

ENUG 2021 Day 1: Improving our Access Game: ensuring curated e-content is discoverable in Alma/Primo VE (Carrie Marten and Rebecca Oling)

Tuesday, 10/26 4:00 PM

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We were undergoing a director search. At the same time, of course, and we had a small team of one, which was me for the migration and at that same time, our Provost asked me to actually share the director survey, which was challenging, in and of itself

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but then I also had all my other responsibilities being a small institution.

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I also do some reference desk ships, I also do some instruction, not a whole lot but do I do some.

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I do do some instruction.

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So none of those expectations and demands on my time for my work went away.

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In addition to that, I had to do training for the migration, our circulation staff and our AOL stuff, also had to do training, and we also got plenty of input from others in our library, the acting director was very supportive for the migration, but he

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was also juggling a lot of demands at this time. So our priority needed to be basic migration, with no extras.

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Okay, Rebecca. Which brings us to what we had and what we didn't have. So one of the things that we had traditionally had a Purchase College.

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Were a book collections.

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In the beginning of my tenure here I came 20 years ago, we had had some requests for audio books, and one of the things that was clear in our collection development, sort of structure was that we let the public library do audiobooks.

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And then in the intervening years that library came along and some other collections of ebooks which had a lot more functionality for us as an academic library.

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And so we had collected some of these databases and so we had a CLS humanities ebook.

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The book collection on ABS co host pro quest e book central Gail ebooks and the rest that you can see here, smattering of those.

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All of those were not necessarily catalogued for us in our Alma Primo instance instead. Our advice as librarians was here's a live guide and you need to poke around and each one of these to find what you need, which I always argued was sort of not really

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central to what the library does or wants to do. But given the situation that Carrie just mentioned that the landscape that we had it was nearly impossible for us to do anything else.

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So, This is what we lived with for some time.

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Additionally, our streaming collections, never really had a structure to the approach of curating that collection.

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We had a few databases in this as well.

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And these included Alexander street academic video online and it's cohorts.

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Digital theatre plus drama online on the boards TV which was actually a newer one for us, Naxos video library which actually gets very little use for us, and a few others.

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Then we also had a Cal tourist server for a while and which we were able to mount independent one off streaming licensed materials.

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But you can imagine this also created an issue for us because these also were not necessarily catalogued and such a way that made them highly discoverable and usable so faculty, when they were prepping for their courses, really had to go through their

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subject librarians to work with them on determining what a streaming and ebook works we had that they could use, and that their students could use.

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And that was quite an issue and I sort of became the streaming person.

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So common themes between these two worlds of the ebook, and the streaming collection was that we had these several very generic collections, we try to do things that fit our unique subject areas and our niche areas here at Purchase College which tends

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to be very artsy.

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We sprinkled in a PDA on each of these so for ebooks we had at one point patron driven acquisition.

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And we had a budget for that and a cap on that.

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And with streaming we did the same thing. Some of you might be familiar with some of the ins and outs of the history of canopy. We did a PDA with canopy we had a budget cap.

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We had some problems getting that respected and we ran into some issues with canopy our relationship with them is different now. But it really threw a wrench into how we approach the streaming curation, as well as the book curation so the the PDA is had

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limited benefit for us. Those were not customized to our needs, because the PDA is we're generally really driven by the students, and not necessarily by the faculty so at least on the video side of the PDA is, we ended up with quite a number of films

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that got one view. And we ended up paying for the year long license for one view. So for those of you who understand canopy and the acquisitions there.

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Basically, there was a rule you you know you get three hits on it and on the fourth hit you've bought the license. So, in their case, we think there was some guerrilla marketing going on either way we ended up with a lot of licenses that we couldn't use

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and our return on our investment was not there, add to that, that those were not catalogued.

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We were not seeing enough hits on those on those titles.

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So eventually we really just focused on individual licenses by request from the faculty, and pretty much, these were made available to people through saved emails maybe some links on live guides because they weren't in our Discovery Search.

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It was limited and to how we could get people to those things so if one librarian wasn't aware that we had them or had to check the spreadsheet. Then, we, we have limited use on that.

