2018: A Streaming Video Odyssey

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Abstract

In this case study, we reflect on our journey through a major revision of our streaming video reserve guidelines, informed by an environmental scan of comparable library services and current copyright best practices. Once the guidelines were revised, we developed an implementation plan for communicating changes and developing training materials to both instructors and internal library staff. We share our navigation strategies, obstacles faced, lessons learned, and ongoing challenges. Finally, we map out some of our future directions for improving and streamlining our services.

Keywords: Video, streaming, instruction, online, reserves

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Introduction

Little did we know that we would spend most of 2018 wrangling confused and irate instructors into compliance with an unpopular policy revision, but that's what happened. It all started back in 2012, when a decision was made to begin providing a streaming video reserve service. At that time, the Streaming Video Reserve Guidelines provided to instructors referred to fair use, codified at 17 U.S.C §107, and the TEACH Act (Technology, Education and Copyright Harmonization Act) (P.L. 107-273 §13301) as the justification for providing this service. However, due to personnel changes within the library and increasing demand and pressure from across the university, our actual practice for delivering this service began to stray beyond acceptable comfort levels. Following additional personnel changes, it became clear that we needed to correct our course. We decided to take a closer look at our streaming video reserve service and determine how best to serve our instructors and students while complying with copyright restrictions.

In this article, we will describe how we revised our Guidelines, how we communicated this change to instructors, and how we trained reserve personnel. We will also discuss some of the challenges and lessons learned, as well as ideas for next steps and implications for future practice.

Literature Review

Both undergraduate and graduate students have been enrolling in online courses or degree programs at a steadily increasing rate, growing 17.2% from 2012 to 2016. Full courses, and indeed entire degree programs are now available for students, who are no longer restricted by their physical location from participating and achieving a college education (Seaman, Allen, & Seaman, 2018). To provide a snapshot of the breadth of students taking online courses, in the 2015-2016 academic year 43.1 percent of undergraduate students in the United States were taking online classes and 10.8 percent were enrolled in degree programs that were provided completely online (Digest of Education Statistics, 2018). While there are codes of best practices regarding fair use for a variety of situations[1], a code of best practice regarding using video for instruction has not yet been created. Instructors have long relied upon the face-to-face classroom use exemption (17 U.S.C §110[1]) in copyright law to show video content to their in-person courses. Since this exemption does not apply outside of a face-to-face situation, the transition to an online teaching environment has been rocky.

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[1] For example, the Center for Media and Society Codes of Best Practices at https://cmsimpact.org/codes-of-best-practices/

The attempt to make an online equivalent through the TEACH Act (17 U.S.C §110[2]) created a complicated exception that is difficult for institutions to understand and implement at scale without significant training and support (Myers, 2019). A discussion of common copyright situations related to the use of video in libraries was initiated by Russell (2010). She explains that the use of film clips for educational purposes, defined as specific excerpts of a longer work to illustrate a particular concept, technique, or other learning objective, qualifies as a fair use as well as under the TEACH Act, as long as the film was acquired lawfully and access is limited to students enrolled in the course. Further, she explains that it is possible to justify streaming an entire film under these conditions if a strong fair use argument can be made. However, the increasing availability of videos on streaming platforms, as well as options for licensing "streaming rights" when purchasing titles, can impact the fair use justification due to a demonstrated effect on the market for the work. Finally, libraries must consider whether content on a DVD (digital video disc) is protected by digital rights management (DRM) technology when creating streaming files due to the restrictions imposed by the Digital Millennium Copyright Act (DMCA), which imposes an anti-circumvention rule on otherwise protected uses of a copyrighted work (17 U.S.C §1201). The DMCA directs the U.S Copyright Office to review recommended exceptions to this rule every three years. Under the current triennial rule (Seventh Triennial Section 1201 Proceeding, 2018), college and university instructors and students are allowed to circumvent DRM for "short portions" of audiovisual works for "criticism, comment, teaching, or scholarship" (37 CFR §201.40[b][1][ii][A]).

