

## Academic Library Video Services:

### *Charting a Post-COVID Course*

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The vast majority of academic libraries offer streaming video services to support teaching and research, and demand for this already popular format from faculty and students increased when libraries closed their physical locations during the COVID-19 pandemic. Despite its popularity, many users are unfamiliar with copyright and terms of use for video content. Use of streaming video is further complicated by its availability on a variety of platforms using different licensing models. This case study shows how the Penn State University Libraries (PSUL) helped librarians, faculty, and students navigate access to video content for remote instruction during the pandemic. The examples of training library staff, educating faculty and students, and streamlining internal processes can be adapted by all academic libraries to provide greater access to video content. Demand for streaming video will continue even when libraries return to full in-person operations, so these approaches will continue to be relevant.

## Introduction

Support for streaming video in academic libraries has been rising steadily over the last two decades to the point of near-total adoption in 2021. At the same time, most libraries have continued to maintain physical video collections. In March 2020, when many academic libraries in the United States closed their buildings in response to the COVID-19 pandemic, those physical video collections became largely unavailable and the already high demand for streaming video spiked. As campuses and their libraries adjusted to remote learning and slowly returned to in-person activities through 2020 and 2021, the spike subsided but interest in streaming video remained strong, following pre-pandemic trends.

Both libraries and academic institutions are now considering offering more remote, virtual, and hybrid options for instruction and related activities even as some pandemic restrictions are lifted. Libraries, therefore, need a strategy for providing increased access to streaming video. This case study describes how Penn State University Libraries' (PSUL) Music & Media Center adapted video services during the pandemic and how these adaptations can

be applied to long-term strategies for video services. PSUL is a large library organization, serving multiple campuses, a broad range of subject areas, undergraduate through professional and doctoral students, and online degree programs that were already thriving before COVID-19. Therefore, these examples can be applied to a wide variety of academic library settings.

## Background

Video has become an integral part of higher education across disciplines. Spicer and Horbal (2017) note that “instructors use video in their courses to illustrate complex core concepts that are better described in audiovisual mediums” (p. 716). Over the last two decades, streaming video has become increasingly favored over DVDs and other physical media by both students and faculty and has been nearly universally adopted by academic libraries. A survey conducted early in 2021 found that 96.7% of responding libraries offer streaming video (Tanasse, 2021). A pre-pandemic survey of academic librarians in the United States and Canada, conducted in 2017 by *Library Journal*, found that 95% of responding libraries offered streaming video (Dixon, 2017). In 2013, the *Survey of Academic Streaming Video* found that 70% of academic libraries provided streaming video, a dramatic increase from the 33% reported in a 2010 survey (Farrelly & Hutchison, 2014).

The literature documents the extent of video services in libraries as well as user and librarian preferences for accessing video content. Tanasse’s (2021) white paper provides a thorough review of the literature on streaming video in academic libraries and the results of a survey of academic librarians about the challenges and benefits of streaming, including the impact of COVID-19. Kanopy (2021), a popular streaming video platform, conducted a survey in fall 2020, during the pandemic, and found that responding librarians preferred streaming video over physical formats. The preference was due in part to the shift to remote learning during the pandemic, but librarians’ responses indicated that it also reflected students’ own preferences as well as increased use of the flipped classroom model, where instructors ask students to watch a video on their own and, then, discuss it in class (Kanopy, 2021). Respondents to the Kanopy survey additionally predicted more budget increases for streaming video than for DVDs and reported that, while all electronic resources saw increased use during the pandemic, streaming video usage increased more than other electronic resources. A survey of film students, faculty, and librarians in Canada, conducted before the pandemic, found that students prefer to watch films on their own schedule and to be able to watch them multiple times for close study (Rodgers, 2018). These factors make streaming more popular than using the library’s DVD reserves service. A study of video usage data at a large university library in the United States, also conducted before the pandemic, found that when titles are available in both streaming and DVD formats, library users prefer streaming access (Proctor, 2018). Another factor influencing demand for streaming video is the retirement of media playback equipment from college classrooms (Horbal, 2018; Spicer & Horbal, 2017).