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For my purposes, as I mentioned, I'm the director of digital accessibility, while I've been overseeing the streaming on campus. My job more from a traditional library enroll to one that really focuses on ensuring that the content that we use in our classes

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and that the faculty are engaging with its content that is as accessible as it could be for the widest number of our users.

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You can imagine that both of these jobs, which could be individual jobs, really came to a head during covert when suddenly everything was online and streaming was needed for everything, and the ebooks for also needed.

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And as the previous speaker was talking about the publishers greatest fear are all those PDFs out there. We had a number of faculty who had several PDFs from the same book wasn't really following best practices and fair use, the quality was awful made

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things inaccessible and in a lot of those cases and ebook would have made a much better decision for us.

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So we, in both cases, both in the ebook world and in the streaming world we have the slow creation of kind of ground rules and best practices, based on the fact that we didn't have much of a choice to engage in that kind of slow librarianship, and really

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nothing ready to us for cold it right we had this tsunami of need. And all of them were competing.

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Okay, so we needed to establish some new workflows, in the midst of our lockdown for cope ID. And like all of us several things were thrown into relief.

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And I do have to give credit Rebecca a lot of credit here for kind of kicking off this initiative and establishing these workflows because it was the concerns over accessibility, that really drove this to happen.

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But it still did take some work, and we needed to figure some things out, we were all working remotely at the time or library was closed.

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And she and I were both actually keeping an eye on our kids as they did remote School, which was a challenge.

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And, but we saw that this is absolutely necessary. We also I want to just you know say, we do not presume that this is the perfect way to do this, this is what worked for us at the time.

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We know that other institutions already have a workflow that works for them. And we hope that this is inspires, those of you who haven't looked at this or tried this yet, to give it a try and think about it.

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So, what we initially had to do was get ourselves trained and up to speed on what we needed to do. And I have to give a huge thank you to the SUNY library support team, and Connie Logan at New Paltz she actually met with us online and helped us to formulate

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some of our workflows because she shared what she actually does for her workflows, especially in streaming film management.

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But I can, I cannot say we would have been able to establish this without the work of the City Library support system and calming calling been an amazing support for us as well.

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So one of the first things I did was I you know I said all right well listen we need to have some kind of basic workflow to help both the librarians and in my case, get some requests from the faculty, because it's going to be all over the place, previous

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to this time.

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Streaming request basically came to me as individual emails, and because we didn't have a huge need for streaming before. It might have been there but it wasn't it wasn't clear, how, how much it was needed.

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People just new to email me and and then I would just research it get back to them and set it up.

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It was sloppy, but it was what we had at the time and again we weren't being pushed further so as soon as I saw Kobe coming. And I have to say, carry my thought it was a little bit paranoid.

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I was a little bit more engine than most.

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Because I saw I saw it coming really in December and I'm part of a rare disease world's was very in tune with that. So I started playing around with an E book purchase request form, which you're able to see that.

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Yes, there is that coming up. Okay.

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So basically where we could put in the individual faculty librarians in various subjects could put this in, on behalf of the faculty member, and we wanted to mediate it that way because we were afraid of course that it would just be way too big, not knowing

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how large our problem would be.

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And so we created just a Google form our computing services does not like Google box but there was really nothing on here that was private information or sensitive information there were no social security numbers really or email addresses to be concerned

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about. And so we basically just put it out there like what kind of license Do you need, who is the selector who is the faculty member, you know what exactly is the material that we're talking about.

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Um, and so that was given to all of the subject librarians and as we worked through it we sort of tweaked it along. Similarly for streaming requests and I made this available to all of our faculty, and they're still using this now and now this is the

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only way you can email me anymore, Because it's too messy.

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You know, give me your name, your course. What title is needed any information about it, what date you need it for, and then really important for streaming is that we need a sense of the assignment and the description of use, because that was important

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for some of the streaming vendors, but also became absolutely essential during Colver given our budgetary situation in which our procurement processes really got hammered and so every single request had to be approved by our provost, the cabinet, and

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then it would then go off to procurement so it slowed everything down dramatically. In fact, in the first semester after coven started the, but that next fall.

