

Candy Schwartz Oral History Interview

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Interviewer: Alexander Percy

AP: Welcome. My name's Alexander Percy, and I am conducting an oral history of professor Candy Schwartz for an oral history class, and for the Association for Information Science and Technology. Today's date is November 2nd, 2015, and it is roughly around 10:00 a.m. I would like to thank you before we get started; thank you for taking time out of your busy schedule to do this.

CS: My pleasure.

AP: It is much appreciated. And why don't we go ahead and dive right into the deep end? In doing some background research, I learned that you are from Canada, and that you lived in various places in Canada. From what I understand, you moved around multiple times.

CS: Yes, we moved around a lot.

AP: Where do you consider yourself from in Canada?

CS: I consider myself from Montreal, and the reason for that is I spent the formative years of my life, [my] young child and adult life in Montreal. I was born in Toronto, and spent probably a year there. My father had been in the Canadian Air Force and had brought back a couple of planes, a twin-engine Cessna and a Spitfire, and went up north in Quebec, around James Bay, which is the little bottom part of Hudson Bay. So I spent two years in the deep north of Quebec; when we came back, we came to Toronto briefly, and then we spent time in Ottawa. Then we moved to Montreal, where I lived in about six or seven different places. I spent two years in Syracuse when I was doing my doctorate, and then we moved to Boston in 1980. So I've lived all over the place, but if you say "Where are you from?" I say Montreal. And if I'm thinking of home, although really home is here, and we've been here longer than in Canada, I would still say home is Montreal.

AP: You said briefly that your father was in the Royal Canadian Air Force. It sounds like you all moved around quite a bit, but not quite as much as one would think with U.S. Air Force.

CS: Oh, he wasn't in the Air Force after the war. [Laughs.] He was born and raised in Montreal; his parents were both Scottish immigrants, and he joined the RCAF, which sent men to war a lot earlier than this country did. So he joined the RCAF at the beginning of World War II, and rose through the ranks very quickly, partly because people were dying all over the place and partly because he was very capable and very intelligent. My mother's father was an army man, a British army major from way back, who actually at some point, I've heard—although I've never

met him—my mother told me he resented my father because my father had earned almost a higher rank than him in four years than he had earned over many years, because he plodded through the army a rank at the time, and during the war everybody in the Air Force went boom-boom-boom and ended up fairly highly ranked fairly quickly.

So while he was in the Air Force, while he was in the war, he met my mother, who was living outside of London. He was delivered to her by his friends in the British Air Force; all the guys in the Air Force would hang out with the local girls, and she was a local girl from a fairly upper-class family. He was delivered to her in a big box with a bow on it, on her doorstep, and she undid it, and there was my father. So they got married in London just after the war. Apparently they honeymooned in a brothel, which she remembers because there was a mirrored ceiling.

[Laughs.] It was right after the war, and it was chaotic.

AP: Not many churches around.

CS: No, not many churches around, and I'm not sure they would have had a church marriage anyway. She lived in London during the blitz; they both were in London during the blitz, so she used to tell really interesting stories. In any event, he married her in London, and then he brought her back as a war bride. And he left the Air Force immediately; he was only in that during the war. So when he came back, he was an entrepreneur/salesman, who never actually found anything quite as exciting as the war. So he did a lot of things, and one of them was to sell fish fished by North American Indians to restaurants in Toronto, and Ottawa, and Montreal, which they did for two years. So they took these two war planes, these two surplus planes, flew them back from England, flew them up to northern Quebec, used them to fly fish down to Montreal, Toronto, and Ottawa, and then after two years I think the fish got some kind of disease, and the bottom dropped out of the business, and they left, and that's when he started doing other kinds of things. So he did sales work—he never actually found a career; he ended up being a sort-of systems analyst, but because he was very bright and undereducated, he never found a satisfactory job, and he was always getting fired because he'd tell people how to do things better. And he was right, but people don't want to hear that. So he worked for Chevy, he worked for ITT, he worked for a lot of different places. He kept hand-to-mouth, and it was more stable towards the end of his life, but he really didn't have anything you would call a career, per se.

AP: What about your mom?

CS: My mom was the daughter of a British army major/colone/whatever-he-was. She was raised in a time when young girls did debutante-y things, so she actually was presented, not to Edward, as was supposed to be the case, but shortly after he abdicated to George, who was really boring and stodgy, so none of the women of that year were happy

about the abdication, apart from the general upset. So she went through that, but she was also somewhat of a hippie, so she hung around Oxford with the likes of Stephen Spender and the poets of the day, the literati of the day, and apparently had some experiences with what were called hubble-bubble pipes, which we would call smoking dope. So she was really quite a hippie in her day, and she spent all of her younger life moving around with her father, who was in the army, who had the kind of life you were thinking of, where he was stationed in Egypt, and he was stationed in India, and he was stationed in Ireland, and she did a lot of that traveling with him as a child. She had two sisters. One of them died at a fairly young age; she apparently had some kind of medical thing where she never developed a pituitary gland, so she never formed a sexuality of one kind or another, and she ended up running a literary salon in London. Really interesting, and I don't know anything about her other than that. And the other sister married a Canadian and ran a pig farm in northern Ontario! [Laughs.] My aunt ["Bobby"?], whom I only met twice, and she died about thirty years ago. My mother died about fifteen years ago; she was a very very fascinating woman. She could do anything. When they spent two years up north, she could kill, gut, and skin a moose, and preserve it for the rest of the year, which I would never aspire to. She was very English, very the gardener, that kind of thing. Very different. My father left when I was twelve; by that time she was teaching at the school where I went to school, a small private high school. She and I were very close until I moved out with my husband. So we lived in a lot of different places, but she was very much a stable influence on me and a wonderful person, and tended to attract mostly the hippies of the day and the poets of the day, just like she had when she was young. So it was a good life.

AP: Have you said that she was a good, stable influence on you?

CS: Yeah.

AP: Could you elaborate upon that?

CS: She gave me a lot of confidence. She read constantly, so I read constantly. She talked to me like an adult, but she also gave me lots of space. I was an only child, and we weren't wealthy for me to be spoiled in material goods, but I was very spoiled in having the undivided love of my mother, so we always had a very close relationship. My father was never much good as a father or a husband, but he was around; and once he left, we became even closer. She was just a very interesting, well-read, not particularly well-educated formally—she had to go and get a bachelor's in education at one point, to certify for being a teacher, which is what she did—but she was very well-read and very well world-educated, and really just a great woman, whom I miss.

AP: That's good. Your name, Candy. I realize it's not your given name.

CS: No, no, My given name is Carolyn Susan Brown, and when we went to live with the Indians to do the fishing business, the formation of that kind of a consonant-vowel combination was not familiar to them, so they couldn't easily say Carolyn. And so the first time they saw me I was eating a chocolate bar, despite being one-and-a-half years old. I was eating something sweet, and I'm told it was chocolate, and I acquired the name Candy and it never left, it just stuck. So I really got my name from native North Americans, whom at the time we called Indians.

AP: May I ask, do you like it?

CS: I did; I do. I can't imagine not now, but when I got out of high school and I went to McGill as an undergrad, I thought, "Here's my chance. Brand new place, nobody's going to know me." And I tried to do Carolyn, but there were enough people at McGill there that knew me that I couldn't do it; I just couldn't, so I stayed Candy. And I didn't like it briefly; it wasn't much fun when Terry Southern's book *Candy* came out, because that was my first year and people would read it from the back of the class. It's a little salacious. So that wasn't great. But other than that, yeah, sure. It's different, it's distinctive. I've met two other Candy Schwartzes, but that's it.

AP: Only two other ones?

CS: Actually, there's three. I met one. Another one I know about is an educator, because I came across her during an ERIC author search. And the other one tried to sit on top of me on an airplane—not literally—coming back from Washington to here. I was sitting in a seat, and she said "That's my seat," and I said, "No, it isn't." So I held up my boarding pass, and she held out hers, and we were both Candy Schwartz, and we had the same seat.

AP: Oh my goodness. Oh dear.

CS: Because I was first, she got to sit in first class, because she came second, which I thought was grossly unfair. But she's in Watertown.

AP: Are you the only...?

CS: I'm the only person in this field. [Laughs.]

AP: Well, that makes that easier.

CS: Right, it does. When I was Candy Brown, I met one other Candy Brown too, but just one. I like having the distinctive name.

AP: It is nice to have a distinctive name to separate you from other people.

CS: Exactly. But I do like Carolyn. There was a book that came out, also when I was in undergrad, called *What Not to Name the Baby*, and for Candy it said "Candy is either a little kid or a stripper." [Laughs.] Yeah. That's changed; there are more Candaces around. I hate Candace, but there are more Candaces around.

AP: I'm not too fond of the name Candace either. You were telling me that you moved around, went to live in a fishing village, and... What were your hobbies when you were growing up? What did you enjoy doing?

CS: I don't remember much before Ottawa. I have vague memories of school in Ottawa; before that I'm told that I used to like to sort things, which doesn't surprise me. My mother used to tell me that when I was in the north, when we had no nothing—no plumbing, no electricity, et cetera, et cetera—my favorite thing was for her to spread a jar of nails out on the floor, and then I would sort them by size, which is very indicative of where I ended up. [Laughs.] So that was apparently an early predilection, but I think I always remember more than anything else, I remember reading. I used to read anywhere I could; I hated to be disturbed, everybody knew that. I would read under the kitchen table, because nobody would look for you, or look at you. And I would read in trees in the summer, and I would read under my bed with the flashlight anytime. I just always read. My mother read as I do; she read genres. So she read a whole bunch of westerns, I read a whole bunch of westerns. She read mysteries, I read mysteries. She read sci-fi, I read sci-fi. We didn't always stay in sync, but I tended to pick up a lot from what she read. So I guess reading was my major hobby. The hobbies as an adult were different, but the hobbies of my childhood were mostly reading, and then, when I got a little older, hanging out with my friends, playing outside, like kids aren't allowed to do anymore, which I'm so regretful [about]. I'm so glad I am the age I am, because you could just go out and play unsupervised.

AP: I could do the same when I was a kid. I miss, I regret...

CS: I feel badly for the kids of today.

AP: One of the things I notice, walking up Harvard Avenue to Brookline, is that I think that's one of the last little areas that kids can do that.

CS: Unsupervised playing, yeah. And even then, it's a lot fewer than it would have been in our day. So that's sad.

AP: It is sad. But to go off the books, how you read via genre, I'm intrigued. Did you just select a genre and say "I'm going to stick with this for x number of months, and then move on," or was it more fluid?

CS: I think it was more fluid. I didn't tend to mix, though, and I still don't. I tend to still read in one genre; I've been stuck in mysteries for a long time. But when I first got my allowance, I think I was eleven, and I got what seemed to me like a princely sum, and it was probably ten bucks, but at the time it was a princely sum. And the first thing I did with the first one was I went and bought *The Lord of the Rings*, a box set. I needed a little more than ten dollars to do that at the time, but somehow in my very early days, that was one of the first things I purchased, because that was such an influential book. But at one point I went into our local bookstore. It was probably Classics... There

were several local bookstores on Saint Catherine Street in Montreal. I went into one of them, and I decided that what I would do, was that I'd read through the alphabet. So I'd read an author beginning with A, and an author beginning with B—didn't matter what they were; I'd find something out of the A authors—and I don't even remember what they were. That stepped me out of the genre reading; I read all sorts of strange things in that...

AP: That in itself could be a type of genre.

CS: Yeah, it can. "The Alphabetical Read." And it was like an eleven, twelve-year-old, trying to venture out into more adult books. I'd always read adult books; the library let me into the adult section when I was teensy, because I just read my way through the library, through the children's room, and then through—we didn't have young adult rooms, actually.

AP: [Unintelligible], I was just about to ask. My mother, her father owned a bookstore when she was a kid.

CS: Nice, wow. That would be great.

AP: And she would go in, and would read all the Nancy Drews and whatever, and as long as they didn't damage the book, they could sit there and read.

CS: That's great; what a luxury.

AP: But you say, you kind of answered my next question, about how did you choose the books at such a young age, at eleven? Were you fond of children's—I mean, you said yourself you were [unintelligible].

CS: There was two things. My mother gave me things to read, because she came from a background of having read certain [things]. And I got all the English books that you guys tend not to get, so I had all the Enid Blytons, and I had all the Arthur Ransomes, and I had a very—still do have a very—vivid imagination, so when I was reading things for younger people, like Arthur Ransome, and Enid Blyton, and so on, and so forth, and Nesbit, I read very voraciously, and very deeply, and immersed, but they were things that were really works for children, largely fantasy, which I have enjoyed very much. When I got older, I read what was lying around the house, so that's why I was influenced by whatever my mother was reading, because she had stacks of paper books lying around. And then she started taking me to the library at a very young age, probably before we moved to Montreal, but the first library I remember is the Westmount Public Library in Montreal, and that was more... I'm pretty sure the librarians helped me figure out what to read. I can't actually remember, but I would go in, and I think they would say, "Oh, you might like this," and then this would be one of a series of twenty, so I'd read through the series of twenty. Like Freddy the Pig, who was a detective who had Jinx the cat, I loved Jinx the cat. So I read my way through those, and I read my way through a whole bunch of series in the children's library, and then I got to the

point where there was nothing else I wanted to read in the children's library, and that's when the librarians, Mrs. Waddlesworth and Mrs.—I can't remember. They were wonderful people. There was actually a hallway that led from the children's area to the adult area; they were two separate buildings. It was a new building and the old building, so it was very—I'd never thought about this at the time, but I was thinking about this the other day—it was very symbolic that I was going through the hallway to the adult section. And I could read anything; they didn't stop me from reading anything. So then I started to read the slightly older books, so a lot of... I don't even remember the authors, but I remember reading a lot of just generic fiction—generic isn't kind, but general fiction—some of it what I would probably not read now, that I'd call life-story kind of stuff, some of it probably mythology. I read a lot of mythology, anybody's mythology; mostly Northern and Celtic and Greek and Latin. I'm trying to remember, and I wish I could. There was one series I read that I loved, and I cannot remember anything about it, nor who its author was, and I have no idea whether it continued to produce. There was a point where I stopped going to the library as much, when I was older, when I had left the house. But I had very fond memories, really just looking at the new book displays, and picking something up, and then seeing it was number ten, and going back to number one and reading my way through.

AP: Would you be considered, what they would call a binge watcher if you watched Netflix, but for you it would be reader?

CS: Binge reader, yes, I am a binge reader. I just binge-read Deborah Harkness, who I didn't know.

AP: [Whispering] I love that series!

CS: I love that stuff! But reading two of them in a row is not good. [Laughs.] I think a student had mentioned it in the "Hello, my name is" forum in 415, so I went to the library and got the first one, and I really enjoyed it. She lent me the second one, so I started immediately, and I enjoyed it, but by the time I got to the end, she gave me the third one, and I said, "I think I'm going to put this aside for a while," and I'm still waiting. It might go to St. Louis with me, but they're really good. I haven't read anything like that in a while, and I used to read a lot of stuff like that.

AP: It's a wonderful trilogy.

CS: Yeah, it really is.

AP: I'm not going to tell you how it ends, but it's good.

CS: But it makes me want to read the things she's written that are straight history, too, because she's a good writer.

AP: I did not realize that she wrote history.

CS: She wrote history; she's a history professor.

AP: That makes it—

CS: She spoke in the area last week; I didn't even notice. Her picture was in *The Globe*.

AP: I didn't even—I will have to look for her history.

CS: But that's fairly rare; normally I don't binge. If I find a new author, I'll binge, but normally I have a Google Doc with a whole list of authors and all the things they're written, and I just get up to date, and now I'm up to date with everybody, so I'm waiting desperately for a "your book has arrived" thing from the library, which drives me crazy. Every day I check email from Brookline Public Library: "No." I don't get to the point often where I relent and buy it, because I'm really cheap, and we have libraries, that's what they're for.

AP: I'm the same way; I go to the library. It's like going to a candy shop!

CS: Exactly, and besides, if you buy it yourself, you'll buy it in paperback. And if you get it from the library, chances are good you can get hardcover, which is preferable, unless you're traveling.

AP: Yeah, [unintelligible]. But to digress a little bit more, do you remember receiving your first library card?

CS: No. I have no memory, and I'm too old for that. I remember my first bank account, which is really weird, because I think it probably—I'm not sure if it—no, it probably postdates my first library card, but I remember that because it was weird—but no, I don't remember at all; I don't even remember what it looked like, except it was handwritten in those days.

AP: Yes, I remember the cards they used. Now, this question I saw in a small biography you wrote on the ASIS&T website that really intrigues me, because it was between your high school and your university career, when you attended McGill University. But before doing so, if I'm getting my timeframe correct here, and correct me if I'm wrong, you were an envelopes stuffer, and a souvenir s—?