Collecting video poses unique challenges for libraries. Unlike book publishers, which have a long and symbiotic (though, at times, contentious) relationship with libraries, feature film producers have never viewed libraries as a primary market (Farrelly, 2014; King, 2014). Consumer-facing streaming platforms are unlikely to provide the deep catalog of films needed by university faculty and students, and databases whose content is controlled by vendors rather than libraries cannot guarantee that films will remain accessible over time (King, 2014). Many films with smaller audiences, which include many documentaries, have not been reissued in newer formats; “in some instances the films are simply too obscure” (McGeary, 2015, p. 313). In other cases, the original distributor does not have the rights to release a title in streaming format. Unlike previous transitions from 16mm film to VHS to DVD, this issue is compounded with streaming video, because access is often via a short-term license rather than outright purchase, limiting libraries’ ability to build collections over time. Libraries that want to add titles to their collections after initial distribution may find them unavailable (Proctor, 2018). A case study of another university library streaming service notes that “libraries should not rely on streaming video for preservation, since most distributors cannot offer a license

in perpetuity, and once an agreement has expired the video may no longer be available” (Schroeder & Williamsen, 2011, p. 94). The limited and unpredictable access to licensed films and the outright unavailability of many feature films to libraries have pedagogical effects as faculty build syllabi around available resources (Rodgers, 2018).

The cost of streaming video poses another challenge for libraries. Early on, many libraries experimented with a patron-driven acquisitions (PDA) model for streaming video, where libraries are assessed licensing fees based on the number of views by library users. This model “appeals to libraries because it ensures that money is spent on films that are actually being used” (McGeary, 2015, p. 313). However, most libraries found the costs unsustainable and have either partially or fully abandoned PDA for video. In a report on the experiences of six academic libraries with PDA, only one library was able to continue using the model. The rest found that, although a mediated model requires more staff time, it was necessary to manage costs (Lowe et al., 2020). Mediating requests allows libraries to prioritize educational uses of video over entertainment and use subject funds for streaming video acquisitions (Lowe et al., 2020; Tanasse, 2021).

Once they acquire streaming video, libraries find themselves helping users navigate a complex landscape of video platforms and licensing terms. The Library Journal survey found that libraries licensed video from multiple vendor platforms (Dixon, 2017), and Kanopy (2021) similarly found that libraries use multiple platforms as well as multiple licensing models. Faculty participants in a streaming video usability study “described the reliance on multiple databases as ‘cumbersome,’ ‘overwhelming,’ and leading to a ‘fractured experience’” (Beisler et al., 2019, p. 24). Even librarians struggle to keep up with streaming video options. In the 2013 Survey of Academic Streaming Video, “responses reveal confusion among librarians in understanding the differences between distribution and licensing models, especially the differences between collections vs. single title licensing and subscription vs. term-licensing” (Farrelly & Hutchison, 2014, p. 75). It also found complex internal processes for managing streaming video in libraries and “that multiple staff positions have primary responsibility for selection” (Farrelly & Hutchison, 2014, p. 73). McGeary (2015) argues that libraries need a designated media librarian with expertise in copyright issues for media collections, in line with recommendations from the Association of College and Research Libraries (ACRL, 2018).

The literature documents growing investment by academic libraries in streaming video in the years leading up to COVID-19. While the spike in demand experienced during the sudden shift to remote instruction can be expected to subside, library users have become accustomed to streaming video. The literature to date describes the challenges of providing streaming video in academic libraries, but the case studies presented have focused on the technical and financial aspects of streaming video rather than strategies to improve the patron experience of streaming video resources. This case study provides examples of how one library adjusted to the increase in demand during COVID-19 and how these adjustments can inform library strategy for managing video services as academic institutions return to face-to-face instruction.

## Challenges of Streaming Video

ACRL’s (2018) Guidelines for Media Resources in Academic Libraries highlight the importance of providing reference, instruction, and discovery support for streaming video collections. They recommend that libraries provide specialized media reference services, include the use of media and copyright considerations in instruction programs, assist instructors who want to incorporate media into their courses, and make media resources discoverable through the same systems used for other library materials. PSUL incorporated these principles into its strategy for providing access to streaming video.

