

Hearing Examines Library Initiatives

BY WENDI A. MALONEY

Librarian of Congress Carla Hayden reported major progress on strategic goals – increased public engagement, expanded access to the Library and technology modernization – during a May 10 hearing before the Senate Committee on Rules and Administration.

“The Library is excited about the progress that’s been made, and we’re moving steadily ahead with the work that remains to be done,” Hayden said.

The committee’s chair, Amy Klobuchar (D-Minnesota), presided over the hearing. Other members present were Deb Fischer (R-Nebraska), the ranking member; Bill Hagerty (R-Tennessee); and Peter Welch (D-Vermont).

In opening remarks, Hayden detailed progress on the Library’s multiyear initiative, now underway, to create a new visitor experience in the Jefferson Building, committing to completing the project in time for the celebration of the 250th anniversary of U.S. independence in 2026.

She also noted a substantial increase – 75% – in on-site events in fiscal 2022 compared to the previous year, complemented by a “robust and expanding online presence” consisting of virtual programming and more – and more easily accessible – website content.

She cited the newly redesigned

HEARING, CONTINUED ON 7



Shawn Miller

Kevin Marcou images maps using a high-speed, large-bed scanner.

New and Improved Digital Scan Center Opens Its Doors

The center’s technology will vastly increase the speed of digitization at the Library.

BY WENDI A. MALONEY

On a Thursday morning in April, digital conversion technician Kevin Marcou sits at the far corner of a darkened room beside a large-bed scanner, two neatly stacked piles of North Carolina highway maps at hand.

In an almost continuous motion, he moves a sheet from one stack onto the scanner bed, waits two seconds for a camera flash, then sweeps the sheet neatly into the other stack – no simple task considering that each map is a little over 1½ by 2½ feet.

And then he does it again. And again and again. Deep in concentration, almost in a world of his own, Marcou moves

quickly and precisely to take full advantage of the scanner’s instant-capture technology. He finishes around 400 sheets by day’s end and completes all 2,585 maps within seven days.

The scanner is one of multiple cutting-edge pieces of technology inside the Library’s new Digital Scan Center. Once a dividing wall is removed this month, the 4,000-square-foot space in the Madison Building will be fully operational.

“The center is a key component of a five-year digitization strategy the Library released this fiscal year, and it promises to greatly expand the Library’s ability to

DIGITAL SCAN CENTER, CONTINUED ON 6

NOTICES

DONATED TIME

The following employees have satisfied eligibility requirements to receive leave donations from other staff members. Contact Amy McAllister at amcallister@loc.gov.

Beverly Banks
Robert Crews

Geraldine Robinson
Adam Rosenberg

WOMEN'S FORUM FEATURES KATE ZWAARD

May 25
2 p.m., [Online](#)

The [Women's Forum for Growth and Networking](#) of the Library of Congress Professional Association invites all staff members to join Kate Zwaard, associate Librarian for Discovery and Preservation Services, as she reflects on her career journey.

Questions? Send an email message to womensforumboard@loc.gov.

ADAMS BUILDING WELLNESS CENTER NOW OPEN

The Adams Building Wellness Center in LA B-35 (cardio room) and LA B-36 (open exercise room) opened on May 3. Women's and men's bathroom and shower facilities are also open in LA B-35.

LA B-34 (weight room) remains closed because of ongoing construction.

The Wellness Center is open Monday through Friday from 6:30 a.m. to 9 p.m. to registered users. Details about eligibility to use the center and rules of behavior are available on the Health Service Division's [intranet site](#). Register to use the center [here](#).

Questions? Send an email to healthservices@loc.gov or call (202) 707-8035.

OIG WOULD LIKE TO KNOW

Report suspected illegal activities, waste, fraud, abuse and mismanagement in Library of Congress administration and operations to the Office of the Inspector General (OIG). A link to all Library regulations is available on the [staff intranet](#).

To make a report, contact OIG via the online form [here](#) or report by mail to 101 Independence Ave., S.E., LM 630, Washington, D.C., 20540-1060.

GAZETTE LIBRARY OF CONGRESS

loc.gov/staff/gazette

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MISSION OF THE LIBRARY OF CONGRESS

The Library's central mission is to engage, inspire and inform Congress and the American people with a universal and enduring source of knowledge and creativity.