CS: No, no, no. So it went like this: I graduated high school, I went right into McGill. I did my undergrad. I got out of undergrad, and there was nothing I wanted to do. So that's when I sold—I stuffed envelopes for a while, and then I ended up selling souvenirs because the world's fair was in Montreal in 1967, and every student got a job. And my job was working for a company that ran the souvenir stores in the amusement part of the park; it was the part with the rides and stuff like that. So I went to work for this company, Donald Berman Enterprises, I think; [I] had this hideous polyester, bright blue and green outfit. The guy I was living with, who became my husband later, got a job at the general welcome area, so he was at the place where people came in, paid their money, and went in. And I was on the other side of the set of islands, at the rides area. And because I'm a responsible person, they liked me; some of the people I was working with were people I'd done school with. And so I got more and more responsibility, and eventually I was managing my store, and then I was the person responsible for taking the

float—which is what you put in the cash register to have change—around, so I'd be carrying tens of thousands of dollars around the island. And when the '67 was over, and the world's fair closed, the guy for whom I was working asked me to come work for him full-time, or full-time part-time—I don't think it was five days a week, but it was a reasonably full-time job—doing other things that he did. He did what we would now call pop-up stores, so when you go to the mall and there's a place where you can buy your Christmas stockings, and the mesh-net red things with all the toys inside, he asked me to work on stuffing those, and also selling them. And it was very disillusioning, because I learned very quickly that when you take a red mesh-net stocking and you're going to stuff it with toys, you stuff a big cardboard toy that you fold in half right down the middle; it's got a lot of empty space right inside. And then you stuff things; you try to make the stocking look more stuffed than it is, and I was really distressed by that. So I used to cheat, put little things in. And then I sold them, and I did that for a couple of years, and I kept on working at the world's fair; it stayed open as Man and His World, so I kept on working at that. And then finally I decided that that wasn't really what I wanted to do for the rest of my life, so I read my way through the McGill graduate school catalog, and I decided that I knew some people that worked in the library, and they seemed like nice people, and I read a lot, so I figured it would be decent to do a master's in library science. I had no idea what that was, and I just applied and got in, and that's how I got into this field. I did an undergraduate in linguistics, but coming out of that you either go into graduate school and then do a PhD and teach, or you do a translation, and I didn't want to do either of those. So that's how I ended up in—

AP: [Unintelligible]. May I ask why not?

CS: Translation sounded boring, and my mother was a teacher, and to me teaching was what you did with four-year-olds, and I never thought much about how different it would be to teach at the adult level. [Laughs] It wasn't until I was in my master's degree for library science, when I was a teaching assistant for the person who taught cataloging, who was a lovely woman but a terrible teacher, and I really enjoyed that teaching, and then I realized, "Oh, it's not like four-year-olds." So then I looked into what you had to do to become a teacher in LIS, and there was a woman who came to do a lunchtime talk, who was doing a doctorate at the University of Toronto, and so I chatted with her for a bit. She said, "Well, the first thing you have to do is get your doctorate, but you need to work first, so you shouldn't teach unless you've had some practical experience." So I got a cataloging job when I finished the master's, but I was thinking, "do PhD," and so I spent a couple of years working, and then I pursued a PhD at Syracuse. So about halfway through the master's degree, I knew that I wanted to end up teaching in this field, but I did the cataloging because I think it was a good experience. I think it's good to have experience when you're in the

classroom, but it turned out to be a particularly wonderful experience; it was just a good time to be there.

AP: How was it a good time to be there? What was going on?

CS: It was 1974, so it was just the beginning of cataloging being done online. So when I started my job, we were all 3x5" cards and that kind of cataloging, typing things on special platens, and by the time I left, we had converted the entire catalog to MARC records, and although we were still ordering and filing 3x5" cards, because we didn't have online public access catalogs yet, all the cataloging was being done online. So it was a great chance to see all sorts of fun things, like "How do you move from totally 3x5" to being totally MARC records?". I was asked to do a cost study, "Does it cost more to do cataloging the old way, the new way?" It actually cost more the new way, but the benefits that you gain in other ways were okay, and sort of balanced that off, but it was interesting. It was the first time and motion study I'd ever done, and it was just a fun time to be in the field. The institution I worked for was George Williams University, which then became Concordia while I was working at it, so it was right in the middle of downtown Montreal. So it was a really great location, it was close to where I lived, it was flexible time, because it was cataloging, so you didn't need to be there [at] any particular time, you didn't have to dress up, so it suited me to a T. And the people I worked with were people I largely knew from my master's. It was a different kind of schooling; you all go through all together over two years, and you all graduate together, and you all enter the job market together. So it was people I already knew, which was fun.

AP: That's good. So, 1970s Montreal...

CS: Yeah. That wasn't the exciting time; the '60s was a much more exciting time.

AP: Much more exciting than nineteen...?

CS: 1970s, I was working, Simon was working; that wasn't particularly exciting. We got to travel, but, you know.

AP: So by the 1970s, Montreal had cooled down?

CS: Yeah, a little bit, pretty well. Montreal never really cools down, and it goes through several different kinds of not-cooling-down. The psychedelic thing had moved on, I guess, more or less. The political things going on in Quebec always have little peaks and valleys, but to me the '70s were kind of a non-... I can't tell you music from the '70s; we didn't listen to radio. I can't tell you any music from the '70s onwards pretty well. So when people talk about the '70s, it's nothing specific to me. The '60s is really meaningful; the '70s is not meaningful.

AP: So my next question is, you discussed briefly that you got your linguistics degree at McGill. What prompted you—

CS: To do that? [Laughs]

AP: To pursue a degree in linguistics? The way that your favorite author, J.R.R. Tolkien, was a linguist?

CS: That was part of it, I'm sure. I don't think I would have consciously said that at the time when I applied, but if you take the long view, looking back over my life... When I read *The Lord of the Rings*, I was in grade seven, so I was eleven or twelve. And my friend Ailsa, and my friend Maureen and I, were very influenced by our history teacher, **Heico Schlieper**, on whom we had a crush, because you do on guy teachers like that. And all the teachers at my private school were either PhD's or ABD's from the local area, and they were all wonderful, just rebellious private school hires. They were great, and he was among them. And we thought he was really cute, and he recommended to the entire class that we read this thing he'd just finished called *The Lord of the Rings*. So it was nineteen-fifty-nine, or eight. So I went to the library, me and Ailsa and Maureen; I think we would all go together. We each went to the library, and we took out Volume One each. I think there weren't enough Volume Ones to go around, so I remember having this thing, where "I'm taking it back today, do you want to come with me?", kind of thing. But anyway, we read it, and we loved it, and we all kept on reading it, as I did for years and years and years. I haven't read it this year yet, so I may have time before December. But I typically read, if not all, certain parts of the canon, either *Lord of the Rings* or the other books, at least once a year. So anyway, that was the beginning of my every-single-year, so it became a thing for me, and for Ailsa, and to some degree for Maureen, and possibly more for me. But one of the things I enjoyed doing was taking all the words in the various languages and extracting them onto cards, organizing them and filing them and trying to figure out what they meant, which was not... I didn't really have a lot of skill to do that, but it was the beginning of an interest in language. In regular school, we all had French grade three through grade eleven, and we had Latin from grade seven to grade eleven, and when I went to McGill undergrad, I had to take French for three more years and Latin for three more years, none of which I objected to; I love languages—don't grimace! [Laughs]

AP: I'm actually grimacing at Latin; I had to—

CS: I loved Latin.

AP: I like Latin, I love French, but I did not fare well in Latin in the ninth grade.

CS: If I'd either thought the possibility existed, which I might not have, because I was pretty unconscious in the '60s, but if I'd thought about it and not worried about how am I going to make a living, I would have done a degree in Classics, and I would have taken Greek, which I regret never having taken, and I would have taken a very different path. But I went into McGill in 1964, just interested in languages. It wasn't particularly linguistics; I suppose I knew the field existed, I'm not sure I even did, but I just wanted to learn languages. I loved learning languages, and I've always loved learning languages. So I did my first year program by myself, and I registered for what I wanted

to take, and we had classes—you either had classes Monday/Wednesday/Friday one hour, or one-and-a-half hours on Tuesday and Thursday—so I took German, Spanish, Russian, and French on Monday, Wednesday, and Friday, and English and Latin on Tuesday and Thursday. So I went to the dean of women, because all female students had to have their program approved by the dean of women—I'm sure not anymore, but this was a long time ago—and she looked at it, and she said, “You're going to get confused.” And I said, “No I won't.” So she approved it, and I had a wonderful first year doing just that, learning more French, more Latin, but also learning new languages. My mother spoke German, so I had a little bit of German, and I had studied a little Russian with the same history teacher in high school, because we had all these; whenever they wanted to do extracurricular, you could have fun doing it. So I learned a little Russian; I learned how to write on real manuscript with vellum and proper quill pens. And so I had a little Russian, and I just liked script and different stuff like that. So I just did it, and I loved it, but it wasn't really... You had to do something that was identifiable as a career, so you couldn't just do languages. So I had to make a choice by the second year, I think it was. Actually, I think I was still rolling along, not doing anything particular, in the second year. In the second year, I did languages, but I also had to take—I guess they were requirements—things I didn't particularly want to. There was a stats class, and a general psych class, and a general sociology class, and blah-blah-blah, and I really didn't like that, and I failed second year completely. I just zoned out; it was the '60s, had a wonderful year. And I failed out of McGill, and then they took me back. They did a whole bunch of tests on me, like whatever the Miller's Analogies were at the time, all of that, and IQ tests, that said “This woman is not suited for anything except going back to school and finishing.” So I went back in, and I had to choose a major, and that's when I did linguistics. And I loved it, because I really learned a lot about language structure, and it made it easier for me to study Tolkien's languages from that point forward, because I could read the more academic works about the languages, which I couldn't before because I didn't understand what the jargon meant. So I loved doing a degree in linguistics; it just didn't lead to anything that was a career that used it that much, but it was a great pleasure.

AP: A follow-up question; this is actually specifically about the Tolkien books. What draws you back to them, to reread them over and over? What is it?

CS: It's really hard. It's a combination of the languages, the depth of the world that he has expressed, the depth of the literature and the background that accompanies those worlds, so it's not just *The Lord of the Rings*, it's the ten other volumes of things, or more, that you can read in addition. The way he writes, I think he's a really good writer. Lots of people would disagree. It's really hard to say. I first read it at a time when I was ripe for something

to engage me very deeply, and it did, and I never lost that. I think there are books that are easily immersed in, and I still do that kind of immersive reading; I think a lot of people lose that when they get older, but I have not, so I can still immerse myself. Even though I may know practically, they still sound fresh and they still feel fresh to me, and I always notice something different; it's hard to explain.

AP: Are there any other books that have...

CS: Not the same; similar, similar. Not the same. Nothing is like *The Lord of the Rings* and all the other books that go with it, but I would say that Arthur Ransome's *Swallows and Amazons* did the same kind of feeling for me when I was younger, and the *Narnia* books to some degree, although I wasn't aware of the religious overtone so much later that bothers me now. A few fantasy writers, who then go on to kill my favorite characters, so I stopped reading them. But nothing like Tolkien. I'm missing a few; I'm just not thinking of a few things that do, but really, probably the *Swallows and Amazons* is the closest semi-analogue, I guess, inasmuch as I really could immerse myself in them, and really feel like I was a young English schoolchild on summer holidays, messing about in boats, which is not something I ever really experienced. [Laughs]

AP: Not many of us did experience that.

CS: No, no, no.

AP: To continue on, how and why did you choose Syracuse University to proceed your doctoral...?

CS: Oh, it was fairly easy. I was interested in information retrieval—so, automatic handling of information—and classification, those were the two areas that I've always been interested in. And I looked around at programs that I thought would match those needs. And I found University of West Ontario; University of Toronto, I think, though I'm not sure I thought about that; University of Maryland; and Syracuse. I didn't ever visit University of Western Ontario—I don't know why—or the other one, whatever it was, but I took a bus trip to the states, and I went to Syracuse and I went to Maryland. I think I went to Maryland after; I can't remember the order. But anyway, I went to Syracuse and Maryland, and at Maryland there weren't many people around (and I'm sure it's different now), the students didn't seem to know the faculty really well, the faculty were all off busy consulting on the beltway, there was no real feeling of camaraderie and support. And when I got to Syracuse, somebody picked me up at the bus, they took me off to a party, they gently grilled me, they said, "What happened to your second year at university?" because they looked at the records, and I said, "Sex and drugs and rock 'n' roll," and they went, "Okay! We like you!", and we had a great party, and then they all hung out together. To be fair, Syracuse is a smaller place than anything on the outskirts of Washington, but they all hung out together, and they were very

supportive of each other, and there's a real sense of community. And I liked that, so I decided that Syracuse was where I would go, and they offered me a university fellowship, which covered all of my tuition and gave me five thousand bucks for a stipend, so I could afford to do it. And I think the Canadian universities didn't have money, and I really could not do this on my own; I did not want to take out loans. Canadians don't pay for their education if they can possibly help it. My entire master's degree cost me \$800, and what you pay here is insane. But that's neither here nor there. Anyway, they gave me money, and I would say they had faculty of note, but in fact I probably had heard of only one or two people. I'd been active in ASIS&T to that point, but I hadn't really engaged with the academics in the fields I was interested in; I only partially knew some of them, but I don't think any of them was at Syracuse. But it just felt like the right fit, and it was.

AP: And so for you, the camaraderie of the student body, plus the faculty...

CS: Counted for a lot.

AP: Counted for more than...?

CS: I mean, it also was an intellectually very sound and extremely respected doctorate at the time, so I wasn't that engaged by that camaraderie to overlook the fact that this was also one of the highest ranked doctoral programs. So I was a little bit astute about it.

AP: And then after you attended Syracuse, you attended for a few years, got your doctorate, wrote your dissertation...

CS: No, no. I attended for a few years, finished coursework, came here, and six years later finished my doctorate.

AP: Okay, you moved here. What prompted you to move further south, or...?

CS: To a different country? [Laughs]

AP: Both, in a way. But let's start with the bigger one: what prompted you to move to a different country?

CS: We had already spent two years in the states when Simon was doing his master's degree in social work, so we'd been in Madison, Wisconsin for two years, so going to live in the states wasn't a totally alien concept. When I was at Syracuse, Simmons had denied tenure to one of the people who was on the faculty, so she joined Syracuse after being denied tenure at Simmons, and she then went on to become the director of the library school at Illinois, so so much for Simmons denying her tenure—but I shouldn't say that. Anyway! [Laughs] So when I was close to finishing coursework, I was looking at job listings, not seriously yet, but meaning to be serious. And this thing came up at Simmons, and I had never heard of Simmons, but I had known that Lee had come from Simmons, so I asked her about what it was like, and she said, "You know, you'd really enjoy it there. It's a good place in Boston; it's a nice city." We had friends that Simon had made in his work at McGill who lived in Boston, a doctor and his

wife, who was a social worker, and we had been to visit them once or twice, and we kind-of had been to Boston already, so we knew Boston. We liked it. And it's close to Montreal; it's a forty-two minute plane ride. So I decided to come down and just look at it. I was still in Montreal at that point; I had gone back home. And I decided to travel down to Boston just to look at Simmons, so I think I called whoever was on the phone line, the information phone, for GSLIS at the time, and I said I'd like to come and talk to people, I'm going to be in town, I'm interested in this job, blah-blah-blah, and I was on crutches, because I'd hurt my leg, and I wasn't dressed up at all—I had nothing prepared—and I came to Simmons, and the entire Rank Tenure, and Appointments Committee and four or five additional faculty all met with me, and they interviewed me. And I had no idea I was going to be interviewed, so I didn't have to make a presentation, because they hadn't asked me to do anything, and I just answered questions as best as I could. I didn't get nervous, because I wasn't expecting it anyway, and within a couple of weeks—this time I was working as a cataloger at Concordia—after I came down and visited, I was at my work, and they called, and I got accepted. And I remember standing on my work chair, so I would be up above everybody else, and yelling, “I got accepted at Syracuse!” So it was really just like that. It wasn't that exciting and dramatic. It all seemed to flow; it all just happened.

AP: Well, that's the way life happens.

CS: It does.

AP: It just offloads one thing, kind-of goes into the next...

CS: Yep. And I got accepted at Simmons; I said Syracuse. The “at work” was when I got accepted at Syracuse; the Simmons was, I guess I was at home. I had that wrong. So I stood up in my chair about getting accepted at Syracuse; I got the letter at home about coming to work at Simmons. So at the time I was working at McGill part-time, doing one course just to keep my hand in after finishing my doctorate. So that's right; I had left Syracuse, I was living in Montreal, I had gone to Boston, done the interview, and they sent me a letter saying, “We offer you the job,” and then I went down in January '80, and Simon followed—he had to extricate himself from work, so he came down three or four months later—so I got my Syracuse and my Simmons all mixed up.

AP: And so y'all have been here ever since?

CS: We've been here since 1980, since January 1980. He's been here since March, but I've been here since January.

AP: And y'all have obviously enjoyed it.

CS: We enjoy it. I like the campus; I like the city. It's close to Montreal, it's close to Europe, and we travel a lot in Europe.

We like the neighborhoods we've lived in. I like the autonomy that the library school generally enjoys; I like that it

values teaching—that’s probably the thing I like the most about it—not over research, but as much as research. A lot of other places where you’d work, it’s all about the research and very little about the teaching; and here is all about... When I arrived it was all about the teaching, now it’s kind of half about the teaching, and half about the research.

AP: Yeah, I remember in my undergraduate days at a bigger university, it was all about the research. And if you didn’t do the research...

CS: It didn’t matter how wonderful a teacher you were.

