

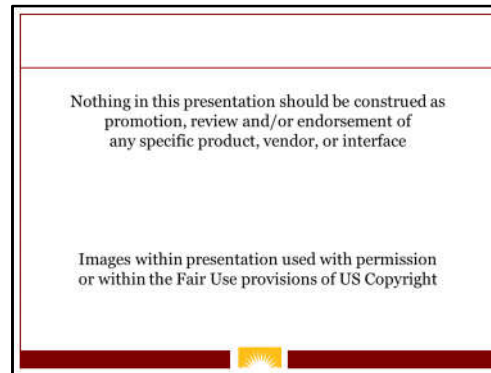
**Issues in Academic Library
Streaming Video**



**Applying Section 108
for VHS Preservation**

CSU Copyright Symposium • Northridge, CA • October 21, 2015

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Certainly will refer to companies whose products and services I am familiar with, but these should be considered points of illustration

This presentation references a number of documents.

Full information on these documents will be provided at the end of the presentation

And the presentation will be archived and available for later viewing

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My intention here is to present an overview, not to resolve the issues, but be mindful of the evolution ahead
Address emerging issues related to academic libraries streaming commercially produced & distributed video:

Some are already present, some are emerging

Along the way I may also reference data from my survey with Jane Hutchison in 2013.

Academic Library Streaming Video

farrelly, d. & Hutchison, J. (2013). *Survey of academic library streaming video* [Data file]. Provided by authors.

farrelly, d. & Hutchison, J. (2015). *Academic library streaming video revisited* [Data file]. Provided by authors.

<https://www.surveymonkey.com/r/ALSVR>

So lets begin



I've identified 14 issues facing academic library streaming.

Some of them are multifaceted. All of them are interconnected to the other issues

- Cost and pricing models for streaming video



- Cost and pricing models for streaming video
- Homogenization of collections



- Cost and pricing models for streaming video
- Homogenization of collections
- Overlapping collections



- Cost and pricing models for streaming video
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- Overlapping collections
- Discovery



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- Discovery
- Captioning and ADA compliance



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- Work flow



- Cost and pricing models for streaming video
- Homogenization of collections
- Overlapping collections
- Discovery
- Captioning and ADA compliance
- Work flow
- The vanishing media librarian

Continuing on....

- Feature film content



- Feature film content
- Local hosting



- Feature film content
- Local hosting
- Content from smaller providers



- Feature film content
- Local hosting
- Content from smaller providers
- Loss of library "Rights"



- Feature film content
- Local hosting
- Content from smaller providers
- Loss of library "Rights"
- Absence of a dark archive



- Feature film content
- Local hosting
- Content from smaller providers
- Loss of library “Rights”
- Absence of a dark archive
- Born digital content





That's quite a list.... And I'm not certain that I've hit them all...

So let's begin

Cost and Pricing Models for Streaming Video





Start with what may be the number one concern. The cost of streaming in general.

I am not one who complains about the high cost of documentary films.

More expensive to produce than books, sell fewer copies, etc.

What is most important here is that almost regardless of source of the title for streaming, you are going to pay much more for the streaming file than for the hard copy.

Customary for vendors to charge 2 and 3 times for a file. One company who I will not mention by name charges 5 times the term license for in perpetuity rights. Making a series, purchased on VHS 20 years ago, not \$2000 to add to the collection in streaming.

Not all companies do this, but enough that it is an issue.

Feature film on Amazon: Under \$50 Usually under \$25 but for licensed streaming: \$75 per semester

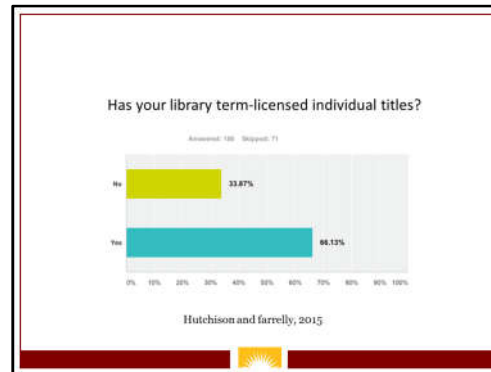


The issue of the cost continues if one focuses on Term Licensed title.