At this point, the only court case specifically related to copyright and streaming videos in an educational context, *AIME et al.* v. *Regents of UCLA et al.*, was dismissed without a decisive ruling, although the judge in the case suggested that streaming a DVD on an authenticated server could be considered the equivalent of viewing it in the classroom (Association of Research Libraries, 2011). Since this case was dismissed, the question of whether streaming video content only to students enrolled in a course would be considered fair use remains undecided.

Libraries are increasingly under pressure from students and instructors to provide videos in streaming format. Rodgers (2018) conducted a survey of Film Studies students and instructors in Canadian institutions that found students ranked free online access to films as their preferred option for obtaining films needed outside of the classroom. Not surprisingly, they ranked accessing films in physical format and obtaining a physical DVD from course reserves as their least preferred options.

With no court precedent to follow, and sometimes limited options for libraries to acquire and license streaming video content, libraries are largely on their own to determine guidelines and policies for digitizing and hosting streaming

video content to support online courses. In addition to increased pressure to provide streaming video options through the library for online courses, other factors, such as the decommissioning of VHS (video home system) and DVD equipment in classrooms and the rise in streaming subscription platforms, add to a complicated landscape (Adams & Holland, 2017). Libraries are responding by developing streaming video policies to inform tactics such as subscribing to streaming databases, internally hosting and streaming videos, and, in a few cases, using Netflix or other pay-per-view services; although the use of Netflix accounts has been primarily to provide access to DVDs (Ferguson, 2010; Healy, 2010; Cross, 2016). Cheung, Thomas, and Patrick (2010) reported from a 2008 survey that 25% of libraries were providing links to in-house streaming content and 25% to videos located in streaming databases. In responses to a 2013 survey conducted by farrelly and Hutchison (2014), 58% did not digitize on request. However, of those that did digitize on request, 33% used fair use as a justification. While the general consensus thus far is that there is a strong justification for making decisions regarding library hosting and streaming videos using fair use and the TEACH Act, these decisions are dependent on the situational characteristics of the institution as well as the individual course. Hence, implementing policies that are consistent at the scale of a large university presents considerable challenges. Towery, Price, and Cowen (2019) developed a four-step decision tree to facilitate library decision making in these situations, providing much-needed perspective and analysis for libraries seeking information on which to base library streaming video policies.

The problems for library streaming are exacerbated for hard-to-find media. Because many of these films are not released on DVD, or are released formatted for use in other countries, libraries may not be able to acquire the film. Commercial streaming platforms are less likely to host these niche films. YouTube and other similar streaming platforms have had the effect of opening up access to films that otherwise are very difficult, if not impossible, to find in a physical format (Iordanova, 2013). However, if these films have not been posted legally, they may be subject to takedown.

Implementation Plan

Before revising our streaming video reserve Guidelines, we conducted an environmental scan of twenty-two academic peer institutions and consortial partners to identify and compare their streaming video services, policies, and how they communicated their services to instructors. According to the information posted on their library websites, all of these institutions provided access to streaming video content through licensing or purchase of vendor-provided platforms. Ten of the libraries offered to digitize and stream content as part of their course reserve services. Of these libraries, three specifically marketed a streaming

video clipping service, emphasizing the use of video clips and not full items. These libraries mentioned fair use or the TEACH Act as their justification, either explicitly evaluated by the library or by expecting the instructor to determine whether fair use applies[2]. Information about criteria and amounts to digitize vary, ranging from encouraging full fair use determinations for each context to placing specific restrictions on digitization based on who owned the content (usually limited to library-owned content), which formats were allowed for digitization, or by making content available for a limited time (e.g., 3 days or 2 weeks). Finally, the remaining twelve libraries did not specifically address streaming video in their course reserve policies, or no longer provided electronic reserve services at all. In these cases, course reserve appears to be limited to physical items available in the library, and electronic content is provided exclusively within the course management system or through links to licensed databases.