AP: Right, you weren’t up for tenure, but [unintelligible], yeah.

CS: Exactly. So I like that about it; it’s just been a very benign, generally benign, and friendly place to be. And the students are great.

AP: You think that [unintelligible] reason, right?

CS: Yeah, there you go. The students make or break a program, and the students here are really good.

AP: How do you compare living in the U.S. to living in Canada?

CS: [Laughs]

AP: There are obvious differences, you know.

CS: Yeah, like guns. Healthcare. Those are pretty big differences; we’re very... We don’t bite the hand that feeds us very often, so I would not like to make a lot of comment on that, but there’s a joke that goes, “A Canadian is an unarmed American with healthcare.” And I do worry about that the older I get; not so much the guns, because obviously you do a lot to avoid that, although I think your gun laws are reprehensible. Not to mention the death penalty, and a whole bunch of other things. And the political system is very strange. But the healthcare thing is the thing that’s most on my mind, because I’m close to retirement, and what happens when I don’t have the medical support for the college? You hear stories about people having catastrophic illnesses and going bankrupt, even though they were very comfortably well-off, and I don’t want that to happen. So we haven’t decided yet whether we’re going to stay here or go home, and I don’t know; I think the next election will help me decide. The most recent election in Canada has made it favorable to be back in Canada, and now...

AP: Now you’ve got a “big hottie” who’s your prime minister.

CS: Right, I know! Now only that, but he and his wife are both McGill grads, and so...

AP: He’s Justin Trudeau?

CS: Justin Trudeau, yes. Born on the 25th of December, which I’m sure sounds like it was planned, but in any event, we get

the alumni magazine and the newsletter, and the latest e-mail has been “McGill, the Trudeau Years!” They’re really making capital off of it. [Laughs]

AP: Right, they’re trumping up their mighty success.

CS: Exactly, exactly. So I don’t know; we’ll see. We’re really happy here. We moved two years ago to Coolidge Corner, and we love our apartment. And we have all our friends—

AP: [Unintelligible]

CS: Yeah, and all our friends are here.

AP: Coolidge Corner’s a wonderful place.

CS: Coolidge Corner’s a wonderful place... as long as you can afford it, which we can now. And I don’t want to leave it, but I also don’t want to go totally broke paying medical costs somewhere. The older you get, the more that kind of thing happens. And we’re both reasonably healthy, but Simon’s got dental work now that’s going to cost us seven thousand dollars, and I look at that, and I go, “That’s insane!” So, I don’t know; it’s hard to say. We’ll see in two years what happens on either side of the border, but we might come home. I don’t know. It’ll be weird to not be here—I mean *here*, physically, at Simmons—so I haven’t figured that part out yet either.

AP: So when is your...?

CS: December 17, 2017. It’s on my board; I have it for those watching on TV, so to speak. I have it up on my board, December 17, which is my 70th birthday, when I plan to retire.

AP: Are you a December baby?

CS: December 17.

AP: I have December 11.

CS: Oh, really? My husband’s December 29. [Laughs] How about that!

AP: We’ve got a trio. But to go into your teaching career, you discussed briefly that you liked the balance that Simmons values between the teaching and the research.

CS: Yes, but I like the teaching part. But Simmons values the balance now; they used to emphasize teaching, but now it’s... yeah, yeah.

AP: You’ve expressed on numerous occasions that you’ve loved to teach, and as a former student of yours, I can definitely see that. You once stated that you cannot play favorites among classes, so my question is this: of your classes, what are your favorite things about them, that you enjoy?

CS: So, for different classes, for LIS 415, which is the information organization class, the most fun thing in that class is to

see people enjoy parts of that that they didn't think they would enjoy, and to have some people come out the other end going "Oh, I think I want to do this for a living." So that's the most reward you can get out of 415; I love teaching that class, because it's stuff I'm just so comfortable with, because it's what I've done all my life, and it keeps changing, but never fundamentally, so I always feel confident and happy in that class. It's a horrible class to grade, especially teaching two sections of it, and I'm always behind in my grading in that class. But as I say, the best reward at the end is the students who say "That was a lot more fun than I thought it was going to be," "That was more interesting than I thought it was going to be," "It was tough, but it was worth it," and for the few, "I want to take the advanced classes now." So for that class, that's that. The 419, the indexing class, the fun thing in that class is the projects, because each student has to complete a subject analysis project over the whole semester, and I will never teach that in shorter than a fall or a spring format. So it's fun to see students grapple with what I know are going to be the problems with each project, because I can predict and in some cases say, but they have to experience that themselves, and it's fun to see them going through a project and really getting engaged with it, and then some of the projects are just astoundingly wonderful, and they come out the other end as just really interesting things that sometimes lead to actual working products that are either published or put into place in a workplace. The fun thing about 462, the digital libraries class, is that class is one huge committee from the second class onwards. One huge committee, with a little, little times when the committee doesn't meet when I do lecture and they do presentations, but otherwise I just wind them up, and anywhere between 15 and 22 of them, however many there are, take off and they create an actual digital library over the whole semester, and they end up with something that's on the Internet, that they've created, that each one of them has learned a huge amount about, and that they feel very proud of and very engaged in it, so I really enjoy that class for that feeling. And I feel... I'm not superfluous, because I guide a little bit, but really I don't do that much; I provide an opportunity for them to have a really great experiential learning opportunity, and there are all sorts of fancy words for this, but to me it's just a great opportunity for students, and they seem to really enjoy it. It's a lot of hard work, but they really get into it. And it simulates what's in the workplace, because nobody builds a digital library on their own; they build it with other people. I've been asked about the possibility, or the viability, of that class online, since we will at some point need to offer every class online, and I find that that will be an extremely different class if it goes online; it will not be the same thing, and I will not be around to teach it, so that doesn't matter.

AP: In your estimation, how different will it be?

CS: Well, it can't be the same, because if you don't meet face-to-face, you can't have committee meetings. I don't care how

good your virtual technology is; 22 people cannot not meet face-to-face and still have a meeting. Because it's meant to simulate a work environment, like working at a Harvard, or working at a Simmons, or whatever, work environments don't build digital libraries remotely; they build them *in situ*. And so I can't imagine I could simulate that environment, and I can't imagine how you could take a physical collection that you're going to digitize, and have it be digitized by people all over the world, or all over the country. So I don't see how it could be done, and it would instead turn into a course where every student does their own digital library project, which is just not the same thing.

AP: It's completely different.

CS: It's completely different. It's not necessarily bad, or worse, or better, but it's just different, and I think there are some things that will be lost—but who knows? Not my problem. [Laughs] I will teach it two more times.

AP: Two more times, and that's it?

CS: That's right.

AP: You say, "No more, put it down; I'm out."

CS: Yeah, I think. I'm not actually sure what's going to happen. If we stay in the country, I have to think about whether I want to teach adjunct, maybe teach one course a semester or something like that. I wouldn't mind; I'd like to keep a little closet—although we're not seeing the walls of my office, the walls of my office are covered in *Lord of the Rings* things, and I have nowhere to put this stuff at home. So I wouldn't mind having a little, half-this-size, office-y thing. You could trot me out for occasions, and I could teach a course here and there, and it would be okay—that's what I say now. And then some other times, I'll go, "I just want to retire; I have lots of other things I want to do". I don't hate this place. I love it! I want to come in and see people, but I don't want to do anything formal and structure and requiring my time anymore.

AP: So it's...

CS: It really is.

AP: So one day, it'll be "Oh yes, I want to be in and do this."

CS: And another day it'll be "I don't want to set foot in this place, except over at breakfast with my breakfast club every morning." And not because I don't like it, but because I need to sever the ties so I can do other things.

AP: When my dad taught up at North Carolina, he taught at an arts college, and there was a lunch club in his...

CS: Ah. We do breakfast.

AP: Y'all do breakfast; they do lunch. So, your teaching philosophy is that learning should be hard but fun.

CS: Right! [Laughs] Everybody else has much more elaborate teaching philosophies. “There’s no such thing as a stupid question,” right. When did I say that, the hard but fun thing?

AP: I don’t know when, but...

CS: I remember saying that; I remember seeing it in print somewhere, too. [Laughs]

AP: I think I got it off a website where they had a little blurb.

CS: Oh, possibly, because I never say that in class. I do say “There’s no such thing as a stupid question.”

AP: Which leads me to ask, what aspects of teaching do you enjoy the most?

CS: I like the organizing before you go into the classroom. I like taking a topic and breaking it down into little atomic bits and putting it back together again, and making it presentable. That’s fun. I love illustrating things—that makes it sound like I love to draw. I’m horrible at graphics. But I get really bored with text PowerPoints; it’s like, please. But I still like to have visuals, because otherwise you’re just staring at the person. So I like to have a little stuff going on. Yes, you can do board work, but that’s very slow, and I move very fast, and I talk very fast, so I like to have visuals to accompany. So I like taking content and trying to work up visuals that will be not boring, and fun, but not simply distracting, but meaningful. So that’s fun. I don’t like grading—I hate grading. You have to do it, but it’s a necessary evil.

AP: Somebody’s told us that we have to grade for accountability reasons. Someone in a higher office is getting...

CS: Right, right. I would love to have pass-fail and not have to write anything, but I understand that’s hard, and I understand that you have to assess differences among people, and that’s fine. So I don’t like that part, but I do it. I like being in the classroom. Not every day is going to be the best day you ever taught, but there are times when you’re in a classroom and you just hit the zone, like they do in sports, and you just can really feel that you’re in command, and you’re making sense, and people are engaged. So that’s fun; I enjoy that. I have to watch myself. I teach typically back-to-back in the morning and the afternoon, and I’ve noticed when I get tired I slur, so I have to be careful. I try to pay more attention to how fast I’m talking, and I try to pronounce everything correctly, or fully, in the afternoon classes. But I like that ‘commanding’ a topic. I’m not very good at conversation, classroom discussion. There isn’t a lot of room for discussion in a lot of what I teach, because a lot of it is very “This is how you do this,” but where there is room for discussion, I don’t organize. I’m not very good at getting it going or making sure everybody has a voice. I kind of like the online forum, because there are ways you organize that skillfully, but they’re more easy to do than on-the-fly in class. And I enjoy watching someone who does do gifted discussion; I’m sure there are more than one person, but I’ve only observed one here, very recently, who’s very gifted that that. So that’s a skill I don’t

have. I like going in in the morning and setting up the chairs and making it feel comfortable and clean and neat, and opening the curtains and getting light in the room, and adjusting the overhead lights the way I like them, and putting on my music, and adjusting all that, so I like setting the classroom up. I like that kind of control. It's like a stage; you're in control, and you're on the stage. It's participatory, but there's still... That's known pejoratively as "the sage on the stage": "That's not the way we should teach; it's not lecture anymore." Some of us know how to lecture, and it works.

AP: But you were saying that for the courses that you teach, such as org, it's hard to do more than what would be a traditional lecture, because the information, subject analysis, does not lend itself to...

CS: You can do a little discussion about "aboutness" and so on, but then, you know...

AP: There's not a variety of ways to teach it, other than say "This is how you do it, this is how you use the cataloging system at LoC."

CS: There are things you can talk about around it; there's lots of things you can talk about, about some of the issues with subject headings, and that kind of stuff, but there comes down to a point where you're teaching somebody how to do something, and there aren't many good methods for teaching that that are out there in the world. All the books that are written just don't quite do it, and you really need to. Plus, I enjoy that, and doing that interactively gives people a chance to ask the "what-if" questions, which are really fun. So it's not a lecture. It's kind of a lecture-y kind of thing; you could just say, "Well, yeah, you could tape all those lectures," but then people don't get to ask the questions, and I'm not sure that works as well. But I come from a long tradition of old-style teaching. There are a couple of us, not many left now.

AP: How would you describe that tradition?

CS: It's emphasis on lecture, but in a good way. Lecturing well, which I think a lot of people don't do, and learning by showing as well as by doing. Yes, students need to do; that's why we have labs. But you also have to show them how to do it; it's not something you can just put people down with the classifications given and say, "Okay, so go ahead and figure out how to use it", because it doesn't work like that. So it's that. I'm pretty traditional. It's the same way I learn languages; I learn very traditionally. I sit down with a grammar book, and I work through it, and I listen to tapes, and I understand that just sitting somebody down in an immersive environment probably works fine, but different people learn in different ways. When you say that, you have to say, "Well, some of the students may learn in different ways than you prepare for them," and that's true, but you can usually adjust ways for different students. If they are having trouble learning something, you can usually find a way to lead them to learning. So, I

guess I'd call myself a fairly traditional lecturer, even though probably a lot of my classes are not lectures.

[Laughs] It's kind of weird. 415 is a little bit more lecture-y than the others; 419, there's a lot of hands-on stuff, and even 415, the org. course, has labs, and it has "Take a few minutes and I want you to figure out what this photo is about," you know, that kind of stuff. So it's not all lecture, but I like to think I marshal lectures well, and organize lectures well, and convey a lot of information in an approachable way.

AP: As a cataloger, how has that influenced your teaching of courses such as the org. course?

CS: On the very superficial level, it's given me lots of anecdotes. It's always nice to have anecdotes. So I have lots of cataloging stories, because I've lived through lots of cataloging stories, or been party to lots of cataloging stories. Having actual work experience gives you a certain authority in what you say now. Yes, my experience was a long time ago, but working in an office with other people doing org. is still working in an office with other people doing org., so I think there's not much difference in that, and having that experience informs my own teaching. That's probably mainly it; the content, the plain, ordinary content, has changed a great deal, and the tools have changed. I don't think the fundamental processes have changed, but not it's not... When I started, it was only barely AACR1, and now it's RDA. Of course, we have all the online tools, which we couldn't use before, although they're mostly online versions of things that were in place when I was doing cataloging. There's lots of fun new stuff; one of the things I love about that course is it's where all the fun acronyms are: ULIS, FRBR, and it was originally where all the XML stuff was, and now it's linked data, and blah-blah-blah, so it's a fun area to be in. It always has been; it's always been the place where new things happen, and I think I learned that on the job, and that continues to be the case, and I'm teaching in it. Making connections in the job was good, so I know people. I got that more through ASIS&T, though, than I did through the job.

AP: F. W. Lancaster's wonderful book, *Vocabulary Control for Information Retrieval*. How has that influenced your...?

CS: There it is, the brown book standing right here: *Vocabulary Control for Information Retrieval*. I didn't know F. W. Lancaster; when I was in my master's degree first year in 1972, I had two mentors. One was David Batty, and the other was Miriam Tees, and David Batty was in the area of indexing, and Miriam Tees was in special libraries, and I thought they were both good teachers, and I enjoyed the areas they taught in. I don't know how I came to read Lancaster, but at some point in my first year—I don't think the first semester, so probably in the spring of 1973—I plucked *Vocabulary Control* out of the library. I mean, I took it out. It was like I circulated it, so to speak; I borrowed it. And I just read it, and I really enjoyed it, because it looked at trying to manage retrieval issues in ways other than the systems that I'd been taught so far, which were mostly cataloging and LCSH. So I learned about

thesauri, but I also learned about various means of automated retrieval, and I thought that was fascinating. Once I'd done that, I then read a lot more, and Salton, and so on. And once I determined that that was an area I was interested in, that led to why I went to Syracuse, because that was the area I was interested in. So I guess it was probably David Batty's influence, because I'm sure he would have mentioned it, and then my reading that book and discovering how much I enjoyed that area, and then reading a whole bunch more to follow on from it, and then meeting Lancaster eventually.

AP: So you eventually met him, many years afterward?

CS: Yeah, not many years, actually. Probably shortly after I started going to ASIS&T in 1974, I think. ASIS&T is small, and everybody's very friendly, so he was one of the first nametags where I went, "ah, F. W. Lancaster!" And so I met him fairly early on; I met all of my heroes fairly early on at ASIS&T, because they were very friendly.

AP: Were they as friendly as you'd imagined?

CS: I hadn't imagined them being friendly at all; I'd imagined them being standoffish because they were who they were, but it turns out that everybody all hangs out together at ASIS&T anyway. So I went to SIG/CR classification research receptions in people's hotel rooms, and there'd be names that I'd read lying around on the floor and talking about classification; it was very fun, it was very fun. And David Batty introduced me to a lot of people, because he was very in with the ASIS&T crowd. I became active in the classification research SIG very quickly, so I got to know a lot of people that way as well. It just was a very approachable community, which I had not expected, just because I hadn't thought about it.

AP: This one comes back to Simmons. How do you see the Simmons library programs fostering student research? How have you, as a professor?

CS: We mean master's students, right? Because there are doctoral students, and they—

AP: Right, master's students.

CS: I'm not sure that it does for all students. It does for certain students, so some classes have projects and papers that for some students might turn into research projects. Most students for their capstone will not choose a research project; they'll choose an internship. So it doesn't foster it there. I think a faculty member who finds a particularly good paper coming out of a student in a given class will recommend sometimes that either if it's a project be taken on and actually done—it might be a proposal, for example—or, if it's a publishable paper, or at least a potentially publishable paper, that the student work further under the faculty's supervision and actually present something publishable. So I'm not sure it fosters a lot of student research. The research course isn't part of the core

curriculum anymore; it's only required for the capstone if you choose to do the research capstone, which 80% or more of students will not choose to do. So I'm not convinced it does foster research. I would say that Kathy Wisser, one of our faculty members, has started a metadata interest group, which is intended to support research among students and faculty, and I think that might go somewhere. It's sort of like individual initiatives; collectively, I don't think we do. And collectively, I don't think we view it as our mission at the master's level.

