Optimizing Library Services--Collaborations and Partnerships for the Modern Academic Library

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**QUESTION:** A corporate librarian asks about creating a short video highlighting the library’s services for its users. She wants to use a popular song as background music in the video. How does the company obtain permission for using the music?

**ANSWER:** There are several possibilities for obtaining permission to use music in a corporate video. First, it is important to note that a company’s ASCAP and BMI license do not cover such use. Those licenses are for public performance of the music only. Incorporating music into a video requires a synchronization or “synchron” license as well as a master use license for use of the sound recording.

An alternative is to use music covered under a Creative Commons license (see https://creativecommons.org/about/program-areas/arts-culture/arts-culture-resources/legalmusic-forvideo/ for a list of such royalty free music). For companies that want greater assurance, there is RightFind Music from the Copyright Clearance Center. RightFind provides a Website to download and manage music from a collection of more than 500,000 tracks licensed for use in company presentations. For an annual fee, the license provides the right to use high-quality music to enhance training, marketing and sales presentations and videos along with the assurance that the organization is backed by indemnification.

**QUESTION:** A university librarian asks about the new regulations for designating an agent under the Digital Millennium Copyright Act. How does a university now designate an agent?

**ANSWER:** Under the DMCA, service providers such as colleges and universities that provide email services and host Web pages may avoid liability for infringement of copyrighted materials stored on their servers in the course of providing the Internet service, see section 1201 of the Copyright Act. Among other requirements, service providers that wish to take advantage of the exception are required to name an agent to receive infringement complaints from copyright owners. The interim regulations that were in effect required the filing of a form and payment of a one-time fee to the Copyright Office. If the agent or any other information changed, the service provider was required to correct the information and pay another fee.

The new regulation substitutes electronic filing plus greatly reduced fees. The registration is good for only three years and must then be renewed, however. All of the old paper designations of an agent expire at the end of December 2017. The difficulty for service providers will be remembering to renew the designation to avoid liability for copyright infringement by anyone using the service provider’s system.

**QUESTION:** An archivist inquires about whether digitizing a letter written before 1978 and making it available on the Web creates any copyright concerns.

**ANSWER:** The short answer is yes. But it depends on when the letter was written, whether it has remained unpublished, etc. If the letter was written before 1978 and remained unpublished until the end of 2002, it passed into the public domain then or life of the author plus 70 years, depending on which is greater. If it was written before 1978 but was published between then and the end of 2002, the copyright extends until the end of 2047 or life of the author plus 70, whichever is greater.

Digitizing the letter for preservation purposes is unlikely to be a problem. It is the posting it on a Website that may be problematic if the letter is still under copyright. If the letter is still under copyright, the archive should request permission from the copyright owner to post the letter on the Web.
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internal and external partners is essential.

Academic libraries are catalysts for partnerships and collaborations with faculty, students, various campus departments, and external organizations. Libraries tend to have welcoming cultures and are willing to cross disciplines and service borders to create results. Whether on the network where access and services are delivered in virtual and instantaneous fashion, or through collaborations with those whom they serve — faculty and students — or other external entities, academic libraries have come to rely on partnering to effectively serve their constituencies. Effective collaboration can lead to more investment in the library by institutional administration. Compelling cases for additional resources can be made based on outcomes and impacts of successful collaborations. For example, a partnership between the library and the writing center can lead to the development of services that improve the research and writing capabilities of students, positively impacting retention and graduation rates. An investment in such a partnership could be attractive to administrators.

Good partnerships and collaborations rely on strong and trusting relationships with high ethics and sustainable standards from all parties involved. The term “collaboration” describes working relationships characterized by a very tight affiliation with shared goals and objectives. “Partnership” evokes a long-term and durable collaborative working relationship. In order to be successful, collaborations and partnerships should be mutually beneficial to all participants. Because trust is at the center of any successful collaborative activity, it is seldom something that can be imposed upon individuals or organizations. Willingness to compromise and work together for the common good are essential to all collaborations.

Academic libraries have had a long history of collaboration and partnerships. Kaufmann (2012) cites a number of examples, ranging from the sharing of collections in the early twentieth century through sharing catalog cards and, later, catalog records, to partnering on digitized collections and services. In the past few years, academic libraries have looked within their organizations as well as outside to collaborate and partner in order to serve their changing constituencies. The library profession at-large has collaborated on developing shared professional ethics and beliefs in the form of a Code of Ethics (ALA, 2008) and the Library Bill of Rights (ALA, 1996).

While the culture of libraries has always been compatible with collaboration, new paradigms in librarianship have opened the door for more intensive and innovative partnerships. Kaufman (2012) states that “although cooperation and collaboration are far from new concepts in academic librarianship, never before has the imperative to cooperate and collaborate been so clear or so urgent. With the insufficiency that derives from declining resources, plunging buying power, and the enormous pressures to do more and more and more — more content, more services, more technology, more new ways of doing more new things — comes the imperative to create new types of collaborations” (p. 54). During a period of increasing fiscal challenges that face academic libraries, new service opportunities have presented themselves. The importance of data in the research process has surfaced, and libraries are needed to access, manage and preserve it. The growth of digital humanities presents opportunities for libraries to assure that projects are described adequately and discoverable, embedded in sound technology that can be versioned and migrated, and are properly curated into the future so that they are not lost to time.