      Based on this summary of comparable institutions, we decided to continue to digitize and stream video content in support of online course instruction, using both fair use and the TEACH act as justification. We made minor revisions to the existing Guidelines (included in Appendix) to emphasize that requests must be for material owned by the library, must be required content for the course, and must be determined to be fair use in order to be considered. Our experience communicating with both instructors and library staff has shown that most are at least aware of fair use as an exception within copyright. When we mention the TEACH Act, our message is more likely to be misinterpreted to either be overly restrictive or overly broad. The TEACH Act does inform our interpretation. For example, we specifically state that clips are more likely to be approved rather than digitizing an entire film, which is also addressed under the current triennial rule of the DMCA. The revised Guidelines also clarify that the streaming service is intended primarily for online-only courses. For in-person courses, we encourage instructors to either show films during the class session under the classroom use exception, or to place a copy of the film on reserve in the library. If only a clip is needed, however, we will create one if it falls within fair use.

      While we wanted instructors to be responsible for determining whether their request complied with our Guidelines, we also needed to create criteria for reserve staff to follow in order to make their workflow as efficient as possible. We wanted to empower staff to feel comfortable reviewing requests in order to determine whether they were likely to be acceptable, or whether the instructor needed additional guidance. We created an internal decision tree to walk through the copyright evaluation process for a request, revised the request form to encourage

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[2] See for example https://libraries.indiana.edu/copyright-policy-streamed-delivery-digital-videodvd or https://guides.lib.fsu.edu/streamingmedia/models

instructors to walk through this evaluation, and provided training and resources to educate reserve staff.

We created an ad hoc working group of relevant staff and media experts within the library to discuss and determine what steps were needed for our decision tree. We decided that some situations would automatically make a title ineligible for our streaming service:

1) If a title was already available on one of our licensed streaming platforms, or
2) If a title was available on consumer-licensed streaming platforms (such as Netflix), or
3) If a title was easily available for purchase or rent, either digitally or physically.
4) If a title is only available on a format not supported by equipment managed by library or campus information technology services, such Blu-Ray.

In the case of consumer licensed platforms or commercial availability, we believe that these situations would both have a significant effect on the market for a particular item as well as negatively affect the purpose of the use and would therefore weaken a fair use justification. If a title is easily available at a reasonable cost to students, an instructor's purpose for wanting a digitized version could be greatly influenced by the desire to avoid requiring students to purchase or lease the item. However, in those situations, we still consider limited clips if requested by the instructor.

We only consider streaming requests if the content is required for the course. That is, it must be specifically assigned by the instructor and included in an assignment or assessment with a learning objective. This qualification complies with the TEACH Act, as well as contributing to a strong fair use justification through defining the purpose and character of the use.

If an instructor requests the library stream an entire title, we investigate whether a streaming license is available. If so, we will pay for the license in support of the course. If not, we are more likely to consider our use fair. To summarize, our digitization and streaming service is limited to video content where having the library host and provide the material is the only reasonable option for providing required content to students in support of their instructor's learning objectives. Finally, since our institution does not have Blu-ray players and does not collect Blu-Ray discs, we cannot digitize content provided in that format.

After the ad hoc working group reached consensus on the decision tree (Figure 1), we redesigned the streaming video request form with the intent of walking instructors through these requirements as well as guiding them through a brief copyright evaluation. The form asked questions about current online availability of the video, whether or not the video was required course content, what the learning objectives were for use of the video, and how much was needed to fulfill the learning