For some vendors it is the only way that streaming can be obtained. Hosted by the vendor renewed every 1=3 years.

For those without local hosting solutions it is the only way content can be obtained.

Having to continually repurchase the same content in the days of shrinking budgets and increasing demand, just not sustainable.



Term licensed acquisitions are quite common in the academic library world.

When asked what models they **prefer** , libraries respond almost equally for purchase in perpetuity and subscription

But state they prefer both over term licensing 48% 48% 11

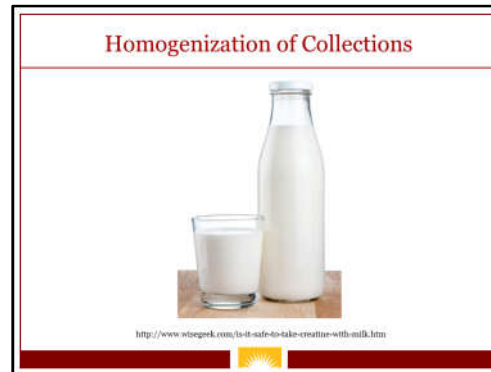


The “Big Deal” is an issue that many libraries are struggling with, emerging from packages from journal publishers.

It locks libraries into contracts that they cannot afford to maintain, but cannot afford to cancel, locked into packages of content, with no opportunity to cancel individual titles.

Streaming video is not there yet, but there is a very real possibility of facing such an issue in streaming video in the years ahead.

Of course there is the benefit of the long tail.... Lpw use of titles that otherwise might not have been available.



Along with the big package deals there is a risk of homogenization of collections.

It used to be that the expense of films kept but the largest of schools from acquiring significant media collections.... And often not within the libraries, but in separate income generating centers...who recovered the cost by renting their collections title by title to other schools. The days of the \$900 one-hour documentary film.

Led to the founding of the organization that is now CCUMC

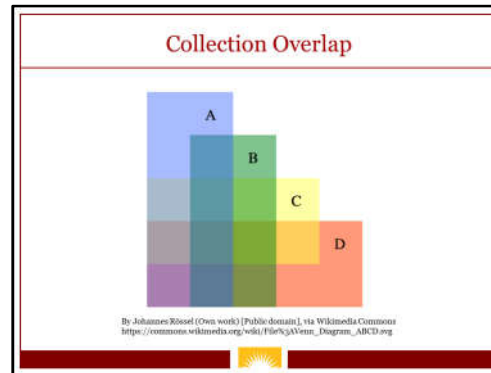
Cost recovery operations. This changed with the arrival of video, specifically VHS, which made much of this content more affordable.

Now with the large subscription collections, many more can afford the streaming collections, so that the small private college that has Films on Demand has the same collection as the large university

This is not bad.... More media to more people... but a similarity across collections and lack of diversity.

As decisions are made more by acquisitions people and less by media librarians, it is likely that less money will be spent on one-off title purchases. The "we have VAST" we don't need anything else.

Anecdote about Filmmakers Library and FMG



Duplication of content in different resources a problem not unfamiliar to librarians... especially in full text databases and indexes

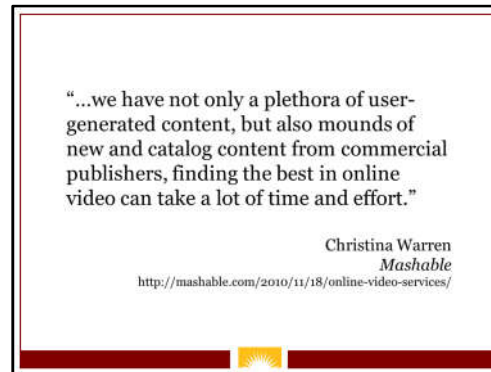
Complicated with media by the duplication in different access models, subscription, versus purchase, versus patron driven.

Complicated by presence or absence of catalog records.

Who is responsible for the effort to dedupe?