ABOUT THE GAZETTE

An official publication of the Library of Congress, The Gazette encourages Library managers and staff to submit articles and photographs of general interest. Submissions will be edited to convey the most necessary information.

Back issues of The Gazette in print are available in the Communications Office, LM 143. Electronic archived issues and a color PDF file of the current issue are available online at loc.gov/staff/gazette.

GAZETTE WELCOMES LETTERS FROM STAFF

Staff members are invited to use the Gazette for lively and thoughtful debate relevant to Library issues. Letters must be signed by the author, whose place of work and telephone extension should be included so we can verify authorship. If a letter calls for management response, an explanation of a policy or actions or clarification of fact, we will ask for management response.—Ed.

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GAZETTE DEADLINES

The deadline for editorial copy for the June 2 Gazette is Wednesday, May 24.

Email editorial copy and letters to the editor to mhartsell@loc.gov and wmal@loc.gov.

To promote events through the Library's online calendar (www.loc.gov/loc/events) and the Gazette Calendar, email event and contact information to calendar@loc.gov by 9 a.m. Monday of the week of publication.

Boxed announcements should be submitted electronically (text files) by 9 a.m. Monday the week of publication to mhartsell@loc.gov and wmal@loc.gov.



LEARNING AND DEVELOPMENT *Discover new learning opportunities at the Library*

LOC LEARN FEATURED TOPIC OF THE MONTH

WORLD DAY FOR CULTURAL DIVERSITY: RESPECTING EACH OTHER'S DIFFERENCES

May 21, 2023

Questions about LOC Learn?
Contact the Talent Learning and Development Division at cid.loc.gov.

Library Celebrates Inaugural CCDI Grant Recipients

Institutions drew on the Library's digital holdings to connect with their communities.

BY SAHAR KAZMI

After a year of research, art-making and community events, Kenton County Public Library and Huston-Tillotson University celebrated their achievements during a virtual get-together at the Library last month. The Covington, Kentucky, library and the Austin, Texas, university were inaugural recipients of grants from the [Connecting Communities Digital Initiative](#) (CCDI).

CCDI supports institutions that explore Library digital collections that highlight the experiences of Black, Indigenous and other communities of color and connect collections to the lives of local residents. CCDI is the key digital component of the Library's multi-year, Mellon Foundation-funded [Of the People: Widening the Path](#) program.

"Our goal for the Of the People program has been to create more paths for everyone to connect to the Library," Librarian of Congress Carla Hayden said. "Over the past year, it's been inspiring to see the many ways Kenton County Public Library and Huston-Tillotson University have shared the Library's digital collections with their communities and helped make the Library more relevant, useful and meaningful for all."

Kenton County Public Library, located in Covington's historically Black Eastside neighborhood, received a CCDI grant for libraries, archives and museums. Its staff spent the past year hosting [Crafting Stories. Making History: The African American Experience in Covington](#), a program of school activities, community events and artist residencies designed to highlight and preserve the experiences of local residents.



Courtesy of Olivia Dorsey

Brandon Black (right), a Kenton County Public Library artist in residence, stands beside his artwork with his father-in-law, Howard "Jack" Hill.

Inspired by materials available in the Library's [Free to Use and Reuse](#) sets, [Gordon Parks' photographs](#) from the Farm Security Administration/Office of War Information collection and others, the library also developed an after-school lab to encourage students to analyze and remix the Library's visual collections.

With support from CCDI, the library gave students access to a "vast database of knowledge and information," program manager Jameela Salaah said. "At one of our schools, we were able to use these images to make collages. Another school was interested in making comic books. Some students re-created famous photographs from Gordon Parks to make connections to their own lives."

The library's CCDI award also supported minigrants and fellowships for Eastside residents, as well as artist residencies for Isaiah Armstrong, Brandon Black, Kareem Simpson and phrie worlds.

At Huston-Tillotson, a historically Black university, student artists reconceptualized Library materials and items from the university's archives to emphasize the lives and legacies of Black cultural

pioneers from the Harlem Renaissance. The university received a CCDI grant for higher education institutions.

Students and faculty members from the university traveled to the Library to explore collections, meet staff members and connect with original artworks and materials from the period.

Involving students in the project provided them with "a platform to display their unique talents alongside the great contributors of the Harlem Renaissance era," university archivist Bree'ya Brown said.