objectives. The form was designed to be responsive to how the instructor answered the questions; for example, if the instructor indicated the video was already available online, the form would require them to provide a link to the video and then submit the request without having to answer any further questions. This turned out to be a mistake, as we'll explain in the Post Implementation section.
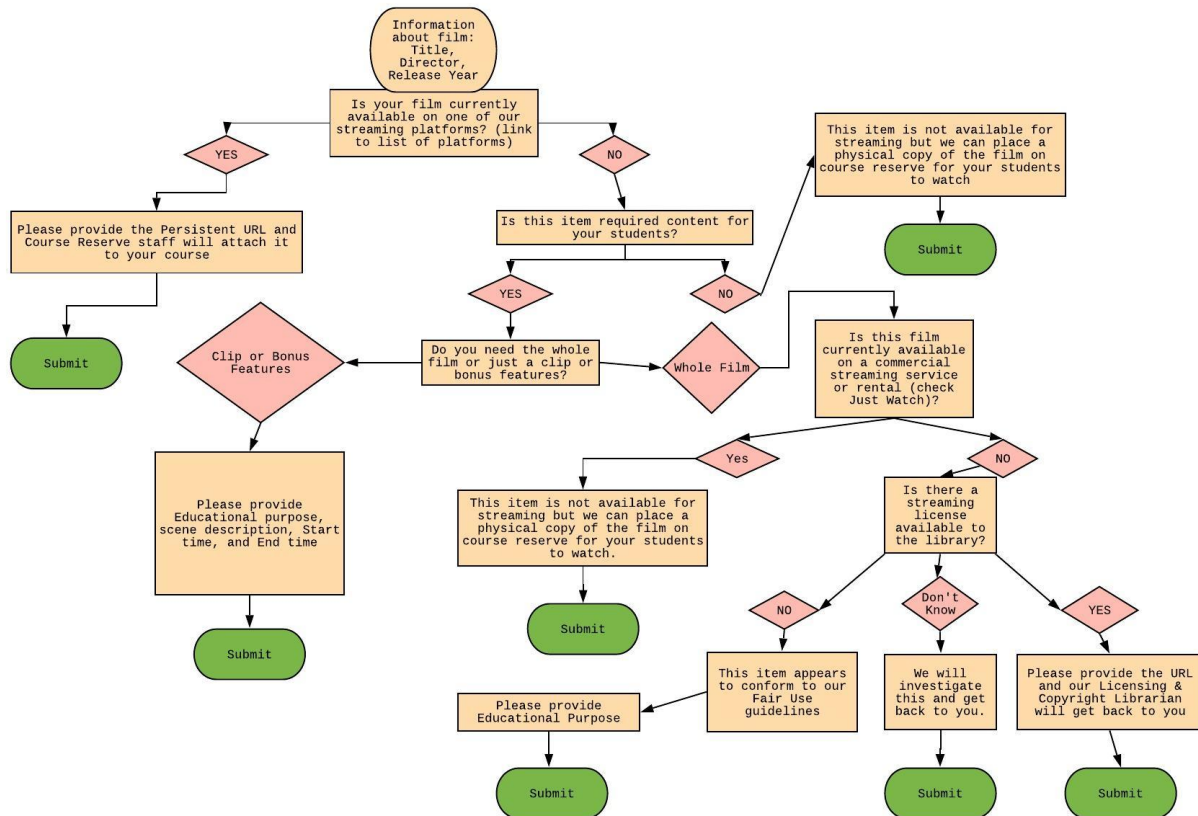

Figure 1. Streaming video decision tree

Once library administration had approved our revised Guidelines, decision tree, and procedure, we developed a timeline for implementing these changes, in order to allow time to effectively communicate the change in service to instructors in a way that gave them enough advanced notice to review their syllabi and make changes to their content if needed. We set a six-month implementation plan, with a firm date of the start of the Summer 2018 semester for full compliance (see Appendix for the implementation timeline). The timeline included an external communication and training plan targeting instructors, as well as a plan for developing internal training opportunities and materials. Three emails were sent to approximately 185 instructors who had previously used or were currently using our streaming video reserve service. The emails contained information about changes to the Guidelines, when the new Guidelines would be enforced, and resources for

further information. The emails were sent from the Associate University Librarian for Engagement & Learning Service and reminded instructors of key deadlines as they approached. In an attempt to head off questions regarding copyright, we provided in-person and online training workshops for instructors throughout the semester and developed a brief tutorial specifically about using videos in teaching.[3] A link to the tutorial was also included in all communication sent to instructors. As instructors began to realize that this would have a significant impact on their courses, we met with several groups and departments, as well as individuals, to respond to their questions and concerns.