Multiple approaches of course,



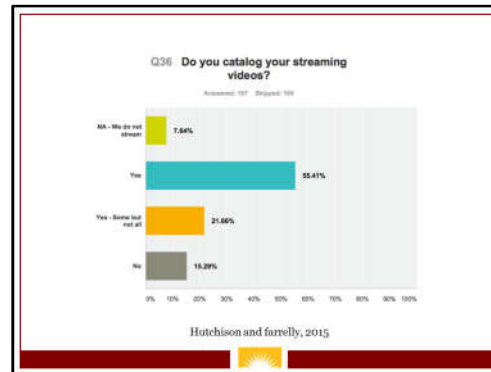
So how do libraries provide this access.

2013 survey showed many approaches, from web pages, subject guides, discovery tools.

And our large vendors are working with discovery tools.... But even there media gets short shrift.

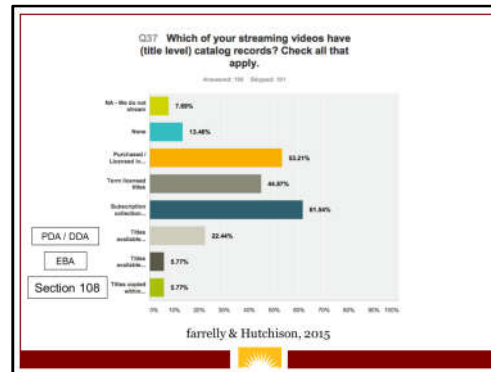
OVERALL preferred approach is with catalog records

But surprising find from our survey, 22% of respondents who stream video, do not have catalog records for any of their streaming titles.



Our 2013 survey revealed that 22% do not catalog at all

So the no figure here of %14 is encouraging

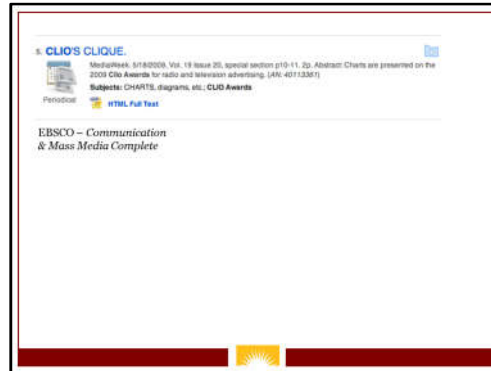


But even so, for those that do catalog, there is a wide disparity in what gets cataloged.....

This data is not cross tabbed with the numbers for those that have these types of materials, so it is aggregated.

And there may be very small numbers using PDA/DDA models, EBA, and applying Section 108

But here we see that across types of acquisition models, cataloging is spotty at best.



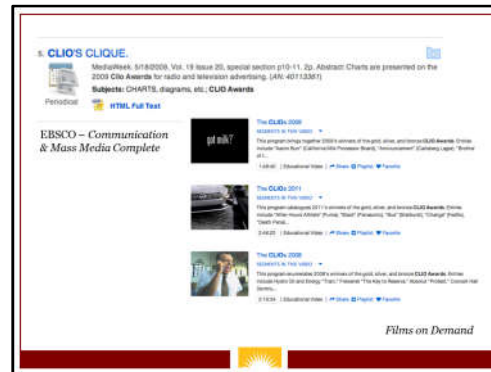
And it's not just within libraries....

The indexing and database companies ignore media as an information source.

SAGE has begun to incorporate video into their subject collections but it should go further.

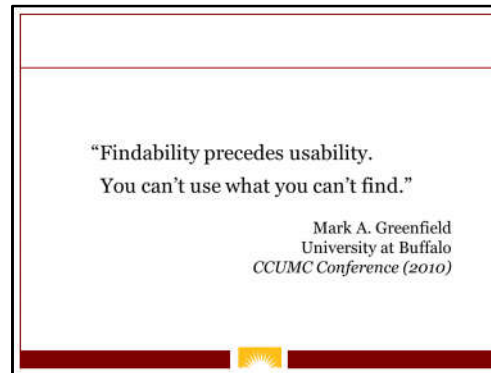
Example from EBSCO, I could have easily used ProQuest ABI Inform, a business database.