AP: Do you think that maybe, instead of putting the research option solely in the capstone, that it should be back as a class?

CS: Well, it is a class; you mean back in the core required curriculum. So then you go, 415, 407, 488, capstone, 403, 404.

How many electives do you want? It's a constant trouble. When I first arrived at Simmons, the students took six required courses, I think. Reference cataloging; one advanced literature course, so reference in humanities and so on; there wasn't a tech course, because it was nineteen-seventy-something; the foundations; and I think management. They had five required courses; courses were four credits each, which left you with four courses in electives. So one of the first things that happened after I arrived, was there was this big curriculum revision, and we agreed after a lot of somewhat troublesome chat that we would have reference or tech, and then we couldn't decide whether we were going to require either the management course or the research course. And we got to the end of a very rancorous meeting, and it was late in the day, and a person had arrived at the same time as I did, a new faculty member, raised her hand and said, "Why don't we let the students choose?" And it was just because we were all tired, we all said yes. So those three core, plus either research or management. And of course 80% of the students chose to take management, because that seemed likely to them. And the Association for Research Libraries had recently come out at that point with a statement saying, "We'd like our academic librarians actually to understand both." So then later on we started requiring both, so there you are with five required courses, and four credits each, and four electives again. So then we reduced the credit numbers to three credits per course; it took years to do that. And then we added a capstone, and then we added a foundations course. So we've never managed to really remove enough courses to give you more choices for electives. So there are lots of ways this could be done that I don't really want to talk about, because we could spend hours, but I think it's a shame that students don't take a research course, and it's unfortunate that they have to choose between a research and a management course, which is what ends up happening. They don't actually realize that they have to take one of those for the capstone until they get too close to the capstone, and they go, "Oh my God, I never took the blah-blah-blah!" So we could manage that better, and I don't think, if you look at our outcomes, that it really states that we intend our students to do research. Understand and consume research, maybe, and I'm not sure we do that either, but not do research. And it wouldn't

be expected of most people. Simple surveys are usually the kind of things you do when you're working. There's nothing wrong with a survey, but it's not...

AP: It's not all-encompassing.

CS: Right, right, right.

AP: And my next question is about your digital libraries course, which I have become kind of an admirer of from a distance.

CS: [Laughs] From afar?

AP: From afar. And kind of curious about; I'm one of those observers—a voyeur is more the word that I'm looking for.

CS: [Laughs] All right.

AP: It introduces the students to various aspects of digitization and preservation of various materials. You use a team-based approach to teaching. Could you explain a little bit about that, and why have you chosen to adopt this method for this particular course?

CS: Sure. So, it took me a little while. I think I've taught the course for over a decade now, and I think the first couple years were really more of an issue. The kids gave presentations; there weren't many existing digital libraries to look at, and there was no software, so we couldn't actually build anything. So that was very different then; we'd do prototypes. But it kicked in; I can't even tell you the year when it kicked in, but at some point I had the idea of actually building a digital library. I guess it was the point where digital library software became more common. In those days it would have been Greenstone, which was a freely available and open-source digital library product developed, I think, primarily for use with the United Nations and developing countries, but it was free anyway. One year before that, we'd created a digital library using Microsoft Access, and one of the students knew a lot about how to program an interface, but that didn't really last. It was fun for the class, but it wasn't an actual digital library that was on the web. So the first one was Greenstone, and I decided it would work best if we tried to simulate what happened at an actual institution building a digital library, and I had been attending committee meetings for about a year of the digital libraries initiative group at Harvard, so I'd gotten a sense for what happens. So I modeled it a little bit on that, although the players weren't occupying quite the same roles. It was the idea that everybody met frequently to talk about digital library efforts. So I went to the archives, and I said, "I'd like to digitize something; how about a scrapbook?", or at some point somebody suggested we digitize a scrapbook. I think it was a combination of me and the archivists of the time. So we found an alumnus scrapbook, and then—this is the way it works all the time now—I had my first meeting with the class, and I did some brainstorming with them about what areas do you need to worry about when you're creating a digital library? Digitization, rights

management, interface design, blah-blah-blah-blah. And so we talked about that, and then we'd go off, and we'd visit the archives, and the archivist of the college talks about what it means to be an archivist, and what the archives are all about, and then introduces the scrapbook. And that's been the model for the first class in that course since day one. Between then and the next class, the students have to tell me as much as they can about themselves and the things they're interested in, and what particular aspects of their top three choices if they're going to work on an aspect of digital libraries. And so then I take their choices, and I spend hours in front of the keyboard, in front of the screen, trying to figure out how to divide them up into committees, so that everybody has a techie committee and a not-techie committee, and gets at least one of their top choices, which is really trying. But I end up with a complete list of committees, so I have about ten different committees, and each committee has three or four students on the committee, and there's overlap among most committees, except for the committee that's actually charged with working with the database and doing the interface, and they are just them, because that's way too much work, and the descriptive metadata committee, because they have too much to do. But otherwise, [for] all the other committees, people serve on several. And then we just set aside at least half of the time, every meeting for the rest of the semester, devoted to committee meetings. I also appoint a project manager, and the project manager runs those meetings, and everybody comes up with a committee charge, and they talk about what their tasks are, and they talk about what they need before they can accomplish their tasks, and who they're going to pass their work onto, so all the interrelationships among all the work is set out. And then everybody goes to work, and they just report back, and ask for feedback, and present white papers on their subject areas, and poll people. I believe the last class, last week, we got polled on which color scheme we liked better for the final presentation for the digital library, and what font do we like, and which logo do we like? And so we've gotten to that point in the semester, and they're all digitizing like mad now.

AP: But it's one scrapbook?

CS: One scrapbook. Collectively, we create a digital library to one scrapbook. So one scrapbook, currently, the one that we have, is 900 items. It is not each page of a scrapbook; it is each item in the scrapbook. So I think we have 900 items in this scrapbook, and about 600 or 700 of them have now been completed, and the remaining bunch are now being completed probably down the hall as we speak. And then it's the context, the history of Boston around it; the biography of the person; teaching plans, so you can use this material with K-12 and older; and then some stuff that's about how we made it in the first place, how did we make this thing. So it's a lot more involved than... There's also a page-turning capability, so it's page-turning, but also every single item is fully described for subject,

genre, and everything else.

AP: How do you go about choosing the particular scrapbook that will be used?

CS: It's tough; we're running a little low. Fortunately, I only have two more to worry about. I always try to find something that will have a mix of different kinds of things, so cards, letters, Simmons official things, playbills, artifacts—like people paste ribbons and pencils and all sorts of strange stuff into their scrapbooks—so I try to get something where there's a real mix of stuff, mainly, and big enough. I had a small class last year, so I had to get a small scrapbook; I have a big class this year, so I got a big scrapbook, enough to make people really appreciate how much work it is.

AP: Do you keep a scrapbook?

CS: I got up to volume 54 or so, and now I keep an online scrapbook using WordPress. We have shelf after shelf; we have two bookcases we could get rid of entirely, or populate with other books if I got rid of the scrapbooks. We travel a lot, too.

AP: Which I'll discuss at a later time.

CS: Okay.

AP: Is there anything I did not touch on about your teaching career that you wish to discuss?

CS: Not particularly. I can't think of anything; I think you've touched on everything.

AP: That's good. That's what I aim to do, to touch on everything at least once. We're moving on to your research career.

CS: Oh, okay.

AP: Are you feeling less...?

CS: That's so less interesting. No, you have to do it; that's fine. It will lead to the journal, which is my pride and joy in a way.

AP: Yes, the journal; we will definitely discuss the journal. I'm glad to hear that's your pride and joy.

CS: It's one of my pride and joys. It's also a source of unease sometimes, but we'll get to that.

AP: I can imagine. Who have been some of the people who've influenced your research work?

CS: My research work? Well, Lancaster, of course.

AP: I've noticed that you have a variety of interests; it's kind of like...

CS: Yeah, I do, I do. None of which I pay as much attention to as I would like, except that now I'm at the end of my career, I don't feel I have to pay attention to anything. But generally speaking, Lancaster was a big one. Gerry Salton, of course. Keith van Rijsbergen, Bruce Croft. These are all people who were my heroes in the mid-to-late '70s, when

I was doing my coursework in my doctorate. There are people that I know, who I regard as being highly intelligent and always worth listening to, like Cliff Lynch, people like that, but I guess for research generally, I'd go with the Salton and the Croft, and those people.

AP: How have your choices in what to research evolved over your career?

CS: I haven't done that much research, really.

AP: To me, it's a lot. As a new person, you...

CS: It's a lot of publications; that doesn't mean it's a lot of research. I have published a lot; I have published in areas I have very little interest in, like outcomes assessment, because Peter Hernon took me under his wing for publication purposes, not right after I arrived, but probably about a decade after I arrived. He led me to publish a book on records management and the library because I was teaching records management, so I was doing the stuff anyway. And so he and I co-authored that book, and it's not a particularly strong area; it's not an area I really care deeply about, except that I enjoyed teaching it, and I learned a lot from it. But it's not something I teach anymore. I was doing it as a stopgap between one person and then someone else eventually being hired. But it was enough so that I could certainly do a credible book. And then he encouraged me to do a book on my own thing, called *Sorting Out the Web*, which is my only solo book. And that was a lot of fun, but because I write like I talk, it was a shorter book than everybody thought it would be! [Laughs] But it was well-received, and it was used apparently as a textbook by a couple of classes. And then I have two or three whole books that I co-edited with Peter on outcomes assessment. But the part of that that I enjoy is the part that allows you to gather everything together, and "Here are all the methods for doing X, and here are all the methods for doing Y," so I had an interest in the tools, and the techniques, and the research aspects, but not in the policy parts, and stuff like that. So that's responsible for some of my publications, and then the rest are the actual research. I did research in indexer consistency as my first paper at ASIS&T. I did research in... It's been so long since I've looked at some of this stuff. I did a joint research project with a librarian at Harvard on something to do with information-seeking, but way back when before there was a lot of online information-seeking. My doctoral research was in automatic classification, which is the area I love, but I didn't do a lot more after that. I've done a little bit of this... I did a chapter for the annual review of information science and technology on subject analysis; that was probably the most significant thing I've done. Maybe the book, but that was the most significant, certainly, article-thing that I've done. That was a huge amount of work, and very rewarding. But that was a big one. I did a JASIS&T thing for our digital libraries, so I've done a lot of one-offs, and one-of areas. I don't really have what I would call—as you should have—a consistent research

agenda. I never learned to have a consistent research agenda.

AP: Do you find that not to have a consistent research agenda in one specialty topic, and that's it, do you find it more interesting to be...?

CS: No. No, it just happened.

AP: Just happened?

CS: It's much better; it's much more strategic to have one thing you become an expert in, and that's what you should do, and that's what's always advised, and even I would advise a new faculty member who's planning on getting tenure eventually to have one thing or two things, maybe, they become expert in. I just fell into things; there wasn't a huge demand for me to do research. I did enough to make sure that I would be able to get tenure. It wasn't a primary interest. I didn't not enjoy it; I did enjoy it, but it wasn't a primary interest, and I wasn't highly motivated, so it was whatever was the flavor at the time. What was I at? "Well, so I was learning about digital libraries because I was going to teach a class; there's an opportunity to write a little mini-state of the art on digital libraries." Wasn't a lot of effort. It was a lot of effort in writing, but it wasn't a lot of research to gather up, because I was gathering it up anyway. So a lot of what I do is a result of "Well, I'm doing this anyway, so..."

AP: So you didn't have to go out of your way to do it. You were doing it because you were teaching a class on digital libraries, or you were teaching a class on records management. You were already doing it for class.

CS: I was already doing it, exactly; so it was opportune.

AP: So you had the information, so you didn't have to do that.

CS: If you asked me what would I really like if I was younger and I was planning on being around for another decade or two, I would be exploring [what] I think is a really interesting problem, which is retrieval and browsing from extremely large home book collections, in the order of millions of books. I think it's a really tough problem, and I think there's some really interesting research in that area that I've bookmarked, not because I'm planning on doing anything with it; I do find it interesting, and that's probably what I'd explore if I were a younger researcher now, because it kind of combines a lot of things I'm interested in to deal with a lot of automatic retrieval, information-seeking, some of the fun stuff Google does with engrams, those kinds of things. So I'm interested in that, and I've always been. That's what my dissertation was in, automatic handling of large volumes of retrieved results. So I think that's interesting, but I wouldn't do it now.

AP: So now that you're slowly retiring—

CS: [Laughs] Fading away!

AP: I won't say fading away; I'd say slowly retiring.

CS: Slowly working through retirement. Exit strategy! [Laughs]

AP: Exit strategy to stage left!

CS: Right.

AP: Do you still see one more paper?

CS: Oh, I doubt it. Not a research paper. This is probably going to be another opportunistic case; I have sabbatical in the spring, and I'm going to work on helping us position our innovation/makerspace space in a way that maximizes its utility as a good learning experience for students and faculty in a collaborative space. And I have been bookmarking a lot of stuff on that, but I really want to spend some time pulling that together, and I could see coming out of that with some kind of a paper, maybe, or a presentation at a conference. A lot of it's been done already, but I would like to pull all that stuff together. That's what I do when I approach a problem; I just go out and pull a bunch of stuff together. And sometimes that can turn into a paper. So that's probably about it; I don't see anything else being in me. The journal takes up all that space.

AP: Well, it's 11:30 now.

CS: Yep; I'm hungry. I wonder.

AP: Okay. Well, shall we take a break until tomorrow?

CS: We'll take a break, yes. Indeed.

AP: And I will be back tomorrow.

CS: Okay.

AP: But thank you for **your shirt**.

CS: Sure, my pleasure.

AP: Well, it's not as much as [**"goth leather"?**].

CS: [Laughs]

AP: Let me just tell you how fascinating... I have been absolutely...

CS: So I hope that was—was that on my face most of the time?

AP: Yes.

CS: Because I mo—okay, good. Because I moved around a lot.

AP: Yeah. Yes, it was. And...

CS: Is that being digitally transcribed as well? Cool. This is so much—

[Day 1 - End]

[Day 2 - Start]

AP: Here we go, and we are again, back with Dr. Candy Schwartz and talking about her career. We're doing an oral history.

My name's Alexander, and we have Dr. Candy Schwartz, and this is day two, November 3rd, at 9:33.

CS: [Laughs.] I forgot my glasses. All right!

AP: And so we are continuing our conversation from yesterday. And I believe we left off at your teaching career. And we were moving on into your research.

CS: Yes, I think we talked a fair amount about my research.

AP: And so my question is this, then. How have you—your dissertation, going back to that—what led you to pursue your research, that topic?

CS: Probably the stuff that I'd read in Lancaster, and then subsequently all the other related stuff on automatic retrieval, which is why I chose Syracuse: because it had people, and the reputation in that area, so it was known to be strong in that area. It's not anymore, actually; it's changed its character quite a bit. It's still a very strong school, but it doesn't specialize in that kind of thing anymore. So, it was mainly because I was interested in tech, such as it was in nineteen-seventy-whatever, and interested in potential, and I wanted to learn some programming. I'd have a whole bunch of little things all came together; I've always been interested in subject access, so it all came together into automatic classification. Unlike most of my life, where I haven't really planned and things have just happened, this was more like “This is what I want to study, and so these are the places I might study in, and this one is the one that seems to support me the best.” So it was really that. I didn't pursue it—I wouldn't say I didn't pursue the area after I finished; it took me a long time to finish. I finished coursework in '79 and I started here in '80, and it was not until six years after that I finally finished the dissertation, because I started to teach, and I was very busy, I was very busy in ASIS&T, so there were a lot of things that impinged on my time, that I ended up not finishing my research for a long time. And it got to the point where the dean at the time, Bob Steuart, called me up to his office and said “If you do not finish your dissertation in the next however-many months,” or the next year, or whatever deadline he gave me, “we will not be able to keep you, because you have to come up for promotion and tenure, and you're not going to get promoted and tenured if you don't have a doctorate.” So that was really the last little push that I needed. And I came in here, and I finished. And I was writing it on a line-based text editor on a terminal that was connected to a mainframe in Babson College. I mean, that was how unsophis—it wasn't that we were

unsophisticated; it was the really early days—and I came in and stayed overnight a couple of nights, which was really eerie because the guards go around like once every couple of hours, they got used to seeing me there. The whole building creaks; this is not in our new building but our old building. And then I went and defended it; there I went. So it just took that final “You can't do this anymore” push. And I know people who have gotten to the same stage, and have not done that last little bit, and just had to leave where they were, and I did not want to leave where I was. I would have been very ashamed to have not finished and not gotten tenured. So, it was really the finishing of that dissertation was largely due to the time pressure, or the pressure, rather, of wanting to stay. I'm still interested in the area; I still read things that cross my desk or catch my eye that are in that field, but I can't say I'm active. I know who some of the players are—a lot of them retreated behind the doors of **Google et al., of course**, so you never have any idea what's going on for automatic classification and automatic retrieval beyond the very obvious. A lot of it's proprietary. [It was] a little more open in the days when I was doing it; everybody was sharing everything. So everybody knew what everybody else was working on, and you kind of collectively moved forward together, and I think that's not really true anymore. A lot of it's behind closed doors. But it was a fun time, and it was a fun area to be interested in. So again, a good fundamental understanding of something that I still use when I teach, or now I still expose people to how relevance ranking works kind of generically, and sort of at a very basic level. And then spend some time talking about “Yeah, that's all the basics, and then these are all the other things that come into play when you're looking at how relevance-ranking works in practice.” But I have that foundation, which I really appreciate having.