The project inspired creative works by student artists Liliana Benitez, Briaa Clausell, Laela Estus, Jackson Jones, Brandon Madyun, Tyneisha Quarterman and Michela Walker. Curated into the exhibition "[Harlem Renaissance Meets Huston-Tillotson University](#)," their pieces reflect connections between their own experiences and the work of influential Harlem Renaissance figures.

Last week, the Library announced a [second round](#) of CCDI grant recipients.

Questions about the program? Send an email message to ccdi@loc.gov. ■

NATIONAL BOOK FESTIVAL

Help Make This Year's National Book Festival a Success

This year's National Book Festival, bringing together best-selling authors, illustrators and book lovers from around the world, will take place from 8:30 a.m. to 8 p.m. on Aug. 12 at the Walter E. Washington Convention Center in Washington, D.C.

The success of the festival depends on the efforts of committed staff members, many of

whom return year after year to support festival attendees. The sign-up form for the festival is now open. All staff members must meet three requirements to work at the festival: commit to at least one 4½-hour shift; attend a mandatory 90-minute briefing session in advance of the festival; and pick up a T-shirt in advance of the festival.

Staff members working the festival are subject to Library of Congress [Directive 3-520.2](#), specifically sections 8 and 9.

Create an account and complete the application [here](#). If you have trouble accessing the application, send an email to nbfvolunteers@loc.gov.

To learn more about this year's event, visit the [festival website](#). ■

NEWS

Mandatory IT Security Awareness Training

The Library's mandatory Information Security Awareness Training 2023 is now available to all Library users. This training must be completed by Sept. 8.

All Library employees, contractors and volunteers with access to Library computers or other IT systems are required to take the course annually. It is designed to ensure that all Library IT users have a uniform understanding of security procedures and the ability to apply them in daily operations.

The course has been updated for 2023 and is available through LOC Learn. Note that parts of it are presented using audio narration. Be sure you have headphones or computer speakers to participate. Closed captioning is provided.

In addition, for those who need it, an [accessible version](#) can be used in conjunction with the online training to complete the mandatory requirement.

Follow these instructions to complete the course:

1. While connected to the Library network, go to the Information [Security Awareness Training 2023](#). Note: Use Microsoft Edge or Google Chrome as your browser. Do not use Mozilla Firefox.
2. If prompted, click the I Agree button, then click Continue.

3. Click Register. Your registration will be confirmed automatically.
4. Click Start Activity to begin the first of two training modules. Complete both. To meet the mandatory requirement, your completion status in the top information section of the course page must show 100% completion for the entire course.

If you need help accessing the course, contact CLD@loc.gov or [AskHCD](#).

For more information about mandatory IT security awareness training, visit the [IT Security webpage](#) of the Office of the Chief Information Officer or contact securitytraining@loc.gov. ■

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Mike Mashon (right) talks early boxing films with “Rocky” star Sylvester Stallone in March 2022.

Shawn Miller

Mike Mashon

Mike Mashon is retiring as head of the Moving Image Section on June 30.

Tell us about your background

I'm from Baton Rouge, Louisiana, and graduated from Louisiana State University with a bachelor's degree in microbiology in 1982.

I went to grad school at the University of Texas at Austin and was hired by the Texas Department of Health in 1985 to perform a newly introduced test designed to detect the presence of antibodies against the AIDS virus (HIV) in serum. I adored my colleagues but grew to hate the job. I was never able to shake the fact that behind the positive results I was seeing in anonymized samples were people with dreams and loved ones being issued death sentences. The survival rate in those days was abysmal.

I always loved movies, and Austin in the 1980s was an epicenter of film culture. My boss at the health department allowed me to work nights and weekends while pursuing a master's degree in radio, television and film at the University of Texas,

which I completed in 1989.

The next year my wife, Kristi, and I moved to the Washington, D.C., area for grad school. I got a Ph.D. at the University of Maryland, and she earned a master's degree in library science.

What brought you to the Library?

I aimed for a career in academia, but in 1994 a broadcast history collection at the University of Maryland suddenly needed a curator. So, one month before our daughter, Madeleine, was born, I started that job.

Four years later, in February 1998, I came to the Library as moving image curator. In 2005, I was named head of the Moving Image Section.

What achievements are you most proud of?

It's been such a privilege to serve this institution, and I use the word “serve” quite deliberately. I enjoy being of service to my colleagues and to the collections entrusted to our safekeeping.