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running. That's previous previously it was almost instantaneous I had a good relationship with the vendors I was able to get approval. It wasn't a problem, but now everything has slowed dramatically.

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Talk ebooks. Okay, so, ebooks, acquisition of ebooks.

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I'm sure those of you who have stayed this late in the day understand the challenges of ebook acquisitions.

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Um, so we basically at this point.

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And hopefully that will change require.

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We basically have by all of our ebooks through Yankee book peddlers goby interface.

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Most of them are pro quest and PepsiCo titles, but some of them are Taylor and Francis, and a few other publishers. The challenge with that, which is not too bad because I'm Yankee book peddler is pretty efficient about activating new contracts for different

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publishers, is that we do have to establish contracts within goby in order to order from different publishers.

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Beyond pro quest and EPS go so it takes a little time, and I would say less than a week to get those contracts established so that we can purchase those, especially since sometimes titles from Taylor and Francis or Cambridge University Press, are a little

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bit cheaper. And of course we want to maximize our prices it you know, and just take advantage of the best prices.

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Um, so the other thing is is pro quest and Expo we have their platforms available.

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This is the other challenge and this is partly what drove us to establish this workflow to get these individually purchased book titles and streaming titles into Alma and Primo is that only ProQuest and PepsiCo had platforms that were available

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to us.

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So we had all of these other titles that needed to be made available as links in pre-movie. In, so that our users could actually access them. Initially I would have to say we while I was established in the workflow to get that going.

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We were actually just getting the URLs, when these titles were activated from YVP. And we were emailing the faculty members, those links. That's not ideal in any way shape or form.

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It was very messy. Um, but we made it work for the time that we had to do it. So, and then we've actually got the workflow established.

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And maybe we should have titled it proving messy access.

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We're getting there.

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So yeah, the, the contract and platform issue was especially important during beloved because even though Kerry said it takes a week, that was a you know time that she didn't necessarily have when she was juggling all the other needs that we had and of

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course with a brand new director and trying to help that person get on board as well, there were there were a lot of factors here So, not the least of which was I think we kind of needed to retrain the librarians on what all the different license types

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were because we weren't doing a ton of ebook ordering and it was really only like really minor one offs over time, the librarians really needed to be refreshed on you know what's the difference between an unlimited user license and a 325 person concurrent

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license and a DRM free usage and so we we had a little session where we talked about that we showed them the form. They did some, some work on the forums and try to couple and then we were able to manipulate those and make them better for us again as

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I said we were developing our best practices slowly. It was very clear from the beginning of that that we really didn't want to spend money on the very little few dollars that we had on ebooks and only had 123 users we really wanted to focus on those

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things that the library is best at which is sharing and having it available for as many users as possible, so that was a no brainer that that was something that everybody agreed upon and that we would be able to focus on.

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And I just like to add that in terms of acquiring these titles, I mean, for anybody who is doing ebook acquisitions, I pretty much call it the Wild West right now, the prices are all over the map.

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There are some publishers and vendors that do not want to work with libraries, and I think we all find that very frustrating.

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So we are trying to just do the best that we can right now. And, you know, us getting those unlimited licenses for ebooks is really important, but we're also well aware of.

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Sometimes those ebooks are over \$1,000, and some of them are less than \$20, and it's a bit nuts. Yeah, I would say the exact same thing for the streaming world it's the why, it literally the Wild West some things that are foundation supported, or \$60

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for streaming for the life of the format. Some things are \$450 for a seven minute artsy video that you only get for one year and that's it so it really is just all over the place.

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Yeah.

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And the one final piece that we had to consider when we're doing this is also making sure that we had the correct OCLC standards added to our easy proxy.

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When we got ebooks for new vendors, and I don't actually have admin access to easy proxy at that level so I could not add them to easy proxy myself I actually had to ask campaign, the campus technology services to add them for us and it usually take a

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day and a half, for them to get those done, it didn't take long, but it was still additional an additional step that needed to be done.

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So just going back to the accessibility concerns that I had and my work as the director of digital accessibility we have a lot of these scanned bits of materials, especially when coven hit right people were throwing stuff online.