Info about the CLIO awards. But you cannot SEE the commercials awarded

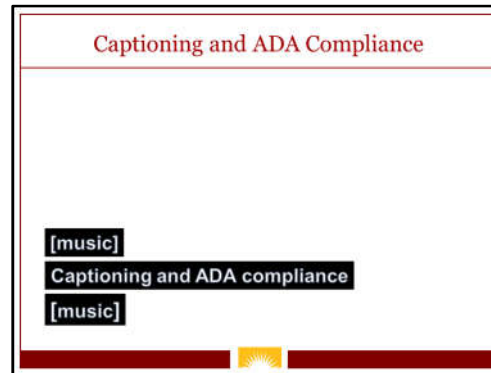


Even tho they are readily available in Films on Demand. And using link resolvers easily connect to authenticated content.

EVEN if the library that has the database does not have the media content, don't the indexers have a responsibility to identify that it is out there?



This is increasingly important as there is call for ROI information, and keep in mind that many of these resources are on term licenses, where libraries will base renewal decisions on use.



Captioning is beginning to emerge as one of the most pressing technical issues in streaming video



In no small measure this is coming into focus as the result of the National Association for the deaf lawsuit againsts MIT and Harvard U for failing to provide

The large providers, are doing a good job in providing captions for their titles.

Where the problem really lies is with small vendors and locally hosted files. Some video publishers will provide the digital file for a locally hosted stream, and some even an .SRT or .xml file.

But for any provider that requires you rip the file from a DVD, the availability of a caption file is all but impossible. NOT impossible, but very labor intensive



Labor intensive process And not cheap.

SERVICE PER MINUTE PER HOUR

Base Price \$2.50 \$150.00

Expedited Surcharge + \$0.75 + \$45.00

Rush Surcharge + \$1.50+ \$90.00

Difficult Audio Surcharge+ \$1.00 + \$60.00

Alignment service rates for your account: (we provide the transcript and they time align)

SERVICE PER MINUTE PER HOUR

Alignment Service \$1.25 \$75.00



Captioning is just one of the processes in workflow for streaming video

SV involves many more processes than other acquisitions.

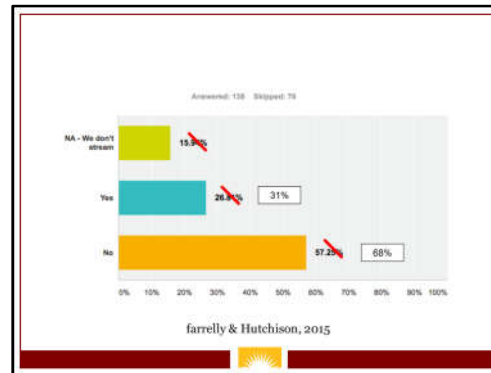
Accustomed to licensing for databases, but streaming video often involves licensing at the title level.

Fortunately most of the larger vendors are OK with not dealing with licenses, but that is a negotiating point. And while the vendor may be ok, your institution may not be.

In the acquisition process there is also the ripping, and the return of the loaned disc for local hosting, the uploading, additional meta data in hosting systems.

Note on adding catalog records and then deleting with PDA and DDA and EBA models.

I know of institutions that also layer in another level of approval to acquire streaming.



Significantly, fewer institutions have a work flow for streaming video than do have a workflow.

This is an issue that will in all likelihood work itself out as best practices begin to emerge.

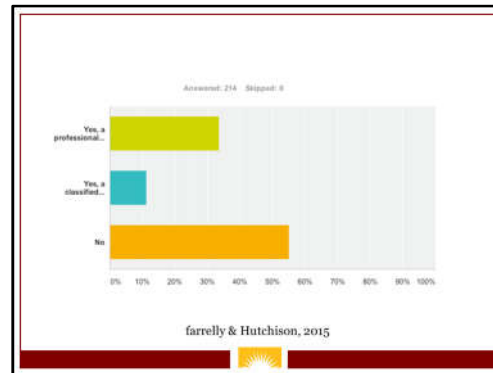
But for the institution just getting into streaming, some time spent anticipating work flow before it actually is needed will be time well spent.