PSUL supports teaching and research at 24 campuses. Each library maintains its own physical video collection (primarily DVDs), but all titles can be located using a single online catalog and requested by users at any location. Streaming video acquisitions are managed centrally, but campus and subject librarians select titles for licensing. The

PSUL Music and Media Center, located at the flagship University Park campus, supports all library locations in identifying and locating streaming video content to license as well as accessing and using licensed video content. PSUL provides access to video collections, such as Academic Video Online and the PBS Collection (both provided by Alexander Street Press) and Docuseek2. Other videos are licensed individually on various platforms like Kanopy, Swank, and Films on Demand. The library also purchases digital site licenses and hosts these videos on Kanopy or Kaltura. Finally, the Music and Media Center makes clips from DVDs, as permitted by the fair use clause of copyright law and the 2018 Digital Millennium Copyright Act (DMCA) exemptions, for electronic course reserves and hosts these on Kaltura. Several other streaming video providers offer to host library-owned content on their platforms, and some libraries use their campus IT's hosting services. Many smaller distributors that license videos to academic libraries do not have their own hosting services.

Like many other academic libraries in the spring 2020 semester, PSUL quickly put emergency measures into place, so that courses already in progress could continue remotely. These measures included acquiring online versions of physical books and videos on course reserve. In fall 2020 and spring 2021, some students returned to campus, but many courses continued to operate in remote or hybrid formats. Activities like film discussions stayed online, and demand for streaming video remained high. Library services were further adapted to meet this sustained increase in demand.

Faculty use video content in instruction differently from other electronic resources, and adapting video services to meet the demands of remote learning presents unique challenges. Instructors may screen a video during a synchronous class, but many prefer a flipped classroom model, where students watch a video on their own and, then, discuss it in class. In asynchronous learning, students must be able to watch a video on their own. Some of the challenges specific to streaming video in libraries include copyright protections, licensing terms, consumer-facing platforms, availability in streaming format, image quality, discoverability, and licensing costs. Strategies used to address these challenges included providing training for public services librarians, developing guidance for instructors, and adapting workflows for mediating streaming video requests.

Managing catalog records for constantly changing collections of video content and term-limited licenses for individual titles is yet another challenge for libraries. Including records for video content in the library catalog is a key component of discoverability, as users (including librarians working with students and instructors) cannot be expected to search multiple databases for video content. PSUL adds and deletes catalog records for video content in subscription databases in batch updates and adds records for individually licensed videos on a title-by-title basis. No major changes to these existing workflows were implemented in response to the increased demand during COVID-19. The challenges of streaming video for technical services are beyond the scope of this case study but merit further examination.

Faculty accustomed to showing DVDs in the classroom using the "Face-to-Face Teaching Exemption" of copyright law may not be aware that the DMCA limits their ability to use DVDs in remote teaching. Most commercial DVDs use technological protection to control access, and the DMCA prohibits the circumvention of these technological protections. Under the 2018 exemptions issued by the Librarian of Congress, "college and university faculty and students may use screen-capture technology or engage in circumvention when non-circumventing alternatives are unable to produce the required level of high-quality content, in order to make short portions of motion pictures for purposes of criticism, comment, teaching, or scholarship" (Scheid, 2019, Important Exemptions section). "Non-circumventing alternatives" could include screen capture or other methods that do not require circumventing technological protections, but often these will not produce the quality required for teaching. This exemption applies to the creation of clips ("short portions") for electronic reserves but does not allow for creating a streaming copy of an entire DVD with technological protection. The fair use exemption of copyright law may be applied to play a DVD in a remote synchronous class, but fair use is less likely to apply if the video is available to stream, either from a library-licensed platform or from a consumer service.

The terms of use for streaming video platforms further limit allowed uses, even prohibiting what copyright law would otherwise permit. For example, faculty accustomed to showing a streaming video licensed by the library in the face-to-face classroom may not realize that showing the same video in a remote class using a videoconferencing technology like Zoom may be restricted by a video streaming platform's terms of use. Furthermore, some platforms don't even allow showing a video in a face-to-face classroom setting.

Many streaming videos acquired by the library are licensed for limited terms such as one, three, or five years. From the user perspective, these limitations can be confusing when a video is available one day and, then later, is no longer available. Some video platforms display the expiration dates to the user, but most do not. The PSUL Music and Media Center has received many panicked emails from students who need to watch a video for an assignment and cannot access it, requiring the Music and Media Center, subject or campus librarian, and acquisitions staff to work quickly to restore access and alert the instructor.