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We had some people who took photos with their phones and uploaded that for their students and there just wasn't really a common understanding outside of the faculty had worked with before that, just because you can see it, you know, means that everybody

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can see it right. So, the two images that I have here on the screen you'll see one is a scan, in which the person did not push down hard enough on the spine of the book, and therefore yielded a shadow so large that it obscures the wording completely for

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even a sighted person. The other is a scan in which there's been a lot of, you know, personal notation underlining highlighting marginalia. And when you do that you really mess up the ability of the scanner to do optical character recognition so these

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were real, real concerns before Colvin in the work that I was doing but became even a greater concern during Colvin and was a motivating factor in ensuring that we could advocate properly for the E book licenses that we needed during this time, and hopefully

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going forward.

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So as I mentioned, there were copyright Fair Use issues or accessibility issues and and really the reality was the Coleman 19 because of how things sort of shut us down fairly quickly and we all scattered.

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We, I didn't really have a lot of support or time to do any kind of remediation at scale to help people with these scans. So, having the ability to get an E book was absolutely crucial both in ensuring that the students could get the content that they

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needed and equitably, and also in protecting the college from any potential issues that could happen when somebody can't get content equitably.

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And then I think strategic planning wise, it gave us the opportunity to do what we always wanted to do, which was to really think about what are the ongoing needs and gaps right like if this is a book that's being used in all of the front you know freshman

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cinema studies courses these big courses, then it's probably something we should have like it shouldn't be necessarily something that the students if they can afford it, got it.

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Okay, so once we've actually acquired these titles from Yankee book publishers go the interface and they have emailed us and said, these are ready and activated and they send us an email with URL links to these titles.

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Then it's time for me to actually go into Alma and set these up. So we do, do not have YBP go be integrated with and Primo again, I, I'm a one person shop when it comes to systems management.

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It's something that I would like to do at some point but this was more of a priority of getting the titles in.

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And because of the documentation from SUNY library support. We were able to make sure this, you know, would actually happen in a fairly quick manner.

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So, and I'm also want to clarify, these are orders for individual ebooks we're not adding anything to existing packages or book packages I know those happen exist.

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unfortunately at this point. Those are two packages are too expensive for our budget.

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We can't add those things to our collection, the priority on our campus was to support the classes that were running at the time and are running now, and serve the faculty with their specific requests.

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So in order to add these two Alma and Primo v. What you need is yes, definitely a working knowledge of online Primo, and you need certain roles. Um, I would say, if you can get the online Primo certifications administrator certifications that's great,

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but they're not required, but it's helpful if you have the time to get them. If you don't already have them.

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Um, so, and then I sat down and I use excellent Bruce and Sunni library support documentation to develop my own workflow and instructions. And I made it very detailed for me and gave myself a lot of notes in this documentation I'm actually going to share

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them in the next slide.

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Because it just helped me to kind of wrap my mind around what I needed to do. And it helps eventually make the whole process very quick and easy. So adding the ebooks is basically three steps, you're adding the title to all my acquisitions to order each

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individual ebook, you need to then manage go to Manage electronic resource activation and all the resources to activate each ebook and pre movie. And then you also this is essential, you must test to make sure that the links are working and also handle

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any troubleshooting. That's always a given and I always test within Alma when I'm activating the title, and then I go into Primo V, and test there as well, to see if there's anything that comes up that might be a problem.

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Okay. Next slide.

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This is the documentation I'm going to share this in these slides will be shared so you will have access to these things.

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The first one is just my working documentation, this may change over time if you refer back to it.

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As I continue to work in this and add notes for myself.

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But just so you understand how I wrapped my head around this and made sense of it.

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It also includes a fair number of notes on troubleshooting, which I think is really important to remind me.

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But in addition to this, I would also say, if you run into any problems in this workflow, please reach out to me for support, so that they can see where you are and what you're doing, I understand what you're doing and make suggestions and point you to

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any documentation, they have that might be additionally helpful. And I also rely on SUNY library support and reach out to them if I have any questions or concerns that they might be able to help me with as well.

