11 per volume.

A Note on LLMC's Full Cataloging

One of our subscribers recently queried us on our practice of providing full cataloging for all titles. She felt that this could mislead users into thinking that LLMC was offering all of the volumes within a title, even when, as in the case of many periodicals and reporter runs, it can't do so because of copyright. The instance cited was the New York Appellate Reports, where the catalog record offered on *LLMC-Digital* covers a 2nd and 3rd series, even though LLMC currently can offer only the 1st series. As usual, we referred this question to our resident cataloging guru, Richard Amelung, who leads LLMC's cataloging operations headquartered at Saint Louis University Law Library. Richard's reply is worth repeating for the benefit of others who may also have wondered why we do some of the things that we do.

As the cataloging agency for LLMC-Digital, let me respond to your question on the NY appellate reports. What we try to do in all situations is describe the "ideal world" record. This is what one does for all cataloging records. Subsequent series are always included on the same record. According to the rules (as we know them today), new serial records are not created merely because a title goes into a "2nd series", and such subsequent series are accounted for if known to exist. It is true that for some titles LLMC can offer only the public domain materials. Consequently, subsequent series are not currently available. What we have to do, however, is separate the "availability" of the title from its "description."

We do this all the time when cataloging a print publication. Even if all I own is the 3rd series in print, my cataloging record will still show the 2nd series on it. One would rely on the holdings record to identify those volumes that were actually in the library. In like manner, one goes to the website to determine which of the 1st-3rd series are actually available from LLMC Digital. I think that sometimes, just because these new records are electronic, we expect the relationship between the cataloging and the content to interact differently. Just imagine ... someday NY 2nd and 3rd series will fall out of copyright, and we won't have to do a thing to the cataloging record! (I hope I've retired by then!!!)

Digitizing from Film, An Update

Longtime readers of this publication may recall that over the years we have reported rather negatively on the prospects for recovering data previously consigned to microfiche or microfilm. Our early negativity was fully justified. As recently as five years ago, when we tested the then-available technology the results were pretty pathetic. To be fair, the industry offered a vague promise of "digital enhancement." But our experience was that "enhancement" was often more fond hope than realized product. In consequence, for several years we shied away from film digitization projects, even in cases where the data was available only on film.

Now, however, we are happy to report evidence of significant technical progress in the field of digitization from film. Completely different techniques are now being employed,⁶ and the differences in resultant quality are truly amazing compared to what we were seeing just a few years back. This world has indeed changed for the better.

⁶ At risk of oversimplification we can summarize the principal technical change in process as follows. In the "old days" the trick when digitizing from film was to attempt to identify an ideal average setting for the various enhancement options, based on the overall characteristics of the given reel of film or batch of microfiche. That ideal average setting would then be utilized during the digitization of the whole length of film. The newer processes employ that first step as before. However, after that first pass, the digitized images are then separated, and each image is machine analyzed so that an ideal set of enhancement margins unique to the qualities of that specific image is selected before that image is re-digitized. Of course, it would always have been possible to select ideal settings for each separate image. But doing that by human agency would have added prohibitive labor costs to a process already viewed as too expensive. Automation of the image analysis process has made possible the realization of extremely high quality at marginal increase in overall expense. To be sure, the costs for digitization from film are still relatively high, compared to the costs of data retrieval via high-speed digitization from paper (about \$0.10 per image versus ca. \$0.003). Nevertheless, they have been kept sufficiently low that digitization from film can be a viable option where the yield in data value justifies it.

Our recent happy experience with digitization from film relates to our Haiti Legal Patrimony Collection project. The opportunities that presented themselves were several major microfilm titles and collections owned by the University of Florida Library. Most of these collections were created under exceptional circumstances, and, although much of the material was not even minimally indexed, what little was known hinted that each collection contained high value data that might more than justify taking some risks to try to extract it. LLMC had already been hearing that quality achieved from film digitization had improved. So it proposed to the Univ. of Florida Library that we slowly work our way through the collections, splitting costs, and proceeding further only if early results on point of quality warranted further investment. Following are the major titles or collections retrieved as a result of our collaboration.⁷

- **Les Fiches Americaines:** This title, a weekly published in St. Domingue during 1766-1791 was contained on 26 reels of microfilm. The periodical provides valuable historical background for what was at the time by far the world's most important sugar colony. It's scope is general, covering details on administration, culture, legal developments, slavery notices, trade, etc.. As with so much else, the publication fell victim to the revolutionary upheavals at the end of the French era in Haiti. The original microfilming was done in France to fairly high standards, but we were delighted to discover that the digital scans read even better than the film.

⁷ Although over the years we have experimented with farming film digitization work out to several service bureaus, the Haiti digitization work was contracted to a division of National Business Systems (NBS), the same company that serves as the technical partner for *LLMC-Digital*. NBS has a long history in film digitization, and LLMC had utilized this service with satisfaction earlier. However, our final choice of NBS for the Haiti digitization was dictated by our observation that NBS had continuously upgraded its processes and equipment lines to incorporate the latest available technology. It is our belief that this is one area where you don't want your supplier to be "just getting by" with obsolete equipment.