With most types of media, libraries are able to provide access to the same content that is available directly to consumers. They are able to purchase and lend DVDs of both documentary and feature films. However, most of the consumer-facing platforms for streaming video, such as Netflix, Amazon, and Apple TV, only offer licenses to individuals, not to institutions like libraries. Admittedly, Netflix does offer educational licenses for selected documentaries, but these are one-time licenses available to Netflix account holders that cannot be used for institutional access. Some videos are only available through a subscription with no one-time or "rental" access option. Increasingly, new video content is only available on these streaming services and not released on DVD. In these cases, the only option is for students to purchase access on their own. Even when the additional expense is minimal, requiring students to have a credit card and sign up for an automatically-renewing subscription is an additional burden, and a greater burden for students who are already disadvantaged.

Conversely, some videos that the library owns on DVD are not available in streaming format, either from library-licensed platforms or from consumer services. Students and instructors who have grown accustomed to the convenience of streaming are reluctant to use DVD course reserves, especially when students, instructors, and campus classrooms increasingly do not have access to DVD players outside of the library. Other videos may be available to stream only in certain countries. During COVID-19 remote teaching period, the Music and Media Center heard from students, taking classes from their home countries, who were unable to access video content due to the digital rights management (DRM) employed by library video databases. Additionally, streaming video available in countries outside the United States may limit an instructor's ability to screen a DVD to a remote class when students are in different countries, because fair use depends, in part, on the market availability of the video.

DVDs generally have consistently high image quality, but the quality of steaming video varies widely. Sometimes the same video on a consumer platform will have much better image quality than on an academic video database licensed by the library. This is especially problematic for teaching in disciplines like film, visual studies, and the performing arts, where it is imperative for students to see a film with full image and sound quality and the intended aspect ratio.

During the COVID-19 remote learning period, central funding was made available for electronic textbooks and streaming video needed for courses. However, when face-to-face teaching resumed for most courses in fall 2021, the costs of video licenses returned to being primarily funded by the same collections budgets used to purchase books. Although some distributors allow libraries to purchase a digital site license for perpetual or "life of the file" access, most video licenses (for example, on Kanopy and Swank) are for limited terms. Thus, collections funds are diverted from building collections to purchasing limited access for specific purposes. Even when "life of the file" licenses are available, the high cost (sometimes thousands of dollars for a single video) can be prohibitive. These licenses don't completely mirror the monographic acquisitions model most familiar to librarians, because if a new digital standard



for streaming video emerges, the video would need to be relicensed and could not be transferred to a new format, as libraries have done with 16mm and VHS formats (Farrelly, 2014).

## Developing a Strategy for Streaming Video

Staff from many different departments and locations within PSUL are responsible for streaming video, as found across institutions in the Survey of Academic Streaming Video (Farrelly & Hutchison, 2014). Campus and subject liaison librarians consult with faculty about video needs and request streaming licenses. Acquisitions staff order and manage licenses and assist in negotiations for streaming access. The Music and Media Center advises campus and subject liaison librarians and searches for streaming video availability, answers questions about accessing and using video, and mediates requests submitted through a form on the Kanopy platform. The Office of Scholarly Communication and Copyright provides consultation and guidance on copyright and licensing questions. Because of the complexities of streaming video, its widespread use across disciplines and library locations, and the number of staff involved, a multi-faceted strategy is required to make the service successful. While the service was already in place before the transition to remote learning during COVID-19, the increase in use prompted changes to the service which will continue to be part of the library's streaming video strategy post-pandemic.

As noted in the literature, users struggle to navigate streaming video services in libraries, and even librarians find the complex and changing array of options confusing. In order to create a more manageable workload for the central management of streaming video and to provide responsive assistance for using streaming video across the university, reference and collection development staff were given additional training to supplement existing written guidance during COVID-19. The Music and Media Center also fielded questions and referrals from library staff ordering streaming video or assisting patrons with accessing videos. Content may be available on multiple platforms or switches from one platform to another over time. Discoverability via the catalog, even if not utilized to its full extent by instructors and students (Wang & Loftis, 2020), is crucial for liaison librarians.