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It's always important I think to rely on your colleagues throughout the library profession, in order to make this stuff work, don't do it in a vacuum.

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This is why we're presenting and sharing this information so that you all feel like you could possibly do this to.

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I've also provided the SUNY library support documentation about ordering and activating a single ebook and also their FAQ on how ebook links work in pre movie.

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And then for contrast. I've also shared the documentation for I created for creating a local collection for streaming films.

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The process is different. And if you look at those two documents, you'll see streaming films is actually different in the sense that you actually have to create a local electronic collection, and then put the streaming films in that collection.

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It does require a fair amount of maintenance. I don't always have the time to go in and keep it up to date as much as it should be.

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But it is necessary for us to have it this way so that we can make these films accessible to our users.

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And I thought if I can interrupt you, I would say don't be so hard on yourself because it's better than what we had before right and my argument was always like, if we're the library, we should be able, people should be able to look things up and you've

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brought that a lot further something Yes, and and it's, it's actually been really fun to actually establish that collection and see what it's like to actually manage a local collection.

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And it's not as hard as I thought it would be.

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Okay. Next slide.

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The required roles and all the needed to add, ebooks, these are just the roles and this is information I got from SUNY library support documentation.

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So, please make sure you have these roles and I have a note here on the slide. If you do not have these roles and you are not the system administrator, please make sure that you talk to your system administrator and possibly your supervisor, that's a

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different person about getting these roles. Obviously this is a conversation you will have inside your library to see who needs to be doing this work and who should be doing what parts of it as well.

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Next slide.

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Okay, so I'm going to go through these fairly quickly.

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I can always go back if there's questions. these are just meant to be working in conjunction with the documentation I provided on the previous slides.

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So it's just screenshots to give you a visual of what I do when I'm working and adding these titles in.

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First you need to all search and Alma. This is probably one of the trickiest things to do is actually find the correct records. And I find that searching by electronic titles and the ESPN gets me to what I need, pretty quickly.

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The other thing you need to actually make sure you do is that, make sure you're choosing the record connected to the right collection. So for example, if you're selecting a pro class title you need the ebook central collection, if you're selecting an

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episode PepsiCo title you need the upscale collection, that's really key, and I have notes and all my documentation if I you choose the wrong collection and how to back it all out and get the right one.

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I've done it, so I know what it's like. Next slide.

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And this is on the previous slide, you actually would click order when you have the record that you want and you just start creating a p o line.

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And you choose electronic book one time, and we choose our library because that's what we have.

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Then you actually create the purchase order line and fill in the details. So these details for anybody who's used to acquisitions of any kind. You need to have your material supplier, the price.

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You also need to include the fund.

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And one thing that you cannot see on this because I couldn't provide a big enough screenshot for this is I actually have some recording codes at the bottom so that when we want to actually do some analytics on this.

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We actually have those codes in there so we can pull that data.

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And then once you're done, you want to actually click order now, you could say Save and request.

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But I prefer order now because of the point of me putting in the order, I'm ready to actually activate the title.

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This then brings you to.

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Once you order it, then you have to go into resource sharing, sorry, written on resource sharing resources and choose electronic resource activation tasks left to go to the title to start activating it, so you're going to edit the resource, and there's

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a few tabs, you need to go through. Next slide.

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and actually activate it. I choose to activate the title before I've actually tested it, nobody really knows it's there so I just get that piece out of the way.

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And I also choose the access type which is perpetual for these ebooks.

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The next tab is the linking tab.

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And this is where you actually have to enable your proxy, and choose your proxy, which is always default for us.

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And the final piece on the next slide, is we like to put in a note, a public note into the record so that our users know and we also know when we're looking at these ebooks that there, what type of license it is, yes we have some single user licenses.

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Yes, we have some three user licenses, most of them we have our unlimited licenses, but we like to make that public information so people understand that.

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So a question did come up that I answered in the chat about that and the question was how many, how many problems have you had with, with the lower licenses and truthfully, the answer is that very few.

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And the majority of those happen when a faculty member treats it as a required reading as opposed to a recommended reading which allows people to sort of pop in and out more easily when they think it's required they'll think they have to flip to the resource.