AP: Do you see the expanding of the Internet and technology influencing such things as your discussion on relevance ranking when you discuss it with your students?

CS: Inasmuch as it used to be that there was none, so they weren't exposed to relevance ranking. So you search in an OPAC or an indexing service, and what you got was most recent thing first. There was certainly the concept, but there was no actual in-practice, or very little in-practice relevance ranking. And now everything, every information system they use ranks by relevance first, even if it's a shopping site. And then you have to actually say “Re-order this in price, lowest to highest, or re-order this in other ways.” So now I can say this is what you're exposed to; let's explore how it works. And then, in the OPACs where it doesn't work very well, having looked at how it works fundamentally, we can then talk about why it doesn't work so well in OPACs. So, having the students be more familiar with the concept through hands-on experience, it makes it more fun for them [to] throw out ideas about what other things might come into ranking in an OPAC, or what other things might come into ranking in an

indexing service or in a search engine. So it's expanded the field a little bit, I think; that's been good.

AP: Has it been good? [Laughs.]

CS: [Laughs.]

AP: You have expressed an interest in retrieval of full-text books in large databases. Why is this, in your opinion, very important for libraries?

CS: Oh, I didn't think it was necessarily very important for libraries! [Laughs.] I never said that!

AP: Well, why is it important?

CS: Well, it's interesting. Although I will always be a strong proponent of the actual brick-and-mortar library with an actual book collection, because I think there's a ton of value in that, you have to admit that there are large collections of books which people will search that are not in physical libraries—they are digital—and that are not held by physical libraries, or they are perhaps held by virtual libraries, such as DPLA if it gets to that point, or like Google Books, which I don't like to use that as an example because it's commercial, but large collections of digital books will exist outside of library walls. And people will be on their own searching them. So it's interesting to me to figure out how that works when you think about the kinds of things you do to browse in physical library collections, which you can only at great expense and probably with no great utility somewhat replicate in large online systems with visualization, and I don't think that's where browsing in large digital collections goes. So, it interests me, in an abstract way, as to what it will look like in who knows how many years when this is the way that people will normally browse for books instead of going to physical locations. Or it will complement browsing for books in a physical location. So I know there are lots of other ways to retrieve books on particular topics, but there's nothing like going to a shelf and browsing. I know about projects that visualize bookshelves, and there have been projects visualizing bookshelves for thirty years. I'm not convinced that those alone are what we need to create a similar feeling to browsing a physical shelf. I don't know what the answer is, but I think there's different kinds of answers, and I suspect that the answer that is deployed in large collections of other kinds of full texts, like full-text journal articles, is not going to be the same because the distribution of text in full-text books is quite different. I'm also interested, and that's kind of related to subject access, in how people browse for fiction in digital environments. It's interesting in non-digital environments as well; that's kind of a side thing. I think the big thing is trying to find books on topics—you know, good monographs on topics, in very large monograph collections—but it's also interesting to me how people read for pleasure, and how they choose what they read for pleasure, and what you do when your choices for reading for pleasure come from such a large collection.

AP: Do you think there will be a happy medium between the electronic version of browsing for a large database of digitalized books and the brick-and-mortar library?

CS: You mean in existence, rather than...?

AP: Yeah, yeah. Can the two coexist peaceably together?

CS: Well, the two are coexisting, whether it's peaceful or not. I think a lot of this will have to do with money. Libraries are so underfunded in this country, and many other countries, and so sort-of over-the-barrel as to what they do with the little money they have. Certain types of libraries can't afford to buy the collections they used to buy, other libraries can't offer the same services they used to offer, so I know libraries are strapped financially. So I'm very hopeful that libraries will always exist. And in my lifetime, I'm assuming libraries will always exist, and be more—there's nothing wrong with a library having a ton of community services, and they should, but I don't think you can define yourself as a library by being a community center if you don't also have library *things*, and it's the library things that I'm more interested in. I can't imagine a world without libraries. Maybe it'll be a world without brick-and-mortar libraries; I can't imagine that either, but I can imagine that a little more easily than a world without the concept of library, period, the place where people can go and read safely, and read with help and support, and I just hate to think that that's going to happen. Some people will say that's very old-fashioned, or it's just not realistic. I don't know. I just can't imagine that, and I don't want to imagine that.

AP: Well, we won't.

CS: [Laughs.] Okay. Or bookstores; I know there are online bookstores, but it would kill me not to live near a bookstore.

AP: I love walking to the bookstore.

CS: Exactly! And that's very old-fashioned, you know. And I love the smell of stacks. You say that to people who say “That's actually the smell of deteriorating books.” I don't care; I love the smell of stacks.

AP: Yeah, I do too. There's something about going into a place like that and just being able to...

CS: Yeah.

AP: Yeah. But sticking along with technology, and the creation of digital access to things, how do you think information technology, or technology itself, has affected thesaurus creation?

CS: Oh, thesaurus creation is regardless of technology. It's supported by technology, but it's an intellectual process, so it doesn't really—there's all sorts of things that technology affords, assistance in finding terms, assistance in organizing terms, blah-blah-blah, but there's always an intellectual component to it, and the fundamentals of thesaurus creation are not related to thesaurus creation per se, so I don't think it affects that. It affects more the

processes that you use a thesaurus with, but the intellectual aspects, really, I don't think are affected, just supported. Support's a good thing. Thesaurus construction tools, data mining, that kind of stuff. Very supportive. But I still think you need an intellectual component to that. I can't imagine anybody would deny that.

AP: So no... artificial intelligent...

CS: That's not thesaurus construction; that's information retrieval. And sure, that I admit might have all sorts of different things happening to it, including visualization, including expert systems and AI. I'm fascinated by the idea of linked data, which is kind of related to this area. All of that is very interesting, [but] I think there's still fundamental processes that don't change. Well, it's a little unfair to say “fundamental” processes, since thesaurus construction done properly according to the standards [which have] only been around for fifty years or so, but other systems we use have been in place for hundreds, and although they change, they change in structurally, relatively, superficial ways. Some of them are changing more fundamentally, but I think there are some basic things that don't change.

AP: So, moving along, a little bit away from the technological respect of information science and libraries and whatnot, what do you see as some of the most important leadership developments within information sciences?

CS: Be more specific. I know nothing about leadership.

AP: Okay.

CS: [Laughs.]

AP: I read in an article, in which I believe you discuss leadership—

CS: You mean, the management...?

AP: Yes, leadership—

CS: The assessment outcome stuff? But really I'm not interested in it, but to write a few chapters for it? I'm not really interested in [it], but what did I say? [Laughs.]

AP: You know, I...

CS: [Laughs.]

AP: Unfortunately, I can't remember.

CS: Well, okay. Peter Hernon and I co-write a ton of editorials. Usually they're in the area of leadership and assessment and so on, and the co-writing bit that I do is I add bits, and I tweak, and I edit, and so on and so forth, but it's not really a primary interest of mine. I enjoyed participating in the managerial leadership program, There's one course, an introductory course for doctoral students called Managerial Leadership, and it was taught by a team of people who were great, and I loved it because I learned all about stuff like emotional intelligence, but that's not really what I'm

into. So, if you ask me about leaders—but we kind of talked about that with Lancaster, and people like that.

AP: Right. Let's see here... Before moving on to your career in ASIS&T, is there anything else you want to discuss about your research?

CS: Well, not about my research, but about some things that are very important to me that I forgot to get into yesterday. At some point you asked me what my hobbies and interests [were], something like that, and I mentioned reading. And I failed to mention music, which is a huge part of my life, and I can't believe I ignored it. When you came in to do this, I was playing a collection of Breton pipe music, so I'm really very interested in certain forms of music. When my husband and I met—well, before I met my husband, when I was a young hippie living in the hippie part next to McGill, Montreal—we were all into the music of the time, Paul Butterfield, The Blues Project, and all that kind of stuff. And then as my tastes sort of began to settle in different areas, I became very interested in... I have a very large collection of music at home now, something like, I try to visualize all this... six by four... twenty-four linear feet of LPs, probably 6,000 CDs, and a whole bunch of cassettes that I don't know what I'm going to do with. [Laughs.] But I have a lot of music, and I've always loved music, and I've always collected music. So of that music, a portion is classical, and it's really *the* classics. And a portion is jazz, primarily bluesy saxophone. And a portion is the odd rock thing here and there, from more like a legacy collection of rock music, with the occasional Van Morrison thrown in. And then the rest is all the stuff that I became interested in as I began to specialize, narrow in on the things I really enjoyed. So the two principal ones... When I met my husband, I was really into bluegrass, and so was he—and American folk. So he had a very large collection of American folk music and some bluegrass, and I had a fairly large collection of bluegrass, so we merged that. And then when I arrived at Simmons, sometime in the early '80s, I did some consulting in Ireland with the then-assistant director, or whatever his title was, at the Boston Public Library, who set up a database in Ireland. He hired me to go over and do training for graduates and undergraduates at University College Galway, and teach them how to do indexing, and how to do abstracting. So he was creating a database not dissimilar to **Magazine** Index. So I loved that, and while I was—when I flew over, actually, on Aer Lingus, they had one of those music stations, and I'm a very unhappy flier, so I always listen to the music. So I put on the music station, and I heard some stuff I really enjoyed. The first, my first memorable Irish artist, apart from the very obvious ones everybody had heard of, **like the** Clancy Brothers, was Paul Brady, and I heard something I really enjoyed. And then I heard the rest of the radio station, and I really enjoyed it. And when we got to Ireland, the guy who had hired me was Irish, and had come from that part of the country, so we would work all day, and in the evening we'd either go out to pubs or go out eating, and in the weekends he would drive us

all over the country, and part of that involved seeing music. So I really got into live music in Ireland, and I went back to my husband after the stint was over. I went back home, and I said, “You know how we were going to go to France next summer? We're not; we're going to Ireland.” So we went to Ireland for three summers in a row, and we saw music everywhere we went, and we started to collect. We took an adult ed course here with a man who became our best friend, David Smith, and he had a huge Irish and English and Scottish music collection, so we expanded from Irish into all Celtic—Scottish, Spanish, whatever, and English. We really got back into English folk music, which we had originally been interested in when we met for the first time at the Philadelphia Folk Festival back in '66. So I met my husband at the Philadelphia Folk Festival, and there was a couple of really strong English groups performing there that we got interested in, and we kind of let that slide, so when we got into Irish music, we got back into the English thing. So now we're huge followers of English, and Celtic, and some African, and some Italian, so a little collection of musical specialties; we have a vast collection of CDs to back this up. So twice a year we travel for music, at least twice a year. We always go to the Sidmouth Folk Festival in England in August, and we always go to the Celtic Connections festival in January, in Glasgow. So to forget to talk about that yesterday was pretty significant, because it's a really important part of my life. We don't do it too much here, because most of the year it's American folk music, which we're not *that* into, so it's a good city for Irish music, which is one of the other things that motivated us to come and live in Boston.

AP: I have a silly question. Do you organize your music?

CS: Oh, yes!

AP: Is it all working out? Is that...?

CS: It's been in a variety of different ways. I can't remember what I did first; I think I had it as an Access database first. So, I had it in two separate collections. One was, I called it 'Celtic'; it actually meant European Folk as opposed to the African. And I didn't even catalog the things we already had that were not in either of those categories, and I still haven't, actually. And I did it primarily, as I still do, with the purpose of not buying the same thing again, which we tend to be prone to when we travel, especially when albums give you different titles, but it's the same thing, which is really horrible. So I... and I've had it an Access database for decades, and then I acquired a MacBook Air, and you can't easily run Access—at least you couldn't easily run Access under Mac—so I switched it all into an Excel spreadsheet, which I don't like quite as much, but it's easy, it's just an alphabetical list. So it's all by main entry, which takes explaining to my husband. And I'm not quite as bad as this, but I'm almost at the point I'll go, “If it's more than four authors, it's main entry under 'Title'; you should look under the title of the group, not the

individual names,” and so on. But it’s all under main entry, and I think the spreadsheet has at least six thousand rows, so it’s a big collection. And what I do is, I put it into Dropbox, which means when we’re travelling, we have our—neither of us have smartphones, we both have iPod touches, but functionally they’re the same, at least in terms of this—so I can open up Dropbox, and I can open up the spreadsheet, so when we’re standing in a record store anywhere in the world, we can see what we have and not buy it again... despite which we manage to come home from any trip with one or two things that we’ve bought already. So I don’t know how this works, but anyway—so, yeah, I organize it all by main entry, but it’s got broader, it’s got, like, big categories, and then within categories by main entry. And there’s always things that are outsized: CD racks are only X tall; I have some CDs that are like *that* because they’re boxed, or, there’s a European label that persists in making things that are *that much* taller than will fit in a CD rack, so there are all these little extraneous collections that are all grouped in one place.

AP: Is there... You mentioned that you travel twice a year for these concerts. Do you do other traveling?

CS: Oh yes. We started traveling when we were both working. It was a long time ago; my husband retired in 1980, it was an arrangement we had. He would see me through the PhD, then we would move to Boston or wherever, and then we’d move to my first job, and then he would stop working. So he’s my age, making him sixty-seven, and he hasn’t worked since 1980. He’s my house-husband. Even though we’ve never had kids, we have no car, and we’ve never owned a house, we’ve always lived in apartments, but he manages my life, manages the money, does all the cleaning—well, he doesn’t do that, I do most of the cleaning—he does all the stuff that I don’t want to do. The garbage, the dishes, the laundry, the shopping. It’s like having a wife, I guess. So, anyway, where’s that coming from? So yes, we started traveling before we came to Boston, when we were both working, and then we pulled back when I was doing my doctorate because we couldn’t afford to travel a lot. So, what we used to do typically was go to London, and then travel around England. So we’d had two or three trips to England by the time we came here, and I think one trip to Holland, and I don’t think we’d been to France at that point. So we’d done maybe four or five European trips, and I had done a European trip in second-year, in the summer after first-year university, actually. I went on a student exchange to Germany. So we’d done some travel, and then we came here, and I was working and making enough of a decent wage to afford more travel. So we slowly built up, and the peak—and this lasted for about a decade, I would say—we would do January for Celtic Connections, March break we’d go to France, May-June we’d go somewhere in Europe, in August we’d go to Sidmouth and then travel around England a bit, and in the Thanksgiving break we’d either go back to France or somewhere else. And the Spring break and

the Thanksgiving break was usually pick a city, so we'd often go to Nice because we really like Nice, so we went to Troyes, we went to La Rochelle, you know, pick a city somewhere and go and stay in the city, and then do little day trips. And then we always add on two weeks, at least two weeks after Sidmouth to travel around England. Glasgow, we just go to Glasgow and come back. It's like two or three weeks of music festival, and you don't actually want to do anything after that. So exhausting! So we like to travel. Lately we've cut back a little bit, partly because we moved from [a] cheap rent area to a much more expensive—we doubled our rent in December, two years ago, and Simon wanted to not spend quite as much money right away so we could figure out how we were going to stand, and whether we could afford to travel like we used to, and so we discovered we could afford to travel like we used to. So we've been traveling three or four times to Europe for the last couple years. He just found out he needed seven thousand dollars' worth of dental work, so we probably won't be traveling quite so happily for a little while. We're going off to Hamburg and Strasbourg in a couple of weeks, and then we'll go to Glasgow, and then we have trips for May and trips for August, so... we travel a lot.

AP: One last question before moving on: what is your favorite country that you've visited?

CS: That's really hard.

AP: Is that kind of a loaded question?

CS: Well, because we love everywhere we go, we always come back, and we have memories, and we'll just constantly ["happen"?] while we're sitting around. It happened yesterday; Simon was spending some time on TripAdvisor, trying to pick out where we were going to eat when we arrived in Hamburg, and so he said, ["The only thing"?] close by that's open on a Sunday is a German restaurant," and normally I'd say fine, but on the first night I'm not sure I want heavy food, so let's find something else. And then that one made me think of bratwurst and knockwurst, and then I said, "Oh, do you remember where the last time we ate bratwurst was?" And that was in Lugano, which is not in Germany. And then there was one in Switzerland... So we started talking, and every time we talk about it, we go, "Oh, that was such a great trip, that was such a great trip, that was a..." We get a huge amount out of very simple pleasures. We just enjoy being in different places. If I had to only be allowed to travel in a couple of countries, I could probably do that, and I would say they probably would be... I'm going to cheat and say the British Isles, which covers a broader area, and France, and Switzerland, and Germany, if I had to pick. We have traveled in Hong Kong, and Thailand, and New Zealand, which was wonderful, but we really like Europe. It's easy to get to; it's easy to be in. I speak German and French, he speaks French; I can learn enough in almost any language to be comfortable tourist-wise. Oh, it's rusty, but as long as you can say a few things, people really

appreciate that. And I can say a few things in a lot of different languages. So we're very comfortable there.