Thankfully, I have never lost the sense of privilege that comes with ensuring that our audiovisual heritage is preserved and made accessible for future generations. I get to work every day with people

who have forgotten more than I'll ever know about media archiving. We're bound together by a shared sense of commitment and, truly, a love for what we do.

Because of that camaraderie, we've been able to accomplish some mighty things, not least of which was moving our collections from four states and D.C. to Culpeper, Virginia, as the Packard Campus was nearing completion.

In some ways, the years 2005 to 2007, when the move occurred, were my most stressful – weeks of 70-plus hours, redoing vault layouts on the fly, feeling fortunate to work with brilliant GS-8s who oversaw the move. Today, those of us who remain take a lot of pride in what that small team accomplished.

On a personal level, I'm grateful that I ran our film loan program before the move to Culpeper, because now I have friends all over the world. I'm thankful for all the various co-conspirators with whom I have engaged in friendly anarchy over the years, which led to mostly valuable outcomes like the National Screening Room. It was truly born of a “hey, kids, let's put on show” spirit. I feel as if I'm getting out just in time before they catch me!

What are some standout moments from your time at the Library?

It's been enormously gratifying to have participated in so many events – Madison Council presentations, congressional dialogues, the National Book Festival, random VIP tours and especially the Gershwin Prize.

Talking early boxing films with Sly Stallone? A dream. I spoke to Smokey Robinson for so long I nearly ran out of things to say. I was so tongue-tied when meeting Dionne Warwick, all I could blurt out was “hey.” But my greatest day ever? June 1, 2010, when I gave a presentation to Paul McCartney. You think about the one person in the world you'd most like to meet? I got to meet

Q&A, CONTINUED ON 8

DIGITAL SCAN CENTER, CONTINUED FROM 1

preserve collections and make them available online and on-site,” Tom Rieger, head of the Digitization Services Section (DSS), said.

To illustrate the huge step forward the center represents, Rieger points to the increased speed of its scanners. Library divisions have been digitizing holdings for several decades now, using increasingly modern equipment. But if they continued to rely solely on their own scanners, Rieger estimates it could take much longer – up to 20 times longer – to scan the vast collections targeted for digitization.

“The scan center’s technology is newer and much, much faster,” Rieger said.

Over the years, digitization has enabled the Library to share some of its most remarkable treasures online. People from around the country and the world can now view [Alexander Hamilton’s final written words to his wife](#), Elizabeth, before his fatal duel in 1804; [holograph manuscripts by Wolfgang Amadeus Mozart](#); Thomas Jefferson’s rough draft of the [Declaration of Independence](#).

The list goes on. And on. And on.

The Library’s digitization work began in 1995 as a pilot project in the Adams Building with two flatbed scanners. Initially, the goal was to create digital files at the request of divisions for presentation – archiving and preservation weren’t yet on the horizon. And early files produced there were far from perfect. Color values, for example, were often inaccurate.

“We were totally reliant on the output of the camera or scanner that was being used,” Domenic Sergi of the Digital Scan Center said. He helped set up the initial operation in 1995 and became the center’s head in 2005. It is now part of DSS.

When the pilot ended, digitization output continued to grow. With increasingly sophisticated equipment, the Library began creating master digital files of the Library’s cultural heritage materials for

preservation and research access.

“For original items too fragile or brittle to handle, digital copies could be served in reading rooms,” Sergi said.

Custodial divisions acquired equipment to digitize their holdings, and the Library secured on- and off-site contractors to supplement these efforts.

The program took a leap forward, however, when the Library began to lead the Federal Agencies Digital Guidelines Initiative (FADGI) in 2007 and 2008. It is a cross-agency collaboration to articulate best practices and standards for digitizing and archiving cultural content.

Rieger arrived at the Library with decades of experience in imaging science and still-image digital conversion to work on FADGI. He now leads the initiative’s Still Image Working Group; Kate Murray, a Library digital projects coordinator, heads the Audio-Visual Working Group.

“When the opportunity arose, I was delighted to join the Library and work on FADGI,” Rieger said. “I started to advocate for all of the Library’s imaging to be

done to FADGI standards.”

His advocacy quickly led him to join forces with Sergi to implement FADGI standards within the Digital Scan Center.

“The challenge was, none of the equipment we had at the time could really meet the standards,” Rieger said.

Budget authority was obtained to “update smartly,” he said. Repurposing some equipment, the center purchased select new equipment.