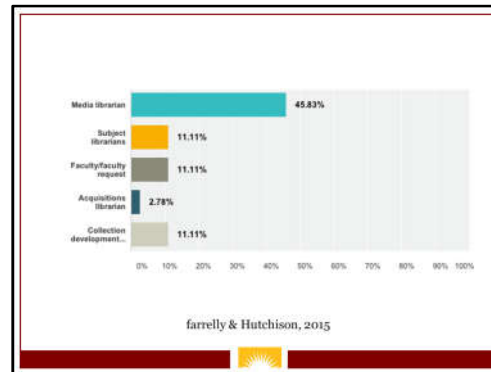


A number of us in the field suspect that the media librarian as a career track, as a position in the library may be vanishing. There are anecdotal tales of librarians retiring but not being replaced, or of responsibility being merged with other functions and staff assuming responsibilities.

Media librarians often were not a part of library staff... and libraries didn't collect media... that was done in a separate function of the university. But these functions merged with the library over the years.

Jane and I in our current survey are collecting some information on the presence of Media Librarian and we hope to revisit that portion of the survey. But what we see is that a media librarian has a decreasing role in the academic library.

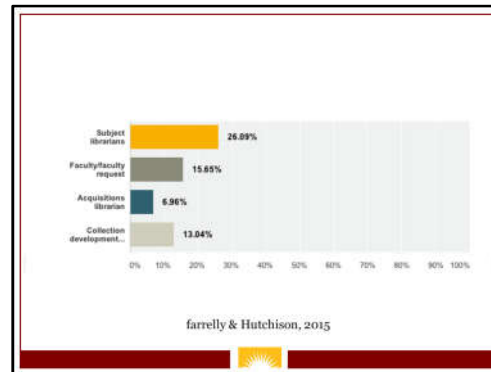




Who makes the collection decisions, when there is a media librarian

Filtered for libraries that stream and have a professional librarian

When there is a media librarian.....



In our 2013 survey we failed to collect this data.

But we see impact around us... declining attendance at the National Media Market.... Because of dollars?

It is my conjecture that as acquisitions and package deals play a greater role, and as media is increasingly normalized in collections and processes, the ongoing role of the media librarian will continue to decline with unknown impact on the collection and management of streaming collections



Feature films have always been an issue collections. Streaming is not making it any easier

Libraries have been spoiled by the cheapness of home video and the use of Section 110 of US copyright law permitting face to face instruction without securing PPR

But new modes of teaching have advanced faster than copyright



Certainly these three power houses have altered consumer expectation of availability.

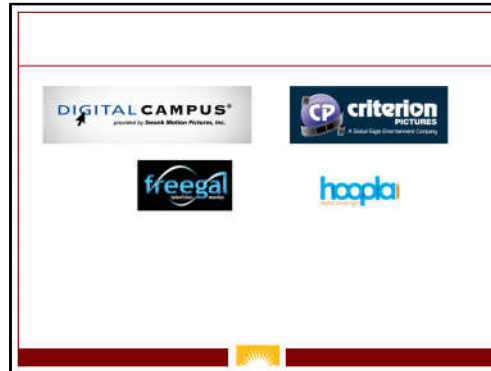
And redefined how mass entertainment is consumed

But none of these offer an academic pricing model.

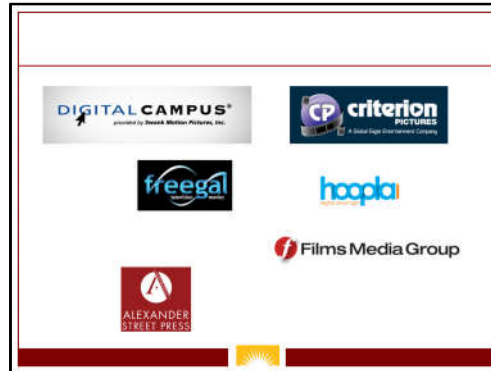


Academic needs are addressed in title by title licenses by two large players. Tho Criterion USA (not to be confused with Criterion that I will refer to later, is relatively new to the market.