AP: It's [unintelligible], if you'd be able to say a few things to pass, and...

CS: "Please," "Thank you," "How much is that," "Where is the x-y-z," you know. But please and thank you makes a huge... people just smile. Or good morning; you could say that, people just smile at you.

AP: Yeah, it's a big difference.

CS: It does, it does. And most everybody will speak English eventually, but...

AP: It's the little polite things that make a huge difference.

CS: Exactly. And I like being able to read street signs, which I found very disconcerting in Thailand. I couldn't read street signs because it's a different script. I can read Cyrillic, I'm fine. I'd be completely lost in Israel, or anywhere where it's not written in some script I understand. So I find that difficult, because when you're walking around, you need a map, and you need to read street signs. So, we've traveled, and we also have traveled in most of Europe now. I think there's not a country we haven't been to, I don't think. At least what I would call western Europe, we've been to all of them. Even Lichtenstein and Luxembourg, the baby ones. [Laughs.]

AP: Were they interesting?

CS: They were very short. It was like a day trip, I think, in both cases, with somewhere else! [Laughs.] And Monaco, which is an easy day trip from Nice; we've done that a bunch of times. We went to a football match in Monaco; that was cool.

AP: Really?

CS: Yeah, that was exciting. People were blowing up fireworks in the stands; it was, "Oh my God!" [Laughs.] Classic. But it was pretty.

AP: Yeah, they have a different view of...

CS: They do. They do.

AP: Of fan participation than we do.

CS: Yes, yes, yes. [Laughs.]

AP: I should just say they, versus 'we' being we the Americans, and 'they'—anybody else—Europeans...

CS: Yeah, that's also 'we.' I mean, you guys are a little... paranoid about everything, and very protective, and we're, Canadians are a little less so, and Europeans are "Yeah, we're setting off the fireworks over there. You want to sit beside it? No problem." And I exaggerate, but we had experiences like that! [Laughs.]

AP: Yeah, and I can only imagine...

CS: [Laughs.]

AP: So, getting to your career, if you want to call it that, or your work with ASIS&T. You have been with the organization for over four decades.

CS: Yeah, at least.

AP: And that's...?

CS: Nineteen-seventy...four.

AP: 1974, wow.

CS: That's four decades and a year, is that right? Yes.

AP: Yes, because I was born in '73... [A phone begins ringing.] Whoops.

CS: Sorry; I turned that off yesterday, and I forgot... [Answering phone.] Hi. Sorry, I'm being taped, and I forgot to forward. [Pause.] Yes, I'm being interviewed. Sorry, bye. [Hangs up.] Damn. Sorry about that.

AP: No, that's okay, that's quite alright. So, yeah, forty years. I was...

CS: Forty-one, yeah, forty years, right.

AP: So, how did you...?

CS: How did it start?

AP: How did it all began? Give us the backstory.

CS: [Laughs.] So I was taking an indexing class in my master's degree with David Batty, and the journal of ASIS&T needed somebody to do the annual index to the journal. And so David volunteered about four of us from his class, so we did it, and in the journal there was actually an article that we suspect was a spoof, and so it was a very different kind of index. We did the index, and we included *wormrunner's* in it, because *Wormrunner's Digest* is where they include spoof articles, so it was quite fun. Anyways, so I got to know ASIS&T that way, because I looked at the journal, and I had done a little bit of reading of the journal, thinking about the association before that. And then—I think it must have been an independent study, or I just did this—I decided I was interested in indexing consistency, indexer consistency, whether people with the same training will index the same way, or the same person will index the same way, across time periods. And so like everything else, when I'm interested in it, I went out and looked at all the literature, and I figured since I looked at all the literature, I'd might as well make the most of it and write something. So I wrote a paper on indexer consistency and submitted it to the ASIS&T conference, figuring if I could get it accepted, then maybe somebody would pay me to go. And I think at that point I would have been working at Concordia by then, so I guess, I don't actually remember, but my guess is that I thought if I

got the paper accepted, maybe they would give me some money to go, since I couldn't afford it on my own. And the conference was, I think, in Washington that year. So I submitted and got accepted; I got sent to Washington to give the paper. That was the first conference I gave a paper at. It was my first publication, possibly. If not, it was very close. It was certainly the first research publication, and it was the first time I'd given a paper at a conference, and I got up, and I had the paper with me, I didn't read it, but I talked it. And, as I do, I talked it very fast.

[Laughs.] I started—dadadada-dadadada-dada—I was nervous, so I was even faster! And to me, it was a huge room, with thousands of people. It was probably a fairly large room with maybe two or three hundred people, but that was a lot of people at that time. So, I gave the paper, and then there was a panel, and it was a couple of other people. I have no memory at all; I could look it up, but I have no memory of who else was on that panel. I was just so freaked out by doing this. And then as a result, a lot of people came and talked to me afterwards, and a lot of them are people whose names I had worshipped from afar for the last couple of years, so that was very exciting. And they all said to my mentor, David Batty, that they were surprised to hear that I was a master's student, or just recently, and said that's very exciting too. So I got a lot of charge out of that, and I really liked ASIS&T, and I discovered the Special Interest Group on Classification Research, and they're full of people that I liked, and had gotten, was getting to know, and I found ASIS&T to be a great deal of fun. It had a lot of camaraderie; it wasn't too large that it was scary, and it wasn't so small that it was not interesting. It was just the right size, and you could just meet people really easily, and there were all sorts of interesting papers being given. So I joined at that point. I think I was a student member first, when we were doing the index, and then I joined as a regular member, and I never stopped. I think I re-upped as a student back when I became a doctoral student, I cut back from being a full member back to a student. But I've been a member for a long long time, and the next year, I think, my workplace asked me to do something I didn't want to do. They asked me to go out to a campus that we had acquired, way out in the depths of a faraway part of Montreal, and run a small unit that was reclassifying from Dewey to LC, and I really didn't want to do it, so I said, "I will do this if you give me the money to cover the bus fare, and if you let me go to ASIS&T in San Francisco." [Laughs.] So they said okay, so I did the job—I hated every minute of it, I cried almost every night, but I did it—and as a result, I got to go to ASIS&T in San Francisco, and for that conference I... I don't remember whether I did this, or I helped to do it, but anyway I was involved in the organizing of the first Classification Research Forum, which has met ever since as a pre-conference to ASIS&T. And it involved the PRECIS indexing system, which nobody these days knows about, and Jutta Sorensen and Derek Austin, who both became good friends, and so they came to San Francisco. And this time I was actively playing a role, and I felt like

this was really cool, and I became active in SIG/CR. I think I did the newsletter, and then I think eventually I took over as chair, I mean I really worked my way up the, the sort of things you could do at the national level, through the special interest groups. There was no Montreal chapter; there was a Montreal chapter of the Special Libraries Association, which I spent some time, I think, involved in, but there was no local chapter of ASIS&T, so I didn't do anything at the local level. So that was great, and that continued—I didn't always get to go to the conferences, but I tried. I mean, I wasn't rolling in money, because shortly after that I became a doctoral student. As a doctoral student, you...

AP: Well, that's where the money is, don't you...?

CS: Well, yes, and in fact, as a doctoral student you can end up going to ASIS&T on somebody's research grant, which I ended up doing. So I think I went to mid-year a couple of times, almost all of them... I started, actually, making sure I went to every single ASIS&T conference, so I think I may have missed a few very early on, but then I went to every single ASIS&T conference for a lot of years, including the mid-years until they changed. I think I went to most of the mid-years until a certain point. And I continued to enjoy it. I gained more friends when we came to Boston; it was by this time I'd been a member for about six years. And I came to Boston, I discovered a local chapter, but it was moribund. So once I got here, shortly afterwards I made contact with people who had been involved, and there were some people who were pretty big movers and shakers in those days—some of them now passed, and many of them retired—and we all got together at the Swiss Hut at Harvard Square, I think it's called the Swiss Hut, but this place in Harvard Square which is very popular, and I remember sitting around and drinking beer and plotting to resurrect the chapter, and I think I took over the chairmanship, and we had a whole bunch of officers, and we started a student chapter, and now—for a long time, and I think still it's one of the strongest of the local chapters of anything—and the student chapters won the Student Chapter of the Year award quite a few times, so I like to think I had a hand in ASIS&T gaining a stronger foothold in New England than it had had for a little bit of time. And these things happen, chapters just die, some, they, because nobody takes interest, and so I think I revived, I like to think I helped revive the ASIS&T chapter, and the ASIS&T student chapter. So that was the beginning; that was sort of the beginning of my local activity, and by then I'd already been involved nationally. And then I held various offices on various committees for various years, and then in nineteen-ninety-something-or-other, I was asked to run for president, which I'd been asked for before, and said no, no, no, no, and finally I said fine. So I did president; I was preceded by Michael Buckland and followed by Eugene Garfield, which was great. I love both of them; they're both very different kinds of people, and I learned a lot from

both of them. It was during my time that the society changed its name. I didn't support that, I still don't think it's a great idea, but it did. It added the '&T' on the end, and that was because Eugene Garfield wanted it, and he's a strong, forceful character. And it was also during my tenure that the first information architecture summit was held here in Boston at the Hilton, and that was a lot of fun because that was the birth of something that then took on a life of its own, and it's now a very successful annual conference. So I've been around in ASIS&T for a long time. I haven't been active for the last five or six years, because there comes a point where you just don't want to do anymore. It's really nice to go to ASIS&T and not be nervous about having to do anything; I kind of enjoy that.

AP: Going to an ASIS&T conference where you don't have to participate, not have to do x, y, or z, it's obviously more relaxing, but is it much more enjoyable?

CS: In a way.

AP: Obviously, it's going to be different, because the pressure is not on...

CS: Yeah, the pressure's not on you, and you had that little thing about "not doing anything," but I find it enjoyable because I can just hang out with friends, go to the sessions I want to go to, not have to... I'm a very early riser. I was up at 3:30 this morning. But I don't want to *have* to get up—well, still Eastern Standard changeover time.

AP: Yeah, it is. I was awake very early as well.

CS: But I went to bed at 8:15, which is ridiculous. I just was so tired. So it's nice not to have to go to the early morning breakfast meetings, to pick and choose what you want to do, to be free to go out with friends in the evening. So I like that about it. I suspect this might be my last ASIS&T conference, because next year they're going to be in Copenhagen, and there's no way I'll be able to afford to do that.

AP: Mm.

CS: And the year after it'll be ASIS&T, then two months later I'll be retired, and I really don't think it's right for me to ask Simmons to invest in sending me off to a conference when there's not going to be any payback, really.

AP: Mm.

CS: So even though it's my own faculty money, I still think of it as someone spending money to support me being a faculty member, and I'm sure I will find other things I can go to and do between July and November that will be more useful from that point of view. And [I'm] not really sure this is my last one, it kind of depends on where the annual in 2017 is, but I think it might end up being the last one.

AP: Where is this one being, Saint Louis?

CS: Saint Louis, yeah. Yeah.

AP: And you could go to the arch.

CS: Well, yeah, I've never been to Saint Louis, so I think it'll be fun.

AP: I went to the arch one time, and it—the way you get up is that there are these egg-pod...

CS: Oh, fun! I like that; you stand in them?

AP: You sit, and they're elevators that look like eggs, and they're kind of like out of Superman. You ride up very...

CS: Oh, I thought it was walking.

AP: No.

CS: Oh, I'll enjoy that.

AP: It's very...

CS: I don't mind that. [Laughs.]

AP: But it's very slow, and it's [unintelligible], so you have to be accommodating to take the time.

CS: I don't mind.

AP: Okay.

CS: This is why I like that "I don't have anything" to do; I'm also going down a day earlier than most people, so I have Saturdays to just go and play. I want to go to museums, I have a zoo date on Sunday, so I have some things I want to do. We always go to zoos.

AP: That's good.

CS: Yeah.

AP: I like going to zoos as well.

CS: Me too. Well, we're so into the red pandas, so we always—there's a red panda at Saint Louis; I'm very happy about that.

AP: Is there really...?

CS: There is.

AP: I thought the only pandas were at DC.

CS: Oh no, there's red pandas all over the country. There's red pandas at Franklin Park. Actually, right now, he's in Connecticut, because they're rebuilding his habitat.

AP: Mm.

CS: But I found that out just last week. Somebody said, "Our zoo has a red panda," and then she said, "Oh, no, sorry, it's your red panda. He's over here for a while." [Laughs.]

AP: You—

CS: Oh, yes, anyway. [Laughs.]

AP: Getting back on track.

CS: Yes, getting back on track.

AP: You just said that this first presentation kind of freaked you out, you were very nervous about it. On the whole, I get the feeling it was a very good experience. What was it like? I mean, what did you learn from that experience, as a first time...

CS: From that first speaking experience? That I could do it. That's probably the most important thing I learned. I mean, the other things are just natural. You have to be organized—well, duh, you know. You have to speak clearly, duh. Speak slowly, well, I worked a little on that one. But that I could do it—just having done that as the first hurdle makes anything else easy.

AP: Mm.

CS: So I knew I could do it, and I'm sure that had some effect on my teaching. And I already knew I could teach one-on-one, because I'd worked alone with students at McGill when I was a student assistant, but I'd never taught a whole class. So this is a little bit like teaching a whole class.

AP: And you said, once you do it, you can do it. And obviously, similar skills are translatable to teaching. How has that worked out for you?

CS: Well, I don't think that's affected my teaching much, except for my self-confidence, but teaching has always been something that I've found—it's not easy. Easy isn't the right word. But—it comes naturally. I've always been a bit of a ham. Although it's odd, because I wouldn't describe myself as a people person, and I never have described myself as a people person. I was always very—not shy, because shy implies that you're nervous, and I was just always very with—no, even not withdrawn is the right word. I didn't play comfortably with other children for the most part; I was more comfortable with adults. And that's not to say that I didn't go out to the alleyways and play baseball and play hide-and-seek and all those things. I did, and I enjoyed them. But I preferred my own company over the company of others, and the company of adults over the company of children, generally. So I wouldn't have called myself a very outgoing person. I still don't like going to a party or an event with a collection of people, when most of them I don't know. I'm just not comfortable. I'm not a good schmoozer. But teaching, to me, is very different, and so I think from the very beginning I was comfortable in the classroom because I'm very organized, I'm very concerned with making the environment a comfortable environment, doing the chair setups, doing the

music, making sure the lights are on in the right way. I'll fiddle for fifteen, twenty minutes before every class I'd teach, just to make sure it's all set up right. And then I like them organized; I don't think I waste a student's time. I don't digress. Some people will go off into a personal anecdote forever; you can get a little of that, because it humanizes, but I like to think that I pack a lot in. You get good value for your money, that it's reasonably engaging most of the time; everybody has days when they're not as engaging as they might be. And I like to think that the atmosphere is respectful, you know, So I think I've always been happy about teaching, and enthusiastic, and I think that comes across.

AP: So, of all the presentations that you've given at ASIS&T, do you have a favorite?

CS: At ASIS&T?

AP: At ASIS&T, do you have a... Is this—

CS: Probably that first one, because that's the one I remember. All the others were [unintelligible] again, you know. By that time I was well known. But the first one was, "Who is this person? Oh, that's really interesting," so that was a real charge. So that was probably my favorite. My *least* favorite presentation was given not at ASIS&T, but at an online meeting in California. The year before I had gone and given a presentation on relevance ranking, and everybody loved it, and I was asked back to do something else. And I forget exactly what the topic was, but I had a terrible cold, and I went anyway. I didn't get the cold until I arrived, and by the time I gave the presentation, I did not have enough Kleenex, and it was horrible. I was just so ashamed of how badly I was sniffing, and people kept giving me Kleenex out of the audience, and it was abysmal, and they never asked me back. That was the worst presentation I ever did. [Laughs.]

AP: Ooh.

CS: I know. But I was just thinking about that the other day for some reason. It's water long under the bridge, and probably nobody was there who remembers.

AP: The topics that you've seen over the years, and your work at ASIS&T, ones that were popular, maybe, when you started. Have they made a resurgence in popularity, or have they always stayed at the same...?

CS: That's interesting. ASIS&T has always had two distinct kinds of topics: the technical, and what I would call the management-slash-policies-slash-humanist. And I'm always interested in the technical. And sometimes that comes and goes, so there have been times at ASIS&T when there were whole bunches of really cool things happening on the technical side, and people would bring demos, and you got in the hallways afterwards and looked at somebody's visualization, it was really cool. So I really like that stuff, and the other stuff I think ASIS&T as an

organization likes better because it attracts more people, I think. And the technical side—ASIS&T used to be almost the only place that had that, and now you've got a whole bunch of other groups that do that kind of stuff as well. So ASIS&T is not made distinct by having that. ASIS&T's distinction is supposed to be that it's a bridge between worlds, between library and information science, between the technical and the non-technical. And for many people it is, and that's a good thing, but I think I miss the excitement of the new tools and techniques that you don't see anymore. And that's not really ASIS&T's fault; it's just that the world changed. People are doing that in other places, and a lot of them are doing it online now. So...

AP: How do you think that ASIS&T can, kind of, bring that back into their fold? Do you...

CS: Does it want to? I mean, ASIS&T is always soul-searching about what it wants to be.