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So those were the majority of the issues.

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Okay. Next slide.

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Once you're done with that, um, we actually have to test the access so you would go back to the electronic resource activation task list.

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And from the drop down, choose text test access.

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Next slide.

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And it will bring you to this online services page, where there is the link that you can actually click on it will take you out to the vendor interface or the publisher interface, so that you can see that it's actually working.

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It's at this point where, if you're not clear on what you need to do or you've missed a step or you done something incorrectly, the access will work. And you may have to do some troubleshooting.

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I've been there several times.

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Or maybe the vendor go BYBP Scobey hasn't actually activated it yet.

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So you might have to wait a little bit before it actually works. but this is where we do the first testing the next testing is here in primo fee, where you search for the title, and I'm finding actually when I activated this title.

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Last week math in our world.

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It was actually pretty quick for it to show up in primo feet which I thought was fantastic when I was initially doing these this and putting an E book sometimes it would take 2030 minutes for title of show up in primo be.

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I'm hopeful that it is going, it is faster now, and it will stay faster, which is fantastic. Um, it's, it's really nice to see that happening.

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So in order to test it, you obviously have to go to the full record. Next slide.

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And you'll see here.

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The under full text availability you see the link that you can use to test access from here and then also there's our public note the 3d user license, and that all will stay in there, so that we can everybody can see that.

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Next slide.

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I just want to bring up that Susan Davis from UB says that you can put those user license limits in the order as well as in the portfolio, you have to do some config work, but that makes it so much easier to inherit that user limit information from the

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order to pre movie.

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Thank you for sharing that. Definitely. We're here to learn from everyone else just, just the same.

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Um, this is just an example of a streaming film in pre movie that has been activated, obviously, in order to activate that and get that in all been activated is slightly different workflow but we wanted to just show you how it looks in pre movie.

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And you'll see that we actually have two versions because we actually have the DVD and our collection. So we have the online version, and we have the DVD that's on our shelves.

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And then this would be in the full record of that DVD for high school. It says canopy streaming service local collection. That is what I have named it.

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That is my name of that collection. And I wanted to make it distinct by saying it's a local collection, that's more important for us as librarians, especially when we're helping people at the reference desk or online through email, so that we know what

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we're looking at.

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And then also putting in access from Cameron be and when it will expire.

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This is something we do have to maintain for every individual record.

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But I think it's very important, especially for the work that Rebecca does and actually ordering the streaming films, so that if she somehow missed something off one of our spreadsheets or something has happened.

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It's.

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And no, Ray, the not the whole collection does not expire on 321 22. It is just that. Yeah, that's a good question. that's it. That could be misunderstood, I suppose.

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But it's access from canopy I guess I guess the, the information there is that it's for this particular title but maybe we should look at that. But yeah, this is crucial information and one of the biggest assets I had of carry because oftentimes a faculty

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member who is licensed something previously asked me for it last year, assumes that because they have a link that that link is going to work forever. And then it's a lot of planning on their part becomes an emergency on my part, this happens on a daily

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basis. I have people who are like well I don't understand why the link isn't working, and I'm like, Did you look it up so you know did you do you remember what the expiration date is.

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So, getting them attuned to those expiration dates and understanding that this is sort of ephemeral for us really does help.

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So that's the basic workflow we've been have established.

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But there's always next steps, there's always future plans, there's always questions, there's always a lot to think about. And something that's not on this list that I was thinking of as we had started the presentation is, you know, electronic resource

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management especially database management in Alma and Primo V is also part of my job. And it's often challenging to juggle all of these priorities at once.

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So, yes, I need to circle back to that and make sure that all the electronic databases and resources that we have are activated correctly. And so that our users can use them but for these individual titles, we still need to do this work as well.

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That being said, Now what do we do now that we have this workflow. Where do we not set in stone, right set in stone. We have a lot of catch up I had a colleague asked me the other day, where's the streaming request form.

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And I'm like, Oh, that's only been an email throughout coven, it didn't have a public resting place. So we made that public, and with the book request form this is really only used by library faculty liaisons but can we make it more available to them.