Librarians are beginning to forge relationships with faculty and researchers that places them on a more equal footing. A new paradigm of faculty-librarian partnerships is evolving in light of endeavors such as grant compliance, digital humanities, project management, new pedagogies, and a host of other initiatives. Historically, librarians have worked at information organization, access and retrieval. These activities tapped into many of the skills that are needed to support emerging services that engage the broad information landscape of the internet. Continuing to build on the culture of collaboration that has sustained librarianship for many years is essential to teaching, research and learning in the 21st century.

Academic libraries play a critical role in the scholarly communications process, including open access. The information ecosystem has always had libraries at its core. Now academic libraries have expanded their services to support not only access and discovery of information, but also the creation and dissemination of it. Libraries are taking on the role of publisher, often in partnership with university presses. Scholarly publishing has come to academic libraries at an opportune moment where many in academia are becoming aware of how unsustainable current commercial publishing models are.

Physical spaces are a central element of libraries — part of the public square of ideas and personal collaboration and learning. Library space is among the most desirable on college campuses. With buildings that are generally open more hours than any other on campus, libraries are naturally attractive to students. Reconceiving existing spaces and bringing student support and technology services into the library has paved the way for new collaborations involving librarians and library staff. Joint-use and shared libraries continue to be supported at many institutions. Sharing library services between two or more organizations has become more sustainable with the development of collaborative technologies and institutional needs for space to learn and collaborate.

Technology has been a catalyst for library collaborations for some time. From the advent of computerized cataloging in the 1960s and the development of the ILS in the 1990s, to the advent of digitized collections and the digital humanities, libraries have discovered new ways to partner to share resources and develop new services.

Libraries no longer have the fiscal resources to afford the ever increasing cost of collection materials. After the Great Recession of 2008, budgets have stagnated or decreased. Prices for scholarly journals and other resources are rising again, and cuts in content are becoming common even at large research libraries. Although publishers claim increased value with more content and better technological platforms, many libraries are unable to keep up with the costs. New paradigms for collection development have come to the fore. As digital materials continue to overtake print resources in library collections, they bring with them technologies that enable new collaborations among libraries for all collection formats.

My two books, published by IGI Global, are targeted at academic librarians as well as technologists, researcher and faculty members. The chapters focus on how libraries and librarians work with many different constituencies to meet the challenges of change in the 21st century. There are many partnerships and collaborations that are in place in academic libraries, and these books document a sampling of them.

Space and Organizational Considerations in Academic Library Partnerships and Collaborations covers topics ranging from librarian-faculty collaborations to collaborations surrounding collections. The overall content covers:

• Partnerships with faculty and researchers who see the library and librarians as legitimate partners in the research and scholarly processes
• Collaborative collection development and management for both print and digital resources
• Repurposing of space and to collaborate with faculty and other support services
• Collaborative open access projects
• Collaborative events
• Sharing of knowledge and best practices with new paradigms in professional development
• Shared and joint-use libraries

Technology-Centered Academic Library Partnerships and Collaborations covers topics that focus on technology that facilitates working together. The overall content covers:

• The deployment of technologies to collaborate with faculty and develop other services
• Facilitation of training and professional development through the use of technologies
• Consortia-led implementation of technologies to recover from natural disasters

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W
tile he may have lost much if not all of his allure in our modern age,
Tennyson's works remain a bright exhalation in my mind. I do not recall every-
thing that I have read by him, but I recall some of his more famous lines from time to time,
especially In Memoriam, a poem I go back to routinely. Frankly, my repastinations in his
work are always so richly rewarding I do not know why I ever put him down.

I cannot say that I have read Tennyson re-
lentlessly or even annually. But I have read him throughout my career and have always man-
aged to find something applicable to whatever it was I was doing at that time. When I began
my career, when I found myself at mid-career, and now as I close it out in a few years. His
work always resonates. I have found, too, that when quoted, and my audience doesn’t run (or
isn’t capable of doing so in a captive moment), he resonates with them as well.

And so, a case in point is this column, as I count down the days to my retirement in a
few years. The lines at the header are from Ulysses, perhaps a lesser work but still chockful
of his more famous lines from time to time, especially In Memoriam, a poem I go back to
routine. We might say that the fire still burns even though it might flourish in the shad-
ow of retirement (or as Ulysses puts it, “We are now not that strength which in old days/
Moved earth and heaven”). One end is but the start of a new beginning, isn’t it? There
is still much to conquer, should we desire to pursue it. Tennyson remonstrates those who
see nothing but failure and doom in endings with his muscular close, “to strive, to seek, to
find, and not to yield.”

Tennyson isn’t the easiest poet to read. His syntax isn’t the way we think or write
or talk today. And he cannot be condensed to 140 characters, though he has many lines
that would serve as profound provocations in whatever the context (I thought to write
“profound tweets” but that seemed to mock them unreasonably). For example, the line
from among so many in Locksley Hall rises to view: “Knowledge comes but wisdom lin-
gers.” Yet, to send Tennyson off, piecemeal like that in snippets, would be to show the
beauty of a flower, not in a full and glorious color, but one petal at a time.

No, I’m not arguing that everyone rush out to read Tennyson, though I cannot think
of many other authors one could do better by. To say that much of Tennyson’s poetry is
melancholy would be something of an understatement. It isn’t the cheery stuff
that many favor, nor is it the revolutionary lines that many modern poets bomb us with.
You’ll find little politics in him, and very little that excites the excitable. But you will find
haunting lines that will cause you to stop in midsentence and think long and hard about
what you’ve read. Isn’t that what we ask of all so-called great writers?

So, if you’ve run out of things to do, grab a volume of Tennyson’s poetry and read a
few pages. He may not strike you in the same manner he does me, but I daresay he will, at
least once or twice, give you pause enough to read him all the more.