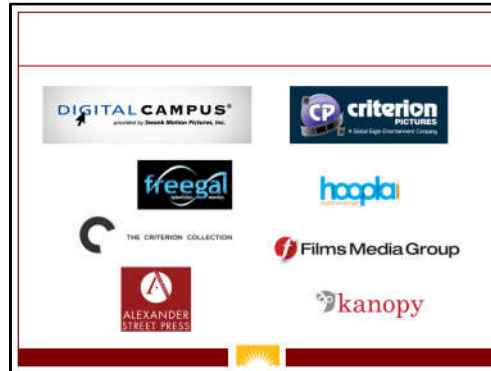
Both are beginning to explore subscription models... but at FTE pricing, very expensive



Freegal and Hoopla offer transactional based pricing models, Pay per View.
Unsustainable model for academic market.... And they don't serve that market
anyway



Films media group and Alexander street press offer cinema collections around specific subject areas, independent film, world film, silent film, etc



And the Criterion Collection is offered by Alexander Street and Kanopy

All these are steps in the right direction, but a lot to manage, and faculty will want/need what they want.....

Whether or not they are in these collections.

Even with a local hosting solution libraries are limited to these options.....

None of these allow in=perpetuity access.

Providing this access leads to a hodge podge of approaches..... Including requiring students to subscribe to a service like Netflix or Amazon as a textbook would be required



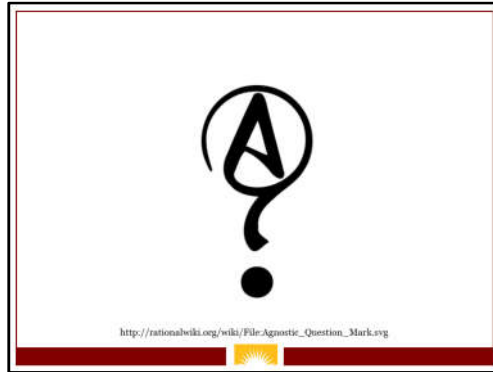
In the end.... Licensing models for streaming video of feature films and other mass media content means that after 4 decades of collection development that included these materials in hard copy, libraries are facing a future of empty shelves.



Lots of references to local hosting....

No matter how you slice it, an expensive undertaking. And rapidly changing.

The large companies, and a few of the smaller companies have this largely under control... but



Refer to platform agnosticism, but Jessica Hammond of Media Hub refers to Content Agnostic.

Not dependent on distributor.

No matter how you slice it, an expensive undertaking. And rapidly changing.

It is local hosting that allows in perpetuity licensing, not tied to a vendor's interface, section 108 titles, and more.

NO cheap and easy way to do it. No real turn key systems. ASU is on its 3 interface – each has its own large commitments of staff time

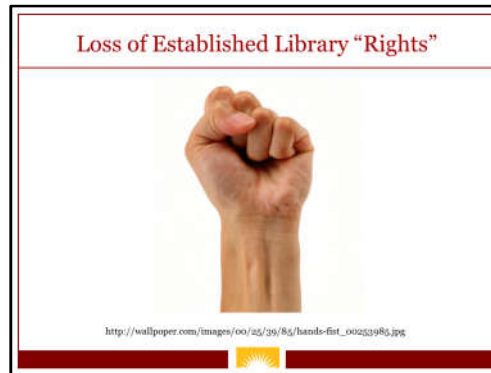
There are companies that do it for a one time charge and an annual cost per title.... But quickly adds up



With content from the big aggregating providers it may be easy for acquisitions managers and others, especially in the absence of a strong advocate media librarian to state that that is enough.

But there is a wealth of materials distributed by others harder to find, less likely to have streaming platform, often the filmmaker who makes negotiations nearly impossible, cannot/do not provide transcripts, let alone captioning....

This goes back to the issue of homogenized collections also cost, discovery,



Libraries have a long history of “rights” that have evolved over time.... The right to loan materials, defined by the rule of first sale, the right to preserve materials thru duplication, the right to share resources.

With streaming video, usually tied up in licenses, behind firewalls, or otherwise restricted libraries are losing some of those rights. Even in-perpetuity does not mean in-perpetuity.... It can mean only for the life of the file format.... So when the new, smaller, faster, more whatever format comes along.... Content will need to be purchased again.