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Can we put it in our teams for example and make sure that they have access to it more easily so that they don't need to ask for it and have us as mediators of it.

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Yeah. And so, there's some other things we want to do as well. Pre covert purchases to add it to our discovery layer, ebooks, also DVDs which came was streaming Right, right.

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of something but in some vendors you pay for the DVD plus the streaming rights, and we ended up with those DVDs, but we never catalog. So those will need to go in as well.

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Yeah, there are many of them but I think the question really is is because we do want to develop a detailed workflow for hosted indie streaming titles do those DVDs with streaming rights also go in here.

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So these are one off titles that are not under say canopy, or swag, or any other platform that we would have a local collection for, but can we take all those individual titles and create our own local collection and have them under that umbrella.

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That would be fantastic. I think we will eventually do it it's just a matter of fitting that into our day to day work. So carry a question came in about what's the procedure to remove suppress portfolios that are expired.

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So, um, basically, the The nice thing about this, the streaming films is the records that we're using are actually coming from OCLC and we do have to actually work with our catalog.

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If those records are not in our, in our institutions zone and available to us so we do have to ask him to import them in.

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So, if things are expired. We don't actually have to remove them from the institution zone, we can actually just suppress the record, and it will just be invisible to, to our users.

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The nice thing about that is that then Rebecca has to repurchase another one year license for it, we can make it visible again and change the record to say when it's going to expire again so that your life will be your life will be easier like a year

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from now.

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Yes. So getting them in is more work but then actually turning them on and off once they're in there is much easier.

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We do have some other questions as we're thinking about what we're doing, going forward, Sunni is shifting to more online courses and offerings across the system.

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So what impact will that have on our resources collecting objectives, we don't know at this point, but we need to keep that question in the back of our minds.

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Um, what further adjustments, do we need to make for accessibility and other kinds of disaster planning outside of the current pandemic. I mean, we all know the Cobra throws for a loop, we're still in the midst of it.

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It's not over yet. We'd like to say post coven. Um, but we can't yet.

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And but we know other things might actually be coming up that we might need to be concerned about. And then also just being well aware that I'm workflows for streaming and ebooks can be revised at any time.

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As our work changes in managing resources and changes are made to Alma and Primo, we're well aware of that. We just want to be ready for it if we need to make any changes.

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So Ray asked how do you remind yourself to suppress a portfolio when it expires and I'll say that on my side of things for streaming, one of the things that I do, as I go through the requests that come in, and I'm putting up my I have very ugly Google

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Docs spreadsheets, one has a tab for Swank one has a tab for canopy. And for me, I go in and I will cross them out I leave them in there and cross them out and that way carry nose and I'll tell her I have a bunch that need to be suppressed and, and she

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gets to that that way.

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It's messy but it's working for us.

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So, that is the end of our presentation I think Rebecca has fielded. Most of the questions up to this point she certainly has made my life a lot easier you guys make a really good tactic.

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I just want to say, Carrie Rebecca thank you so much for being so open frank with all of your processes and sharing those tips and all of the tricks that you learned as you went through everything It was really good.

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Yeah, it's frustrating because right like it's dirty right it's not, it's not a clean process, and you know, when we were talking about doing a presentation like this it's like well are people really going to be interested in this, you know, we assume

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we're the only ones who are so short staffed but I have a feeling, there are other people who have hung in there about 67 of them.

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That might be short staffed as well. Yeah, I think you might be right. I think you might be right, but everybody to go ahead carry sorry, Carolyn asked a question I think that the stream portfolios can be set to automatically expire.

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That may have changed since we established our workflow at the time that we established it, that was not the case.

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And I would also like to thank you know, you know, you know, Planning Committee for this conference Orla for moderating Thank you very much. All of the attendees who have taken the time to stay late to see our presentation and of course Rebecca for being

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my presentation partner, this has been really fantastic. And area. Any other questions.

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Susan says I can't remember a time when we didn't feel short staffed.

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That's only getting worse, Susan.

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I just take this opportunity then to again thank everybody for being here, remind you that we will continue the conference presentations tomorrow afternoon.