To help ensure our internal reserve staff would be prepared for the shift in procedure, we were granted time in each of the regular departmental meetings in order to discuss the revised Guidelines and their implementation. We provided several training workshops, a frequently asked questions document, and talking points to help staff respond to common questions from instructors. Difficult questions, complicated situations, or irate instructors were to be referred to the Scholarly Communication Librarian for response.

As the summer semester approached, we spent a significant amount of time consulting with instructors, reviewing their course lists to help determine the availability of various titles and which were eligible for our streaming reserve service, and recommending options for their students. Due to the wide use of feature films as crucial learning objects, film and media studies courses were particularly affected by the change in our policy and required extensive communication and the support of their liaison librarian. The streaming meta-search service, JustWatch.com, proved very helpful for both staff and instructors for determining which titles were easily available for purchase or rent across multiple consumer streaming platforms. JustWatch.com also provides an individual URL for each title, that we recommended be provided to students to empower them to make their own purchasing or renting decisions if multiple streaming options were available.

After our deadline, we strictly enforced our new Guidelines, criteria, and procedures, and cut off access to all previously streamed content. The majority of courses transitioned fairly smoothly, especially for those instructors who had engaged with the library in advance to work through their title lists. However, there were a number of instructors who had missed all previous communications regarding the changes and were surprised when they lost access to titles they had previously used in their courses. We worked with them over the summer to determine which of their titles could still be streamed, which we could license, and

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[3]See https://www.asu.edu/lib/tutorials/storyline/using-video-for-teaching/story_html5.html

which did not meet our criteria. By the end of the summer, most courses had been successfully brought into compliance under our new Guidelines.

Post Implementation

In the year since we implemented and enforced our new Guidelines, we have made several adjustments to our initial plan and workflow as we learned what worked and what did not. For example, we had envisioned that our streaming video request form would help instructors walk through a copyright evaluation and determine whether their request complied with our Guidelines. However, this was decidedly not the case. Our first question on the form inquired whether or not a title was already available on a streaming platform available at the university. If the answer was "yes," the form was programmed to end the decision tree and tell the instructor to use that link rather than submit a request. Most instructors who had previously used the streaming video service responded "yes" and included the reserve link that the library had provided before, which entirely bypassed the purpose of the new form. Additionally, instructors struggled with several of the other decision points on the form. After working with course reserve staff, we abandoned our decision tree in favor of a simplified form that asked the most critical questions about the type of course, whether the content is required or supplemental, the learning objectives for use of the content, and the amount needed. While this still often requires further contact with the instructor, particularly in articulating learning objectives, it has been more successful for ensuring we have the information we need to determine whether the request will comply with our Guidelines.

We also learned that instructors tended not to read through the entire Guidelines, interpreting it to permit streaming any title that the library owned and that was required by the course, while disregarding the statement about fair use. They were then quite upset when informed their request would not be filled. After reviewing how the Guidelines were written, we acknowledged there was a natural break in the text that could support that interpretation. We made more significant revisions to make our decision-making process more explicit and less open to interpretation. These revisions were posted in August 2019 (also included in the Appendix).

Finally, we continue to invest time and effort in improving the understanding and competence of our reserve staff. We regularly attend reserve staff meetings to stay informed of any issues related to streaming video requests and respond to concerns or questions. We also provided a two-part copyright workshop at a reserve staff retreat that took place in July 2019. The first part provided a refresher on copyright and fair use. The second part discussed making decisions regarding streaming video course reserves, including specific scenarios and recommendations

for communicating with instructors. Participants' feedback on the workshop was very positive with attendees stating that they developed a stronger understanding of copyright and fair use and felt more confident in communicating with instructors.