AP: What do you think it wants to be at this moment?

CS: I don't know what it wants to be right now, because I haven't been involved in those conversations for at least a decade.

AP: Right.

CS: I don't—it's really hard to tell. I, I would guess ASIS&T's best survival strategy would be to remain being the bridge between the technical and the non-technical **again**], information science and libraries, and management, and business, and, you know, there's a whole bunch of circles that ASIS&T, kind of, brings together. It's a hard area to be in, because it is poorly defined. For everything that ASIS&T does, you could find another organization that focuses solely on that. So it's kind of nice in that you get a little bit of this and a little bit of that; on the other hand, if you really like *that*, you only get a little bit of it. And maybe you want more, and when the dollars you have to expend on going to things are more limited, you might want to go to somewhere you're going to get more bang for your buck. I partly go to ASIS&T because my friends go to ASIS&T. If I was picking solely for interest, I'd probably go to something else. But it's my network.

AP: A network that you've managed to develop over a career.

CS: I miss people; I will miss people. But on the other hand, the people I will miss are also beginning to retire as well.

AP: Do you think you can keep up with them?

CS: Oh, I don't intend to. No, [unintelligible]. I'll say hi if I meet them, but I'm not intending to keep up anything other than what I would consider close friendships. Like, I'm not going to lose touch with Melanie. I'm not going to lose touch with Linnea. You know, the people that I'm close to, because they're friends outside of the field. But I'm not staying in the field. It's just not me. A lot of people do that, and they do it fine; it's just not what I do.

AP: Is it just too much energy?

CS: No; it's just not interesting anymore. I don't tend to be interested in this anymore. I intend to open that little cabinet full of unfinished projects and finish them, and I intend to digitize all of my cassettes. I intend to finally take my fifty-five volumes of print scrapbook and make them into online scrapbooks. I have plans; I have to buy a better scanner at some point. And I want to learn more languages, I want to spend some time in Ireland and learn Irish, that kind of stuff.

AP: It sounds like you've got a second career waiting for you, December 17, 2017.

CS: That's right. And I used to say, if I had a lot of money, I'd go and do another PhD, probably in Celtic or Medieval Studies, and now I think I probably wouldn't have the energy to do that anymore. I'd just like to be a dilettante and sit on the side. "Take my million dollars; I'm just going to sit in on classes. Is that okay?" "Oh, sure!" [Laughs.]

AP: You have helped organize the annual student design competition a couple of times. How has that been fun?

CS: It's been fun because it's rewarding. A bunch of students come together and divide into small groups, and then they're given a challenge, and they go off and work on an app or something that will meet that challenge. And so it's fun to walk around in-between the opening day and the closing day, and see all these groups of students huddled around computers doing this, that, and the other.

AP: So they get the entire length of the contest, all three days, to work on it?

CS: More or less. I don't quite remember, but I think on Sunday before student reception, they get the challenge, and then they present it on Tuesday, so it's three days-ish. We try to encourage them to also go to the conference. I think it was a little easier when ASIS&T used to be a little bit longer, and it would have been better when ASIS&T was a bit longer.

AP: How long did ASIS&T used to be?

CS: It used to be Sunday through Thursday, so people would leave on Wednesday night even though there were sessions on Thursday. And then it was Sunday through Wednesday, and now there's no point in staying on; I think everybody goes home on Wednesday morning. I think there isn't anything on Wednesday, so it's gotten shorter. There's still business meetings and stuff like that. So it's gotten shorter; I think it's probably an issue of affordability, but if you had longer the students could do a little bit more. It's also fun because they're judged because they're judged by big-name people, so you try to get big-name people to be the judges. And so for students, it's a charge, because that person is now telling me I did a good job; that's really cool.

AP: How influential are competitions like this?

CS: It might be good for job finding, but that would be about it. I don't think anybody's seeing ideas that necessarily will be

monetized. I suspect that there will be some contact made between students and students, which is networking, which is always nice, or students and judges, or students and people helping to run the competition, that might result in useful things down the line. But that's about it. I've often been involved in programming for students at ASIS&T; we did used to do things like have a career workshop for students, especially master's students. There used to be a lot of master's students who'd come to ASIS&T. I started what is supposed to be completely secret student reception, which is now in the program; it was more fun when it was secret, and you'd have to just tell students by word of mouth, and then you'd get cheap rotgut wine and chips and sneak it into the hotel because you weren't paying the hotel rates. And now it's in the program. It's probably still cheap wine and chips! [Laughs.] That's a lot of fun.

AP: In addition to the value of networking amongst peers of their own age and professionals, what else do groups like this for students at ASIS&T do?

CS: They connect you with people you've been reading very easily, so you can chat with them. There's also job-hunting; there is a job service. It's not all faculty; some of the jobs are faculty jobs, but some of the jobs are not. Probably the majority are faculty jobs, so for doctoral students that's really good. Even if you're not necessarily going to be on the market this year, interviewing is not a bad thing to do. So there's that; I think there's the going back home charged up with ideas, that has a lot of value. You might see things that would be useful in the workplace, and you can go back home and gain some points by introducing something new, and improve things by introducing something new. So I think there's a lot of value in that, but I think probably the greatest value is in the networking and the making connections that you might find useful later, more than anything else.

AP: Do you see a lot of the ideas that come out of these, that the students create, influencing something later on?

CS: No, I don't think so. It might influence something a student works on back in PhD land or master's land, but I don't see, I haven't seen anything come out of those that is something you would notice particularly. That doesn't mean it couldn't. It takes a lot of energy and resources for that; these are students that are all going back and doing dissertations.

AP: You have held many positions, almost every one, with the exception of...

CS: Anything to do with money, except I was on...

AP: I think you said you weren't the secretary.

CS: I have not been. I don't think we have a secretary. I've been secretary in some of the other groups; there isn't really a secretary position, but there is a budget manager. There's a financial position which I have never held, which

maybe is the secretary. And then I've never been the main person in charge of a conference, although I have done the technical program—that's the panels and stuff—two or three times. But I've never wanted to run a conference. I helped **Bruce Croft** run an ACM conference out here, and I helped **Tony Bearman** run one of the celebratory 25 or 50 conferences, and I've helped somebody else, but I've never wanted to take a whole conference on myself. That's too much grief.

AP: One can imagine. Looking back, do you have a favorite position that you held, or did each and every one have their pros and cons?

CS: Being president, I wouldn't say that was my favorite; it was a lot of work. It was fun, but it wasn't my favorite. Being on the board is fun, because you get to go to meetings and contribute, but you're not the final runner of things.

AP: You don't have to make the final decision.

CS: Right, exactly. Or you contribute to it, but it's not on your head when people don't like it. It's spread; it's dispersed. I've chaired a lot of committees; they're not not-fun, but none of them stands out particularly. Membership, education, they're all fun. I don't know; probably working with SIG/CR was probably the most fun, because those were all like-minded people, and it was a topic I was interested in. And it was very early days, so it was exciting and new to be involved, and I got to meet a lot of people that I read and heard about. So that was probably the most fun; the most influence was probably the presidential, but SIG/CR was the most fun.

AP: How was SIG/CR? Do you think it's changed?

CS: I don't think it has; it's still very active. People come and go because they age, but it still has the same focus, it still runs its classification research forum, which I don't get to go to anymore. It's not like I don't, it's that I choose not to, because I don't really have the time or support to do that. But I still get the proceedings, and they still do great things, so I don't think it's changed a lot. The topics are influenced by changing times, but they're still concerned with the same fundamental things, so I think that's been a very successful, long-lasting SIG, so I'm very happy about that. I don't spend much time with it anymore, but I like to know it's there.

AP: It's nice to have it on the back burner.

CS: Exactly. It's nice to have something dependable, and SIG/CR's pretty dependable.

AP: You were also on the Education for Information Science at some point.

CS: Yes, at some point. At least at one point, if not several points.

AP: And how does such a group further get information professionals outside of the school setting for their continuing education?

CS: It goes back and forth as to which committee's involved in what. There's two different groups that are involved in education. There's the special interest group in education, and there's the committee, and they both contribute to various juries and awards, but their remits are slightly different. And so at various times, one or another or both have been involved in the workshops that happen pre-conference or post-conference. So that's one thing. The awards for best information science teacher, that's another thing they do. So at times, accreditation raises its ugly little head and everybody finally goes, "No, I don't think we actually want to do that, do we?" and we all go, "No, we don't want to do that." It's a conversation that comes up every once in awhile. And also, of course, the special interest group runs programming for educators at the conference, so it's speaking to its community of people who do education rather than people who receive education. So that's a little bit different.

AP: In 2000, you won the Watson Davis award.

CS: Yes, that was nice. It was like, stick around long enough, and you'll win the Watson Davis. [Laughs.] That's a little unfair. Hold every office except treasurer or secretary-treasurer, and you'll win the Watson Davis.

AP: What was that like?

CS: It was great. I was very pleased; I think that's the one that's a surprise. I don't remember being surprised, [but] I'm sure I was surprised. It was long enough ago—I know 2000 isn't that long ago, but fifteen years—I don't actually remember the specific event of winning, but I remember feeling very gratified. And I'm very honored by it, so on my little gold badge that I wear to conferences, it says "ASIS&T President," whatever years it was, "Watson Davis Award Winner," and I like the "Watson Davis Award Winner" better than I like the "ASIS&T President."

AP: So if you could just have one, it would be the Watson Davis award?

CS: Yeah, because the president is something you run and get elected for, and the Watson Davis is where your peers get together and decide you deserve to be recognized. It's a peer-recognition thing in a way; it's an award jury, but to me it represents recognition by your peers.

AP: Is it someone who's nominated...?

CS: Someone nominates and gets letters of support, and they submit to a jury, or submit to a particular person. And the person manages a jury, and the jury votes on who gets the prize. I've done a lot of jury work for ASIS&T; the tough part of jury work is getting nominations. [Unintelligible.]

AP: What is it like, jury work?

CS: Jury work is running around and making sure you get people to submit nominations, which is like pulling teeth. And then it's organizing the jury once you get the nomination stacks. And you vote on the nominations, which is not so

hard, except you do have to ride herd on them. “It’s due tomorrow!” And then you have to write the citation, which is usually fun, and you usually have enough support letters to cobble words together from. And then if you’re lucky, depending on what award it is, you actually might get to give it at the banquet, which is really fun, because then you can hug the person and say “Congratulations!,” so it’s fun.

AP: When you were president, it’s a term of one year.

CS: Yeah, except that you’d have activities as incoming and activities as outgoing, so it’s really a three-year.

AP: So what is that like?

CS: It was really a lot of work, and it was a lot of traveling back and forth to DC, and it was a lot of worrying about things, and appointing people to things, and persuading people to do things, and worrying about why things weren’t happening, and worrying about money, which I probably already said.

AP: What have [been] the benefits for you? We’ve talked about meeting friends and making friends, but overall, in addition to that, what other benefits have there been for you as a member of ASIS&T?

CS: I don’t know; I think friends are pretty significant benefit.

AP: It’s always the best benefit.

CS: You could say that there’s nothing that you learn at a conference that you couldn’t have gotten slightly later by looking at the proceedings or going online these days. If I don’t go to a session, I know I can Google it and find the information, so I’m not sure that you gain a lot of information, but there’s nothing quite like sitting down with somebody who’s doing a research project and talking to them about it. So that’s something you gain, sitting down with someone who you want to talk to about some issue. So the face-to-face piece of ASIS&T is really significant. I like getting the journal, and I look at the journal, and I see who’s writing what, but I could do that and not be a member. Especially as an academic, I can just go online and look at the journal. So the benefit of being a member of ASIS&T to me is two things: the face-to-face-ness of the annual meeting, and the face-to-face connections with the local chapter. So if you don’t have a local chapter and don’t go to the annual meeting, that’s always been ASIS&T’s big problem: what value do you get out of ASIS&T if you don’t go to the annual meeting and you don’t go to the local chapter? And it’s really hard to say, especially now that everything is easily available. All the information you might want is easily available online, and it’s not that hard to talk to people, and people are dispersed among many different conferences anyways, so it’s hard to make the case for the value of any organization—it’s not just ASIS&T; any organization—except [for] the camaraderie, the friendship, and the meeting people face-to-face and talking. And I would say the same is true of just about anything, unless it has an

active program that gives you some kind of value you cannot otherwise give, like publications I would not otherwise be able to get my hands on. And really, there's very little that comes out that you can't otherwise get your hands on. So it's really hard, and it's not just an ASIS&T thing; I think it's hard for any organization. I was listening to something interesting on the radio this morning, on the BBC, about The Sun, which is a semi-rag-slash-newspaper in England that everybody looks at; it's Rupert Murdoch's mouthpiece. And a year or two ago, they put it all behind a firewall; you had to subscribe. And it wasn't expensive, but you had to subscribe. And you couldn't link to it. And so, over the course of a year or two years, it lost its presence because it wasn't the place you looked anymore, because you couldn't look, because you weren't a member. And so, I think this week or last week, they've either let go of the current director and hired a new one, or the director decided to make a policy change, and it is now going to be online for free, because they realize what's happened. And the person who was talking to the BBC presenter said that he wasn't sure whether this was going to do it. If you step away from the public eye for that long, it's really hard. This used to be the most pointed-at newspaper in the country, and now nobody does it because nobody pays for it: only several hundred thousand people subscribed. And you're not going to tweet it, because you can't read the articles; you're not going to Facebook it. So they've turned around. And I think that's a problem for an organization as well; it's really hard to figure out what an organization gives you, apart from contact, that is not something that you could otherwise get. So why would you join? Especially as the costs go up.

AP: How can an organization like ASIS&T combat the costs going up, [**"in the end provide"?**]?

CS: I don't know. You might wonder whether they should just turn into a conference organization, run two conferences a year, which is essentially what they do for most people, and the local chapters can continue to do what they do, but in order for that to happen, you have to have an infrastructure, and an infrastructure costs money. And where do you get that money from if people don't subscribe? Without ASIS&T, there wouldn't be a journal, but you could say that the journal could be published by an agency; there's other ways to do that. I really don't know; I would not want to be running any member-driven organization right now. Not in this area, anyway.

AP: Is this a tough area?

CS: I think so, because the activity in it is dispersed among so many different little offshoot organizations. Plus, you have the conference machines that just run the online conferences, which a lot of people go to. And then you have [the fact that] it used to be that ASIS&T was the tech-y thing, and now there's a tech-y committee in every single library organization there is, and some of them are really good.

AP: That's thanks to you. The "nouveau"? thing, have a little tech sideline for every...

CS: Right. And ASIS&T is not "nouveau", but ALA has LITA, and LITA is a really good organization, and I would love to go to their conferences, because they look like they're really useful and very practical. So I think ASIS&T has a difficult task, to explain what value it has. The Information Architecture Summit is an example of what ASIS&T does well, and it's a little independent body that, I presume, brings a fair amount of revenue in. And I don't know what those people get outside of their conference, but maybe for some people, like myself for that matter, the conference is a lot. I've been a member for a long time; what do I do? I go to the conference. And I go to local chapter things sometimes.

AP: The local chapter, what do they do? It's obviously independent of the college.

CS: Yes, it's nothing to do with the college, although the student chapter and the local chapter work together a lot; I think there's a liaison between the two of them. It runs local, it runs meetings—it's New England, but mostly they run the meetings in Boston—on topics, whatever they are. They also have little informal chat sessions, and I think we did little tech talk videos. They bring in guest speakers from around the country, or sometimes locally. So it's a whole variety of things, intended to both network and provide information, and New England ASIS&T does a very good job. Local chapters come and go, so sometimes they're really vibrant and sometimes they do nothing.

AP: What makes this particular chapter stand out?

CS: A thousand universities. [Laughs.] And a *whole* bunch of people working in them! And MIT, and Northeastern, and so on. And there's a ton of tech, a ton of startup, a ton of libraries, so it's got a nice little groundswelling of those components that really say ASIS&T, in a nice way.

AP: That's true.

CS: Yeah, I never even thought about that before, but you've got more academic institutions per capita than anywhere else. Used to have more bookstores; I don't think that's true anymore. And then you've got the info-tech, not just straight computer science info-tech, but the more social info-tech stuff like Berkman, and stuff at Northeastern, and stuff at MIT. And so you've got this neat 'stew' of things that really speak to ASIS&T, and not a lot of other organizations...

AP: To compete with.

CS: Right, right.

AP: Well, when you've got your own little niche, and you're the big kid in the park, so to say, the big fish in the pond, you can really do what you want. I think you kind-of answered this in your last piece about what ASIS&T has to offer

people, if you're a conference-goer or what have you, but for someone like me, who's going to graduate soon—[under breath] hopefully, fingers and toes crossed—what advice do you give an emerging professional about joining an organization such as ASIS&T?

CS: My advice to you would depend on whether you were going to stay in this part of the world or not.

AP: If I were.

CS: If you were, then I would say, join ASIS&T as a student now, and later on you'll be up as a real member once you graduate, but what you would do is immediately get involved in the local chapter, because the people who'll hire you are going to be in that local chapter, so it's a great networking and job opportunity, and I think that's the main advantage to an association that has local branches, is the local branches give a student a place to find people who are likely to be remembering them when they need a job, or when they need a position, or when they have an open position. "Oh yeah, there was that really active student who came to all the meetings and helped out," blah blah blah. So I think that's the main thing, is making contact with the potential employment community. And just getting to know people, plus getting to know other students. Students support each other; I don't think we're cutthroat—at least, I like to think we're not cutthroat. So maybe a student hears about a job they're not interested in, but they tell you. So, that kind of networking as well. That's the student chapter, in a way. So, I think mainly that, more than anything else.