Fighting those matters over is occurring now with e-books.... Especially in terms of ILL

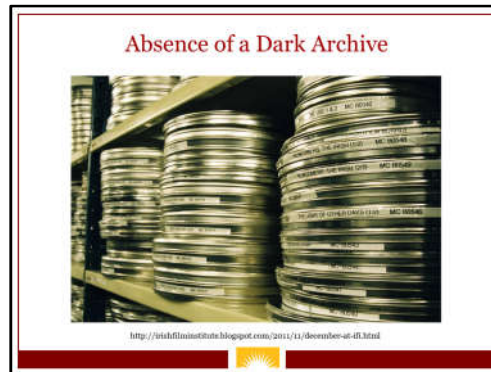
We can expect that to come with streaming video too.



John Vallier at University of Washington is much more informed on this matter. We are already beginning to see the shift from hard copy to digital only. Case in point, The Simpsons tv series, a great piece of cultural history Will no longer release DVDs of their seasons. Content online only.

So much content now emerging on NetFlix, Amazon, and other services, that may never be released on DVD

And these services do not support academic use. Expect to see more.

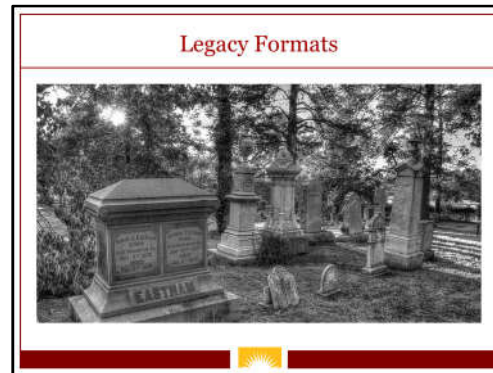


When it comes to streaming video, there are no dark archives, no safe havens for the content that we have paid for.

What happens if the company who hosts your content (purchased, or licensed) goes under.

For journals Libraries have established Portico to protect against such disasters. And we saw that play out this past year when 2 major periodicals publishers went under.

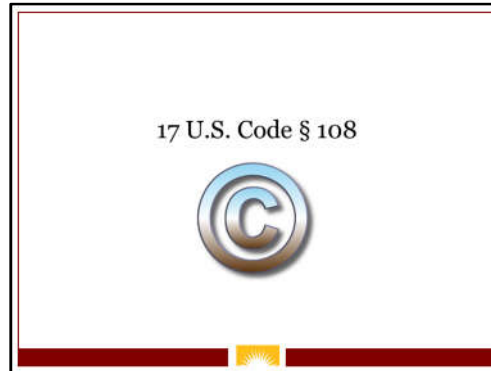
NO such safeguard for media. What protects us in some small measure is locks and clocks.



In the meantime our shelves are filled with Thousands upon thousands of hours of quality content locked up in VHS collections not to mention $\frac{3}{4}$ " , Beta, and other formats

Never released on DVD, no longer distributed, but still relevant, and representing our culture.

Why is this an issue for STREAMING video? Because hard copy video is rapidly disappearing too!



Fortunately US Copyright law provides libraries with SOME of the tools....

Lost, damages, stolen, deteriorating or obsolete formats

Copied 100%

Provided UNUSED copy cannot be purchased at reasonable price, after a reasonable search

US copyright law does not define reasonable....

- Lost
- Damaged
- Stolen
- Deteriorating
- Obsolete format





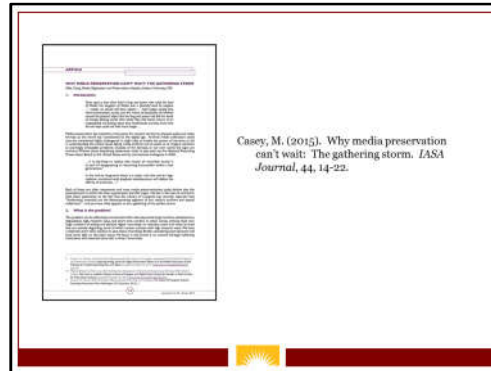
And while by US Copyright law definitions VHS is not obsolete, it is, thanx in large measure to the research of Walter Forsberg and Piil, DETERIORATING

Giving libraries full power to convert.