Ongoing Challenges

Of course, there remain, and probably always will, some challenges. In an ideal world, libraries would be able to meet all of the needs of instructors and students. Since we do not live in an ideal world, we have to deal with the reality that some content is simply not available. If the library is not able to legally acquire a film, we cannot stream it, even if the use would otherwise be permitted. Some instructors struggle to accept this, not only in our institution, but elsewhere. As Rodgers puts it, "[a] professor would rarely assign an out-of-print book as a primary course text and expect a class to share one library copy, yet out-of-print films are often the norm in film studies, and the library is expected to provide access to them" (2018, p. 569). Unfortunately, the library's reserve staff are the first to bear the brunt of an instructor's frustration when they are told that their streaming request cannot be filled. While we cannot prevent this, we may be able to lessen the negative impacts by continuing to support the development of the reserve staff's communication skills around copyright and streaming. Ensuring that reserve staff have the correct vocabulary, understand when and how to refer instructors to the Scholarly Communication Librarian, and have a pipeline to connect instructors with librarians for help finding alternative content should go a long way toward this goal.

It is also a challenge to ensure that instructors understand the difference between a film licensed by the library and one that is being digitized and streamed by the library. Several instructors have contacted us asking for clarification regarding the differences, often not realizing that we have licensed one film but not another. Added to that is the confusion regarding our requirement that instructors submit a new streaming request each semester for non-licensed films, in order to verify that it is still not commercially available. It has been difficult to communicate which films require resubmission and why, and they see this as a waste of their time. From their viewpoint, if we streamed a film once, we should continue to do so. Currently, we respond to these expressions of frustration on an individual basis but would like to explore better ways to manage their expectations.

Finally, librarians who work directly with instructors are not always well versed in copyright and fair use. This means that they may sometimes give instructors erroneous or contradictory information regarding the library's streaming services.

Next Steps

Although the Streaming Video Reserve Guidelines and the streaming request form have both been revised, they are not intended to be static documents. Our goals for future revisions are to provide more clarity, if possible, and to help manage instructor expectations. A formal process to gather feedback from instructors, reserve staff, and librarians should help guide these updates. Additionally, we will continue to monitor current best practices at comparable institutions, relevant court decisions, and updates to U.S. copyright law. Any changes that are made will need to be communicated clearly through updates to our internal FAQ and talking points. In order to communicate changes and continue to develop a broader understanding of the Guidelines and underlying copyright concerns, "Lunch and Learn" or other types of casual meetings will be offered for library staff to review and discuss the policy and share communication ideas.

As part of these communication strategies, we will include scripts that can be used to respond to common questions, to request additional information (such as when an instructor's educational purpose is missing or vague, i.e. "this is required for my class"), to explain why a request doesn't meet the Guidelines, and to refer an instructor to the Scholarly Communication Librarian or a liaison librarian. We want to further encourage instructors to connect with liaison librarians who can assist with locating alternate content when the requested content is not available. For example, if a request is denied because it is not possible to legally acquire a copy of the film, a liaison librarian should work with that instructor to try to identify other material that will meet the learning objectives. This may help reduce some of the frustration and ill-will that instructor may have expressed regarding the library's Guidelines.

Monitoring feedback on the Streaming Reserve Video Guidelines and submission form will be ongoing. There are several components to our criteria which may benefit from further clarification or analysis. For example, when does a title qualify as being "easily available at a reasonable cost"? If it is available only on Amazon as a DVD purchase? Does being available on a single streaming platform count as "easily available" or allow reliable access for an entire semester? In an increasingly volatile and competitive consumer streaming service market, is it reasonable to require students subscribe to multiple streaming platforms in order to access their assignments for one course? At what point is a cost considered "unreasonable"?

Ongoing consideration includes re-evaluating of our stance on providing streaming only for online courses. The desire to move away from reliance on physical media is driven by student and instructor expectations regarding streaming and is exacerbated by the unreliable nature of classroom technology: many classrooms no longer have video playback equipment, and a disc drive is no longer a

standard feature on instructor or student laptops. Whether or not students will be able to play a DVD they purchase or borrow from the library is a very legitimate concern.