One new, fully-automated machine turns book pages as high-resolution scanning proceeds. Another, designed especially to avoid damage to rare and fragile books, requires volumes to open only to 60 degrees to capture images using a prism. New 100-megapixel autofocus cameras replace older 65-megapixel predecessors. The scanner Marcou used to scan the high-way maps has a 150-megapixel camera to capture large items.

“Not every book is appropriate for every scanner. We have lots of tools here,” Rieger said.

DIGITAL SCAN CENTER, CONTINUED ON 8

PUBLIC SERVICE RECOGNITION WEEK



Last week was Public Service Recognition Week. Librarian of Congress Carla Hayden marked the occasion by recording a [video](#) thanking Library staff members for all their hard work. Several other Library leaders also recorded [videos](#).

HEARING, CONTINUED FROM 1

Veterans History Project website as an example and a By the People transcription project milestone: Volunteers have completed 500,000 transcriptions since the project's start in 2018.

"All of this serves to make items in the collection more discoverable online," Hayden said.

She also reported important progress on the new Library Collections Access Platform, Enterprise Copyright System and Congressional Research Service technology system and upgrades to BARD (the Braille Audio Reading Download system).

During questioning, Klobuchar asked for details about the new visitor experience, including its impact on historical elements of the Jefferson Building. The project features a treasures gallery and youth and orientation centers.

The treasures gallery, already under fabrication, is set to open in 2024 in existing exhibition space, Hayden said. A newly configured Library Shop will also open next year. The youth center will open in fall 2025, followed by the orientation center in early 2026.

The youth center will occupy the space now taken by the Library Shop, Hayden explained, and the orientation center will be located in "back-of-house" space no longer needed for its original purpose.

"Both of these spaces are designated by the Architect of the Capitol (AOC) as renovation zones rather than historic restoration or preservation zones," Hayden said.

The new gift shop will sit on two sides of the Great Hall in matching glass structures that will sit on the floor and remain unattached to any walls.

Hayden added that focus groups of young people, including congressional children and grandchildren, have helped to plan the youth center, targeted at kids ages 7 to 11. The focus groups, she reported, have selected a name for the center: The Source.

Fischer asked Hayden to comment on the "crucial partnership" between the Library and the AOC to complete the new visitor experience. The AOC has responsibility for managing design and construction of Library infrastructure.

An AOC cost estimate the Library received last month significantly exceeded the previous month's even though the Library had not changed the "scope or complexity of any of the designs in any way," Hayden said.

In Hayden's written testimony, she noted an escalation in general construction costs as one potential factor.

"On the Library's side, we are on or near budget," Hayden said. "This is the major concern and sometimes frustration that we're having, but we are pleased that the acting Architect of the Capitol has taken hold of it."

Hayden reported communicating closely and productively with the acting AOC to find a way to resolve the issue.

"I certainly want to see this project completed," Fischer said. "The Library is such a treasure for us all."

Klobuchar seconded Fischer's sentiment: "We are there with you and want to do anything to get whatever obstacles out of your way so that you can get it done."

Another line of questioning focused on artificial intelligence (AI) and its relationship to copyrighted works.

Hagerty noted that AI was used last month to clone the voices of two artists – Drake and The Weeknd – in a song that went viral on social media.

"While artificial intelligence offers many promising benefits, its increasing prevalence doesn't come without certain drawbacks," Hagerty said.

"We will have to pass laws as soon as possible," Klobuchar said. But any rules the government adopts, she added, will need to include protections for intellectual prop-

erty, "whether that is copyrighted news stories or whether that is movies or whether that is any kind of copyrighted material."

What, committee members asked, is the Copyright Office doing to keep pace with the rapid evolution of AI?

Hayden cited an [initiative the office launched in March](#) to examine copyright law and policy issues raised by AI. In addition, she noted guidance the office has provided for registering works created with AI tools (copyright can protect only works of human authors) and a series of virtual "listening sessions" in which the office is inviting participants to share their hopes, concerns and questions about copyright and AI.

Following the sessions, the office will publish a notice of inquiry in the Federal Register soliciting public comments.

Hayden added that Register of Copyrights Shira Perlmutter has given several keynote addresses assessing AI and joined the director of the Patent and Trademark Office in a letter to senators outlining the two organizations' initiatives related to AI.

