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

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## Questions & Answers from page 52

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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 "synch" 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-forvideos/> 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 regis-

tration 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. 🌳

# Optimizing Library Services — Collaborations and Partnerships for the Modern Academic Library

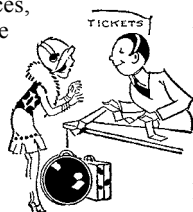
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The world of higher education is in an era of continuous change. Rising tuition and fees, accumulating student debt, and a perceived disconnect by the general public between a college education and personal prosperity have forced colleges and universities to examine their products and change the ways they do business. Pressured more than ever to demonstrate their impact on students and the broader economy, colleges and universities are now viewed through the lenses of multiple audiences, including consumers, politicians, and employers. Fiscal challenges, competition from many sources, and political pressures to lower cost and increase value have forced institutions to look long and hard at how they expend resources and educate students.

Like the institutions they serve, academic libraries face pressures from many of the same sources, being held accountable to multiple constituencies. **Weaver** (2013) identifies eight challenges facing contemporary academic libraries: changing student profiles and expectations; new methods of delivering curriculum and accommodating different learning styles; organizational structures resulting from convergence and super-convergence; the need for librarians and staff to develop new knowledge and skills; uncertain political and economic forces; increased performance measurement and assessment; a constant need to engage with new technologies and ways to communicate; and a need to develop shared services to deliver services in challenging economic times.



In the past, libraries were commonly seen as the heart of the campus, collecting knowledge — mostly in print formats — from outside the institution, organizing it and making it accessible to those it served. The purpose of the library was rarely questioned. Today, the academic library has morphed into a less centralized yet more dynamic entity. While the collection of information still occupies an important place in the mission of the library, the content is now packed largely in digital formats. With relative ease of access and abundance of content, digital information has presented both challenges and opportunities to the academic library.

While some institutions have embraced the changes in their libraries, many institutions do not see the need to invest in them. With numerous competing priorities for institutional resources, libraries are often left behind in the competition for funding. To meet the challenges of the 21st century, libraries have become a more service-intensive organization with less emphasis on their role as a repository for information. Libraries continue to provide access to expensive information, but they have less to spend on that information. Reference services persist at most libraries, but the librarians who perform these services are challenged to offer new services involving digital technologies, data, and other means of supporting teaching, learning and research. In order for the modern academic library to be successful, the ability to collaborate with

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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 exchange 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. Reconciling 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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# Little Red Herrings — A Life Now Lived

by **Mark Y. Herring** (Dean of Library Services, Dacus Library, Winthrop University) <herringm@winthrop.edu>

**“Death closes all: but something ere the end,  
Some work of noble note, may yet be done.”**

While 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 everything 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** relentlessly or even annually. But I have read him throughout my career and have always managed 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 crackling spark that irradiates thought. As I pass now my grand climacteric, I see those two lines, coming as they do near the end of the poem, all the more important to reflect upon, not just because I am at the close of my career, but because they are important no matter where you are in your career, its beginning, middle, or its end.

In some ways, it’s appropriate to be so taken with *Ulysses* no matter your age. If you remember your **Homer**, **Ulysses** is **Odysseus** (in its Roman style) in that now neglected epic, the *Odyssey*. **Homer** marked the legendary hero but **Tennyson**, while all but neglecting the epic, enlarges upon it, to any life now lived. I mentioned **Tennyson’s** famed *In Memoriam* earlier. He wrote that about a decade after the great loss of his dead friend and fellow poet, **Arthur Henry Hallam**. But *Ulysses* was written while the sting of that loss still hung in his undried sorrow.

We moderns have a strong aversion to death, and even especially death talk. We don’t like thinking about it at all, and our billion-dollar industries focused on preserving youth are a good case in point that the majority of us are looking for that proverbial fountain. Much in *Ulysses* can be read in a way that would seem to many too depressing for a second thought, too much deathlike gloom and atrabilious doom. But I don’t see it that way as much as I see it as a reflection upon what sort of life you’re building, what “epic” you are writing for yourself right now.

Earlier in the poem, **Ulysses** reflects on his life and his excursions, “drunk [with the] delight of battle of my peers,” a fine phrase and not an uncommon thought of many an ambitious youth. But the lines quickly strike a still finer pose: “I am part of all that I have met/Yet all experience is an arch wherethrough/Gleams that untraveled world, whose margin fades...” While he has surely picked up much from those around him, he also knows that the trajectory of his career has left behind, for better or for worse, bits and pieces of himself. All that experience is but an arc no matter its size that creeps across the sidereal of life to those margins that fade from its lived existence to its coming close. For whatever else it may mean to scholars, can there be any better image of a career, long or short, robust or marginal, that reminds us daily how short our time is, and how quickly it races to the end? “Life piled on life” **Ulysses** says a bit later, as if to remind us that all this living, all these experiences, are but faint phrases, short utterances, in the long dialog of existence that will have its full stop soon enough, its eternal period.

We leave behind our work, whether noble or not, whether known or unknown; we leave it for others to pick up and make it better. It has been, especially for librarians, a “follow[ing] of knowledge like a sinking star” that **Ulysses** later remarks upon. I love that line because it so expresses what it is to see knowledge so close,

so clearly, and yet always to be grasping after it, reaching for it as it fades over the horizon of our youth.

Now all of this to this point must sound depressing to some. But if you think about it long enough, how can it be? All things have their end, and the end should be celebrated as much as the beginning. **Ulysses** sees boats in port, the sails folded, but he sees them not so much docked as ready to bloom full again. To touch the “happy isles,” and end his days as he began them, toiling after that which had been placed before him as a duty.

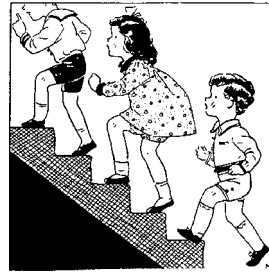
There is always something new, something to look to even in the twilight of one’s career, and “tho’ much is taken, much abides,” as **Tennyson** remarks.

We might say that the fire still burns even though it may flicker in the shadow of retirement (or as **Ulysses** puts it, “We are not now 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 lingers.” 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. 🌻



## Optimizing Library Services from page 54

- Collaborative systems and technologies in support of new services, including data management and the digital humanities

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