- **The French "Official Gazette":** This partial Haiti copy, 1789-92, of the *Gazette Nationale ou Le Moniteur Universel*, Paris, 1789-1868, the predecessor of the current French official gazette, was captured on 20 reels of microfilm during a visit to Haiti by a specially-outfitted "filming ship," commissioned by the University of Florida, that cruised the Caribbean during the 1950s. The quality of the filming was reasonable, if not great, with lots of bleed-through in the film images. However, as above, in the digitized version the scans read better than the film.
- **The Mangones Collection:** This collection of some 194 titles illustrative of law and law-related activities during the colonial era in the French Colony of St.-Domingue was assembled by Edmond Mangones, of Pétionville, Haiti in the first half of the 20th century. The images are contained on 5 reels of film, which, as with the preceding title, were captured by the University of Florida's traveling microfilm vessel. Since all of the titles are in print, and since the filming was of decent to good quality, the resultant digital scans are all high quality.
- **The Saint-Domingue Collection:** This collection posed the greatest technical challenge, and so its digitization was deferred till last. The 20 reels of film contain roughly 23,000 images, of which ca. 75% are manuscript. The original filming was commissioned from the French National Archives at the behest of a University of Florida librarian who arrived in the City of Light in the mid-1950s with a sabbatical of time and bags of money from the Ford Foundation. Our heroine had an impeccable historical sense and managed to select dossiers containing the correspondence of virtually all of the principal players in the drama of Haiti's wars of independence. Among the many prizes are a hundred or more letters to and from Toussaint Louverture; often dubbed the "Haitian George Washington." Doctoral candidates will be mining theses from this great horde of source documents for years to come. But the pertinent detail in the context of this report is that they will be

able to read the manuscripts with the greatest of ease. In the first place, it does not hurt that the original microfilming was clearly done to very high standards. Add to that the fact that the digitization process has manifestly enhanced the readability of these images. In these scans the backgrounds are whiter and the inks are satisfyingly blacker. The texts sometimes seem almost to float above the pages. If one needed proof that digitization from film is a technology that has finally come into its own, that evidence is provided here. This enormously significant and endlessly fascinating material was effectively lost for over two centuries – lost in the obscurity of the archives, and then lost again in plain sight in a mass of un-indexed film.⁸ Now, through the magic of

⁸ A second challenge facing LLMC relative to both the Mangones and Saint-Domingue collections is the task of mounting their content online in a format that makes separate pieces both easily discoverable and accurately “citeable.” The problems are different for the print materials and for the manuscripts, requiring different solutions.

As to the print, things are more manageable since most items come equipped with a title and boast some sort of provenance stemming from a publisher and date of publication. Therefore, for the print portions of these collections (i.e., all of Mangones and perhaps 25% of St.-Domingue) LLMC is treating all of the more substantial texts as separately cataloged standalone titles. The less substantial texts (short proclamations & notices, reprints of laws, etc.) are being grouped into chronologically ordered, composite titles arranged by general subject. Each composite title also comes with a detailed table of contents, so that each separate item is described with sufficient particularity to capture the attention of informed readers. As important, within the composite titles each separate item is assigned a discreet “part” number to facilitate easy and accurate “citeability.”

Handling the manuscripts, which are overwhelmingly in French, poses greater difficulty. Some are undated, many lack clear provenance, and in some cases one can’t even be sure where one manuscript ends and the next begins. Sorting out the gems is going to require the skill of scholars. But, even here LLMC can provide some finding aids and establish full “citeability.” With regard to the finding aids, LLMC will be mounting the manuscripts online in the same sequence, and

digital, this living evidence of history has become near universally available and easily readable.

in the same “packages” as existed with the microfilm. Thus, a user will be able to rely upon the guides that were inserted at intervals within the microfilm to show from which dossier in the archives the manuscripts were taken. To enable “citeability” LLMC will be superimposing “electronic pagination” on the image sequences within each of the 20 “volumes” that imitate the original microfilm reels. It will be fully apparent to users that this electronic pagination was provided later, and that it is not part of the original manuscripts. Thus aided, once scholars find items, they will be able to cite back to those items with ease and accuracy for the benefit of their own and others’ future use.

Finally, LLMC will be establishing a wikipedia-like feature in which scholars will be invited to share their identification of, and judgments on, various manuscript items as they discover them. These submissions from willing scholars will be aggregated and archived with the relevant manuscripts online with the goal of facilitating future use. We are even investigating the possibility of creating a high school honors program whereby students could be given class credit for doing translations of separate manuscripts. Our hope is that such a program could become a marvelous vehicle for bringing young scholars into a first hand involvement with Haiti’s rich history.