AP: And where do you think ASIS&T needs to go?

CS: I have no idea. I really can't tell, and I would not say this only about ASIS&T. I don't know where they're planning on going. I understand why they're doing a meeting in Copenhagen, because we've changed the name to be not American, and there are a lot of people in Europe who are members. I'm not sure whether that's going to be enough people to not make that a financial problem, but the annual meeting is often a financial problem, so we'll see what happens with that. It's hard to say. You can use all sorts of words like "Needs to be nimble," but if you actually have to say "This is what ASIS&T needs to do to be successful," I'm not convinced that there is anything I could pinpoint, and I'm not sure anybody else could either. Is there value you add online? I'm trying to think about other organizations. I visit the websites of major associations like SLA, ASIS&T, and SAA, and if there's stuff that's behind a wall that only a member can get, then there's value. It's really hard to figure that out. In ASIS&T, behind the wall of membership, you gain access to jobs, job-hunting services—well, I don't care about that. You gain access to ASIS&T and the proceedings, but I could get that in other ways because I'm an academic with those kinds of access points anyway. So it's hard to say; I think you'd have to offer something that you have, that nobody

else has. And that's hard.

AP: Before moving on to discussing *LISR* and Peter Herson, is there anything else you want to say about your time with ASIS&T?

CS: No; I enjoyed it, it's been great, it's really been a professional home, and I'll miss it. Not enough to keep up, though. [Laughs.] But I've had a lot of fun; I have a lot of good memories.

INT: That's good. You and Peter Herson are co-editors of *Library and Information Science Research*, the journal. How did you and Peter meet?

CS: He was on the faculty; he was here when I arrived. He left briefly to go take a job somewhere else, and then came back, so he outranked me while he was here in time, just like Jim Matarazzo does, but I outrank him in how many years I've spent here. And I now outrank Jim Matarazzo, if you don't count his adjunct faculty years. But when he's around, I'm not the most highest, oldest, ranking faculty. Anyway, Peter was here as a faculty member, and we didn't do anything together particularly. Somebody who had been the editor—this goes way back; I'm looking at the shelves. Way back on the top shelf, on the bottom, are the very first issues of *LISR* we had nothing to do with. Whoever was editing it was going to leave the editorship, and Peter had a relationship with the publisher, who at the time was Ablex, because he publishes books—he's published fifty books, or something like that. So he had a relationship with the publisher, and he asked me if I'd like to join him in editing, co-editing *Library and Information Science Research*. And I thought about it and said that would be fun. So we took it over, way back when, and have been doing it together ever since. It went from Ablex to Greenwood, and then it was gobbled up by Elsevier, which created all sorts of problems for me in an ethical way. But as a journal, I think we've done a really nice job of making it grow, gaining it a good reputation, increasing the impact factor for what that's worth, and these measurements are always open to question, but I like to think it's become a high-quality, if of late somewhat late, somewhat running-out-of-time-to-get-things-done, journal. So I'm very proud of it, and Peter's involvement has changed over time. We used to work together; he would take first look at things, and I would take second. And over time, as he's retired—he retired a couple years back—and even before that, I slowly segued into being the person who is the first look at everything, and relying on him for comment on things I was unsure about. He writes the editorials, and I tweak them. He chooses the subjects, and he writes, and then I do a lot of editing, and I add little bits of my own. So he's the *éminence grise* behind the journal, and I'm the day-to-day get it done, get the reviewers in, that kind of stuff.

AP: It's been in the top five for many years, almost twenty-five years.

CS: Really? [Laughs.] Well, that's nice! I do keep all those articles in a little directory called "Ranking" in the *LISR* directory, but I haven't thought about that.

AP: What do you think makes this a prominent journal?

CS: We take a lot of care with the content. People who edit journals, and journal publishers, don't share statistics happily, and they're usually questionable. But we now have a pretty high rejection rate, mainly because a lot more authors submit to us, and they submit inappropriate things. So the rejection post-review is not as high as I'd like it, but that's partly because we do a ton of stuff that happens before somebody goes out to review. So we will get a submission, and we will either go, "Sorry, it's not appropriate," or we'll say "This could be appropriate, but it needs this work done first." So a lot of what might be missing in a research article is noticed by us, and we say, "You have to do this before we even send it for review." And then we send it out for review, and then when it passes through review, we do a lot of copy editing and extra work, which the publisher does not do any more. When we first started with Ablex, there was a copy editor named Carol who was brilliant, a great copy editor, and she made everything read well and be clear. We took care of the content substance-wise, and she made it read well. And then when it moved to Greenwood, then to Elsevier, what the copy editor typically does now is simply fix spelling and occasionally rewrite a sentence, and then check the citations, which is not not-useful, but it doesn't make for really easily-read, well-read, well-written material. So we put a ton of work into copy editing, which is why it takes so long. But that's the value, and what I hear from authors when I go to ASIS&T meetings is, "We really like your journal because of that personal touch, because you work with us." You work with the authors; it's not just anonymously submit, then we hear, then someone copy edits, and that's it. We do a ton of work with authors, and I think that makes for high quality, and we also get well-cited, for whatever that's worth. A lot of people cite our materials, and once you get up in the ranking, it just self-perpetuates. [Laughs.] We don't do altmetric studies of our own authors, and I'd be interested to see how that panned out. So that's why, I think.

AP: How has being on an editorial board of a peer-reviewed journal been an asset to your own research, now that you're the one saying, "This is what we're looking for."?

CS: It's taught me a lot about research. I've had to learn a lot of what I learned in PhD land, which I applied for my own dissertation, got underutilized for the first bunch of years when I was teaching. So having to edit a peer-reviewed journal that focuses on research in the field has reminded me of all the things I used to know. So I've had to relearn a lot of the research chops I used to have; it's also exposed me to a lot more methods than I ever was exposed to, a lot of qualitative methods. I've also been interested to read: people do research on interesting things, so I've been

forced to read it. I've also been forced to read a lot of stuff I could care less about, but I still read it and I still look at it. So I've gained a huge breadth in exposure to different kinds of research. It's informed my classroom experience, because I can bring things to class once they're published or once the knowledge is out there, and I can say, "Well, so there was a study that blah-blah-blah," so that's been nice. But mainly it's been a broad exposure to research, which would have been in any other way very difficult to do. And it's always been four issues a year, but it used to be four articles and a couple of reviews, and now it's typically ten or eleven articles a quarter. It's a lot more work, but it also gets you more stuff.

AP: A lot of junk.

CS: Oh, because the publisher wanted more. The more online, the better, because the more people are downloading, the better their hit rate. So if you have more articles, more content, it will [be a] good thing for a publisher. It's a lot of pressure to keep up a decent amount of content, plus they kept reducing the font size until if you didn't get a lot of articles, it looked like you were publishing a five-page thing. [Laughs.] Now, of course, it's almost impossible to read!

AP: Now one has to read it with a magnifying glass.

CS: It's more one reads it online where you can expand the PDF, which is one of the big advantages.

AP: What are some of the downsides?

CS: The big downside is that it's published by Elsevier, the devil incarnate for libraries. And although it calls itself "Green open access," and in fact there is a fair amount that the author can get away with posting, most people don't know that. In the circles in which I move, I am surrounded by people who are strong proponents of open access, and I would like to think I'm a strong proponent of open access, except in the back of my mind it goes, "Yeah, but you're editing a journal for Elsevier." And I do it because I love it, and I'm very proud of it, and I've curated and shepherded it to this point, and I'm not quite ready to give it up, but I keep my head low in places where I'm hanging out with people like on Twitter or anywhere else, people who really feel that Elsevier shouldn't be doing what it's doing. And I agree with them; Elsevier shouldn't be doing what it's doing. But this journal would not be this journal if it were published independently.

AP: So it's a double-edged sword.

CS: It really is, and I'm very uncomfortable with it. I've always been uncomfortable with it. And I think it detracts from my ability to publicize the journal. If it wasn't Elsevier, I'd be tweeting each article all over the place. "Oh, there's this really cool study; you might want to check this out." But I'm not going to ask anybody to go behind a paywall to

look at something, so I can't promote it the way I would like to promote it, and I wish it weren't Elsevier. I like everybody I've met who's associated with Elsevier; my editors have been great. The publishers' reps are great; everybody's been great, but the company is just troubled.

AP: **So many** conglomerates.

CS: It's all about the bottom line. And they're shafting libraries, which I really don't appreciate. And so I should do what other people have done, which is resign. Whole editorial boards have resigned; the whole of the *Journal of Academic Librarianship* resigned en masse to protest, and I suppose I should have done that, but I really love my journal, and I don't want to give it up.

AP: You have to balance the two out.

CS: I know; it's tough. That's the only downside, that and it's a huge amount of work on top of my regular work. So I'm always behind, and I'm always feeling bad about that.

AP: How does one balance...?

CS: You can't. I have to be extremely efficient and productive, and fortunately I am extremely efficient and productive. I read at a speed that is greater than most; I have been tested to read the fastest on record at McGill when they tested me. So I read extremely fast; that helps a lot. It's not an intellectual capacity, but understanding what you're reading, reading fast, is very useful. So I read fast; I'm very organized. Normally when I'm at work, I'm working, I'm not chatting or doing other stuff. I try not to work at home; if I pretend I'm going to work at home, it just sits there and I come back because I get tired, and I have other things I have to do. So I try to do as much as I can when I'm here, and it's really hard to keep up with. That's the one thing I have the most trouble with, is keeping up with the journal. And I feel guilty about it. I have two big guilt points: getting grading back on time, which I can never do, because the other guilt point is getting to the authors in a timely manner. And I always feel bad about both of those, and then I never... I hope on sabbatical I can do a complete catch-up on *LISR*. I would like to keep it on for another couple of years, and then find somebody else to take it over.

AP: As the co-editor of *LISR*, do you think peer-review is an outdated form of reviewing?

CS: No, I don't. I think there are things that people will say in peer review that is what our kind is, which is blind, that I suspect they would not say in open peer review. I'm not sure that's the case, and there are some merits to open peer review, but I go to an effort to choose people who, to the best of my knowledge, will not know the authors, and people tell me if that isn't true, and then we'll rescind it and send it to somebody else. I will try to find people who will cover several different aspects of an article; I make an effort to try and find good reviewers, and in open peer

review, you can control the knowledge of the reviewer to some degree, but I'm not convinced that people would be so quick to say, "This doesn't wash." I'm not sure that would happen. So I don't think double-blind peer review, like we do it, is bad. I think it is one form of peer review, that it has its merits; others have their merits. I'm comfortable with the way our peer review happens. And my reviewers are great; they are detailed. And 'my reviewers' includes not only my editorial board, but the hundreds of people out there who will review for me when asked. And they give detailed comments, they mark up documents, they really put a lot of effort into it for no reward, except their name in the last issue. So I'm very impressed with the degree to which people contribute. I do, however, before I ask anybody to review, always check The Cost of Knowledge, which is the place where people will say, "I will not review for Elsevier," because I don't want to waste time to ask somebody who does not review. I actually rarely come across that, which surprises me in this field. I was assuming that most everybody would then sign up, and I'd be hard-pressed to find reviews for anything, but in fact a lot of people will continue to review for me, and very great, wonderful people will continue to be willing to serve on the board. I always think, "Who am I going to ask? Are they going to say, 'for an Elsevier journal? Forget it.'" But I think people may not respect Elsevier, but they respect the journal, and that makes the difference.

AP: Yeah, which is good. And one last question. Is there anything else that you want to say about the journal before...?

CS: No, no, no.

AP: We've covered everything?

CS: I think so.

AP: You have been involved in a lot of service career-oriented stuff over your career.

CS: You mean like ASIS&T?

AP: Yeah. What roles do you think you contributed to the most overall?

CS: What's my strong...? Teaching, creating *thousands*—I tried to count the other day, because somebody said they taught X many students, and I thought, "You've taught X many, you've been here for eight years." I tried to imagine how many students have gone through org. So thousands, thousands of students have gone out there with what I hope is a good grounding in the things that I teach, and that to me is the most important thing that I can think of.

AP: Do you ever get positive feedback?

CS: Oh, yes. And sometimes, like, decades later. "I'm using that now!" But more frequently between one to five years: "I never understood why you made us..., and now I see why." I get the usual positive feedback one does when one's so recently the teacher, but I also get the letters afterwards that go, "Now I understand why." And I get these lovely

cards. I always keep all of those; you know, you need your fanmail. So I keep all my fanmail. Occasionally I show it to my dean at the time, I always show it to my husband, and I used to show it to my mother. Now it's always, "Oh, it's the best course I ever took," or "I can't believe how wonderful this was. I mean, it really helped me get this job." I get a lot of that. I think we all do, and that's gratifying.

AP: What would you have liked to have done more of over your career?

CS: Getting grading back in time! [Laughs.] I'd love to have done less grading, or I'd love to have had more time to get the grading back on time. That's the one thing that I'd like to do better, that I still want to do better. And other than that, apart from teaching more of? I don't know; I think I've been very happy with my balance of teaching and doing the service. I suppose I would have liked to have done more research, but that's just saying that because you're expected to say that. I don't actually want to have done more research. My impact in research is the journal; it's not my own research. I think my impact is teaching, and then the journal. And I'm happy with that.

AP: Do you have any advice to give to younger faculty who are just starting out?

CS: That's hard. I used to say do what makes you happy, but the world has changed, and now I have to say focus on getting publications, because that's what going to matter. We won't always say that. Focus on making sure you get a couple of published things a year if you can, in peer-reviewed journals, preferably a mix of single and multiply-authored. And if you're going to do service, do meaningful service, so that when somebody comes to write up your service part of your ranked annual appointments dossier, you haven't just sat on a committee that never met. So, meaningful stuff, and don't do book reviews. I hate saying that, but if you do book reviews, it means you're not doing something else. And learn to say no. There are people who, it's not that they're yes-people, but they get excited by everything, and I understand that. "Oh, we'd love you to teach this course!" ...that you've never taught before, and that it's going to take you hours and hours and days and days and days to prep for it. "Oh, sure!" No, don't. Learn to say no to people in power, and learn to say no to your friends if you need to. That's probably the most important thing; even I don't know how to say no, and it's taken a long time to learn.

AP: We're a few minutes over time, but my last question, to wrap up: You retire in two years. What are your plans?

CS: My plans include travelling more. There are some trips we want to do that we couldn't ever do because they were during semester. So, doing the travelling which we couldn't do during the semester, which would include a barge cruise in France—that's more like because we haven't had the money or that time. So, doing a barge cruise, doing more travel. Very little of it will actually be cruising, but the barge cruise is on my mind right now. More travelling at different time, organizing things I haven't had time to organize, like digitizing scrapbooks. I have all my

negatives here at the school on the off chance that we have a fire at home; I want to be sure I have my pictures. So, taking negatives and making them into scrapbooks, and that kind of stuff. I have needlepoint and knitting projects lying around in heaps waiting for me to get to them, and jewelery. So all the craft things that I used to enjoy that I don't have time for. Learning languages—well, I love learning languages, but in fact I've learned to a certain point some of Tolkien's languages, and I've never had time to get beyond those points. It's kind of like reading *Finnegan's Wake*; you get to page eighty-three, and then you give up. And then you get to page eighty-three again, and then you give up.

AP: And then you just resort to watching the play, and then you give up?

CS: No, no! [Laughs.]

AP: You give up even on that **round?**].

CS: Right. I picture myself sitting in my library—which, I made a dining room into a library in my apartment—and really being able to learn those languages, read all my Tolkien all over again properly. Mostly it's that. Stay healthy, or maybe exercise more for a change. I think I will; I'm always fighting the diet thing that everybody who's over any normal weight always is, and I've come to the conclusion that what I really need to do is moderate what I eat, but also exercise more, which is a logical conclusion. And exercise takes time, and it's the first thing to go when I'm under pressure. So one of the things I hope to do in retirement is lead a slightly healthier life. I do not intend to diet my way into boredom, but I would like to be more respectful of my body, and I think I would have the mindspace to do that when I've retired, which I certainly don't seem to now. So, mostly those kinds of things.

AP: Are there any last words you'd like to say?

CS: No, I think we've covered just about everything. It's been fun; I really enjoyed it, and who doesn't like talking about themselves? [Laughs.]

AP: I have yet to meet someone who does not like talking about themselves; I have yet to meet that person. Well, Candy, Dr. Schwartz, thank you so much.

CS: It's been a pleasure.

AP: The pleasure's been all mine, I have to say. I have enjoyed interviewing you, I have enjoyed learning about you, and so it's been a real treat. So I say thank you for allowing me...

CS: Good luck on the class.

AP: Well, thank you.

CS: So this eventually goes to ASIS&T?

AP: Yes.

CS: Well, nobody will watch it, so that's okay. [Laughs.] I can only hope! [Laughs.] Janet will watch it. So Janet will know more about me than most people, although most of what I've told you is—everybody knows

[Day 2 - End]