BUT is streaming an acceptable format for preservation. What about the 108 provisions that a copy cannot leave the premises?

And if ONE library digitizes, why does another library need to do the same.... Does everyone have to do their own due diligence.

That is why Jane Hutchison, Chris Lewis (American U) and I are all undertaking a Due Diligence for Section 108 project.



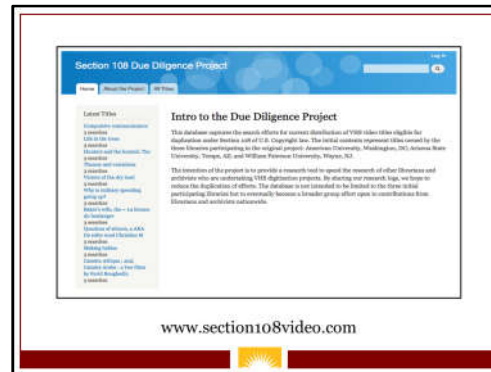
Even if it is not deteriorating Mike Casey in his IASA Journal makes a strong and compelling argument about the demise of analog video and the imperative to preserve the content contained therein. WHILE THERE IS STILL TIME

If we wait until the players are no longer available it will be too late to transfer to another format.

BUT is streaming an acceptable format for preservation. What about the 108 provisions that a copy cannot leave the premises?

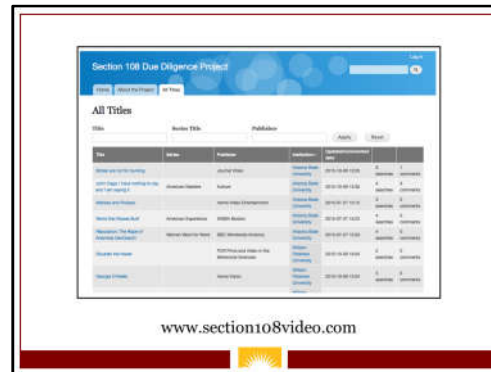
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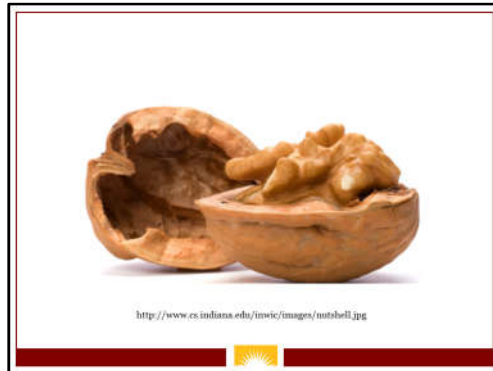
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Just getting started.... So stay tuned. Hope for the start of a master list.



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So there you have it, in a nutshell....

My take on issues rearing their ugly heads re: streaming video in academic libraries

Useful Resources

farrelly, d. (2014). Streaming video. In B. Albitz, C. Avery, & D. Zabel (Eds.), *Rethinking collection development*. (pp. 215-229). Santa Barbara, California: Libraries Unlimited.

Casey, M. (2015). Why media preservation can't wait: The gathering storm. *IASA Journal*, 44, 14-22.

Forsberg, W. & Pii, E. (2014). Tune in, turn on, drop out. In S. Hastings (Ed.) *Annual Review of Cultural Heritage Informatics* (pp. 213-242). Lanham: Rowman & Littlefield Publishers.



OLAC Cataloging Policy Committee & Streaming
Media RDA Task Force (2015). *Best practices for cataloging
streaming media: Using RDA and MARC21* – Version 1.0

Retrieved from:
[http://http://www.olacinc.org/drupal/cape_files/Streaming_
Media_RDA.pdf](http://http://www.olacinc.org/drupal/cape_files/Streaming_Media_RDA.pdf)



Communities of Practice

VideoLib Discussion List

[calmail.berkeley.edu/manage/list/listinfo/
videolib@lists.berkeley.edu](mailto:calmail.berkeley.edu/manage/list/listinfo/videolib@lists.berkeley.edu)

American Library Association Video Round Table

www.ala.org/vrt



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Demise of the Media Librarian