It's something the Copyright Office is "keenly aware of" and in which Perlmutter is very involved, Hayden said.

Welch asked Hayden to speak about the availability of Library content online.

"The digital program is what makes [the Library] within reach for lots of Vermonters, lots of folks in rural America, lots of folks who just don't have the opportunity to make the trip here," Welch said.

Hayden cited the growing availability of digitized collections and noted that the Library expanded and improved its digital program offerings during the pandemic, a trend that continues.

Programming from the 2023 National Book Festival, to be held in Washington, D.C., on Aug. 12, will reach audiences not only

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HEARING, CONTINUED FROM 7

on-site but also in every U.S. state and worldwide, she said, thanks to livestreaming or videos made available afterward. The public can access many other Library programs in the same way.

“We are making sure that we push out through social media the different programs that are available,” Hayden said.

Other topics discussed included the Library’s 2024–28 strategic plan (it will take effect on Oct. 1) and copyright applications (98% are now filed electronically; 85% are received with electronic submissions; and there has been significant reduction in processing times).

“I am grateful to you for being here today and sharing all that you’ve done and are continuing to do to modernize and increase public access to the nation’s library while preserving its rich history. It makes clear to me that the Library is a place for everyone,” Klobuchar said in concluding the hearing. ■

Q&A, CONTINUED FROM 5

mine. Still can’t believe it.

Last story. For the Library’s bicentennial in 2000, I was Caroll Spinney’s escort. Caroll was Sesame Street’s beloved Big Bird, and I got to watch him climb into the suit, which was wild. At the end of the day, I asked if he would record my voicemail announcement as Oscar the Grouch. People found out, my phone never stopped ringing and finally someone in authority called and told me to take it down. I didn’t keep a copy! Regrets, I’ve had a few.

What’s next for you?

Kristi and I are heading back to Austin for now. We’ll live a seven-minute walk from an Alamo Drafthouse and a seven-minute drive from the Austin Film Society Theater. So, there’s my retirement plan. But I’ll always treasure my time at the Library. ■

DIGITAL SCAN CENTER, CONTINUED FROM 6

To accommodate the new equipment and the staff to operate it, the Digital Scan Center moved from its longtime home in the Adams Building to the Madison Building during pandemic operations.

In addition to dark walls and floors and lighting control – the ideal environment for scanning – the room has a vault and 24/7 electronic monitoring. As workstations were set up, the center took on projects.

On Nov. 17, 2021, the 15th-century Giant Bible of Mainz arrived at the center, escorted by the U.S. Capitol Police. Between 9:45 a.m. and 3:45 p.m., two teams of conservators turned the vellum pages of the two-volume Bible as technicians captured images on the large-bed camera.

Each volume is about 24 inches high by 18 inches wide and weighs around 35 pounds.

“We certainly got our workouts in that day,” Shelly Smith, head of the Book Conservation Section, said tongue in cheek.

Several months later, following image processing and metadata and presentation work, the Rare Book and Special Collections Division hosted a special event celebrating public accessibility of one of the most important large manuscript Bibles at the Library.

“It was exciting,” Rieger said of the project.

As DSS and the Digital Scan Center test and research new technology, refine processes and work with FADGI, they are sharing what they learn.

“We teach at university seminars and conferences. We host visitors from around the world,” Rieger said. “We’re dedicated to taking the knowledge the center has built up over more than 20 years and extending it to the greater library community.” ■

CALENDAR

23 TUESDAY

Discussion: In “Defending Cartoonists Around the World,” a panel of experts will discuss global trends threatening cartoonists, why satirical work matters and the efforts of the Cartoonist Rights Network International. 11:30 a.m., West Dining Room. Contact: 7-8000.

24 WEDNESDAY

Research Event: The Newspaper and Current Periodical Reading Room invites volunteers to research Chronicling America for stories about events leading to the Holocaust. 6 p.m., [online](#). Contact: khul@loc.gov

Film: “The Anderson Tapes” (Columbia Pictures, 1971). 6:30 p.m., Pickford Theater. Contact: 7-8000.

Lecture: Musicologist Alex Bádue discusses his research on Jonathan Larson’s “Rent” based on lyric sketches, letters and scripts from the Library’s Larson collection. 7 p.m., Mumford Room. Contact: 7-8000.

Request ADA accommodations for events five business days in advance at 7-6362 or ADA@loc.gov. See www.loc.gov/events

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