We are also considering mechanisms for providing access to the titles we stream for a limited time, as a way to strengthen our fair use and TEACH Act justifications and expand our service. Our current practice is to stream a title for the entire semester, but some other institutions provide access to students only during the time the film is assigned, for example, two weeks (Adams & Holland, 2017).

Conclusion

No one likes it when a process that was helpful and easy to use becomes more complicated, even with good reason. While we believe it was necessary for us to make the changes we did to our Guidelines and procedures, it has been an uphill battle to accurately inform and educate our stakeholders, both within and without the library. While developing an external communication plan was valuable, we did not anticipate the full range of resistance and confusion we would encounter from instructors. We also did not realize that our course reserve team was implementing a new reserve system, which necessitated developing new procedures for all types of reserve content, further complicating our messaging and internal training processes. We definitely recommend taking these factors into consideration before making radical changes to your video streaming guidelines or procedures. For example, if we were to go back in time, we would have more firmly enlisted liaison librarians as partners for communicating more effectively with instructors in their areas. Additionally, we should have worked more closely with higher levels of library administration to identify how these changes in policy and procedure should be considered and implemented in the context of reframing course reserve services through a new platform.

These regrets aside, we believe that our ordeal has been justified. Our revised Guidelines are better aligned with current best practice for streaming video for online education. We feel confident that our efforts have reduced the risk to the university. We continue to learn which methods of requesting needed information from instructors are more successful than others in order to inform fair use evaluations and are becoming more familiar with the variety of contexts in which film content is being used. We have developed, and will continue to develop, training materials for both staff and instructors to help them become more comfortable making copyright decisions on their own.

An important takeaway is that changes to streaming video guidelines or policies impact many areas throughout the library. Obviously reserve staff are affected, but there are also implications for acquisitions workflows, collection development policies, licensing practices, metadata requirements, and content

hosting services. Our future directions include developing a streaming video collection policy and improving the acquisition process and workflow for internally hosting licensed video content. The lessons we have learned in this process will inform future decisions regarding library copyright policy and communication with internal and external stakeholders. We hope our case study will assist other library personnel as they deal with revisions within their own institutions.

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Appendix
Streaming Video Reserve Guidelines for Online Courses-first revision 2018

Streaming Video is a part of the ASU Library Reserve Service. It is intended for use by instructors utilizing the Course Reserve service in support of their curriculum. Instructors can request that a video be streamed for a course using the Course Reserve submission form.

Items that qualify for Streaming Video Course Reserve are:
- Videos that ASU Libraries own and are not already available through our other streaming media platforms.
- Items that are required viewing for the course.
- Region 0 or Region 1 DVDs.

Additionally, requests for streaming video should fall within the realm of Fair Use: requests should be limited to required course content and should only include the amount needed for the specific educational purpose. Links to Streaming Video Reserves expire at the end of each semester and may be renewed for each semester the video is needed.

We are unable to digitize VHS tapes. If available for purchase, we will acquire a DVD or digital copy of the item. We cannot provide streaming service for personal copies, videos from other libraries or rental sources, international videos in PAL, SECAM or other DVD regions, Blu-Ray or other video formats. In consideration of our students needing disability accommodations, subtitles are included with streaming media whenever feasible. If additional accommodations are needed, students may receive assistance from ASU's Disability Resource Center.

We process videos in the order requested; it may take up to two weeks before a video stream is available. Due to the high demand for Course Reserve's streaming video services, the ASU Library reserves the right to limit the number of item requests and/or to require prioritization. Additionally, we may deny streaming services for films which are widely available through third party streaming platforms or are already available through ASU Library databases.

Once your streaming video request has been processed you will receive a link to your Course Reserve page. This page will contain direct links to each video requested. You can post the Course Reserve link to Blackboard, email it to students, or direct students to access the videos by your name or course number on the ASU Libraries website using the Course Reserves link http://library.lib.asu.edu/screens/reserves.html.

Embed links are not available at this time for videos provided through ASU Libraries Course Reserves.

Streaming Video Reserve Guidelines for Online Courses – second revision August 2019
Streaming Video Reserve is a service of the ASU Library to digitize video content from a physical format (such as a DVD) to a streaming format for use in online courses. Instructors may request that the library digitize content in support of their courses. Requests should be submitted using the Streaming Video Reserve request form.

Requests that MAY qualify for Streaming Video Reserve are:
Videos that ASU Library owns AND are not available through our other streaming media platforms (i.e. Kanopy or Films on Demand) or through third party streaming services such as Netflix, AND
- Items that are required viewing for the course, AND
- Requests that fall within the realm of Fair Use.

To be digitized for Streaming Video Reserve, requests must fall within the realm of Fair Use and be evaluated under these four factors. For example:
- **The purpose of the use:** the video should be required for the course to fulfill a specific learning objective.
- **The nature of the work:** documentaries are more easily justified than feature films
- **Amount used:** only request the amount needed to fulfill the specific educational purpose. Digitizing an entire film is difficult to justify without a demonstrated need.
- **Effect of the use on the market:** we cannot digitize content that is easily available on for profit streaming platforms such as Netflix, nor content that is widely available for purchase as a DVD.

The Streaming Video Reserve Request form asks instructors to document learning objectives to help demonstrate that their use would likely be fair. [Redacted] Library will request additional information if needed or will deny requests that do not meet these requirements. For more information, see the Using Videos for Teaching Tutorial.

Streaming Video Reserve links will expire at the end of each semester. Instructors must submit a new request for each semester the video is needed. Availability of streaming videos changes over time (i.e. a streaming license for a film may become

available when it wasn't previously), prompting a new fair use evaluation each semester.

Closed captioning will be provided for all titles streamed by the Library.

The following do NOT qualify for Streaming Video Reserve:
- VHS Tapes
- Personal copies
- Videos from other libraries or rental sources
- International videos in PAL, SECAM or other DVD regions
- Blu-Ray or other video formats.

For questions regarding this service, please contact Ask a Librarian.

Please continue to use the Media Booking Service to schedule in-class video viewing.

Timeline for Implementing new Guidelines

January 2018
- Communication
  - External heads up - we'll be making changes over the next semester for enforcement for Summer
  - Start reaching out to specific faculty (high users) -Jan 26
- Training:
  - Internal staff & Librarians - Copyright/fair use overview, specifically as it relates to using video in education - Jan 31
    - Gather feedback from staff on tools that would be useful.
      - Talking points for students
  - External - Webinar for instructors on Copyright/Fair use (record) Date - Feb 7.

February 2018
- Communication
  - Implement changes to the form, without making fields required.
- Training
  - Internal Staff & Librarians - clarification of specific workflow changes, tips for discussing with faculty, roleplaying exercises, talking points
  - External - release max 5-minute tutorial specifically on using video in instruction.
    - Fair Use week - Feb

March 2018 (end of Session A, beginning of Session B)
- Communication
  - External reminder - enforcement of new guidelines coming up.
  - Target reminders to high use faculty
- Training
  - External - In person faculty workshops on Copyright/Fair use, specifically addressing using videos.
  - Link to reserve form

April 2018
- Communication
  - New fields on form are now required for Summer reserve requests
  - Reminder - not too early to start thinking of summer reserve
  - Include links to videos/tutorials
    - Explanation of required fields
    - Tutorial
- Training
  - Internal - check in with staff on questions/clarifications regarding policy and workflow
  - External - In person faculty workshops on Copyright/Fair use, specifically addressing using videos.

May 2018 (end of semester)
- Communication
  - Announce new guidelines are in effect
- Internal
  - Enforce new guidelines & workflow