The [PSUL Video Resources Guide](https://guides.libraries.psu.edu/videoresources) (guides.libraries.psu.edu/videoresources), developed in LibGuides and included in the "How To" section of library guides on the library website, contains instructions for locating video content in the library catalog, an overview of general and subject-specific video databases, notes about requesting videos and clips for instructors, information about public performance rights, and contact information for questions. Even before COVID-19, the video resources guide was listed first in the featured library guides, an indicator of both the popularity of video and the number of questions from users.

The PSUL Reference Community of Practice brings together reference staff and provides monthly discussions on topics of interest during the academic year. The group includes campus and subject librarians and operators who staff the PSUL virtual reference service. The librarian for the Music and Media Center, who serves as the point person for video reference questions, presented twice to the Reference Community of Practice. The first presentation, in April 2020, was early in the remote instruction period and addressed questions about shifting in-person classes to remote teaching. In February 2021, a second discussion presented some of the new workflows and guidance developed during the remote instruction period. Topics included an overview of the library's guide to video resources, how to find currently licensed videos and when a license expires, how to request a new license or renewal and clips for course reserves, and where to find guidance on copyright and licensing questions. Guidance was also emailed to the Reference Community of Practice at the beginning of the spring 2021 semester.

PSUL also assisted instructors directly with using streaming video in remote teaching. The library's Office of Scholarly Communications and Copyright developed guidance for remote teaching to add to the university's website on copyright information for teaching and research. The section on using video in remote instruction was developed in collaboration with the Music and Media Center. It includes suggestions for including video in courses using library-

licensed video, clips made from DVDs in the library collection, asking students to purchase access via consumer streaming services, or playing a DVD over Zoom. This website is designed for faculty but has also been a resource for library staff. At the same time, the Music and Media Center added guidance on using video in remote instruction to the library's frequently asked questions, which are available to library patrons but also used by virtual reference operators. Some of the questions added or updated during the remote instruction period include:

- Why is a streaming video we used to have access to no longer available?
- How can I use streaming video in online or remote instruction?
- Do I need permission to perform a copyrighted work (e.g., play a movie or sound recording)?

The Office of Scholarly Communications and Copyright analyzed the terms of use for the most used platforms for library-licensed video and created a table showing allowed uses for various instructional scenarios: face-to-face, Zoom/streaming, recorded classes, and individual viewing (see [Table 1](#)). The table is included in a page of instructions for adapting courses to remote teaching on the [university's copyright website](#) ([copyright.psu.edu/using-video-in-courses](http://copyright.psu.edu/using-video-in-courses)). While the table doesn't fully represent the complex terms of use in the library's contracts, it is a helpful overview for instructors. The table shows that individual viewing is allowed by all of the selected platforms and playing in a recorded class is not allowed by any of the platforms. A similar table was developed for consumer-licensed streaming services (see [Table 2](#)). This table helps instructors understand permissible uses, which are, in almost all cases, limited to individual viewing, and weigh the pros and cons of assigning videos from these services in their courses. When the DVD is also available in the library, these services may be provided as an alternative to using the DVD on reserve. These tables are specific to the services and licenses utilized by PSUL and are not meant as a substitute for reading license agreements and terms of use; however, other libraries may be interested in borrowing their structure to develop their own quick reference resources. Because the determinations of permitted uses are dependent on conditions specific to PSUL, only the structure of the tables is provided here as an example.

**Table 1**  
*Permitted Use by Source for Library-Licensed Videos*

	<b>Face-to-Face</b>	<b>Zoom/ Streaming</b>	<b>Recorded Classes</b>	<b>Individual Viewing</b>
<b>Kanopy</b>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>
<b>Alexander Street</b>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>
<b>Swank</b>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>
<b>Met Opera</b>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>
<b>Docuseek 2</b>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>

Table 2  
*Permitted Use by Source for Consumer-Licensed Streaming Services*

	Face-to-Face	Zoom/ Streaming	Recorded Classes	Individual Viewing
<b>Disney+</b>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>
<b>Amazon</b>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>
<b>Hulu</b>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>
<b>TED.com</b>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>
<b>Netflix</b>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>
<b>Netflix Educational License</b>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>
<b>New York Times</b>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>	<i>yes/no</i>

Liaison librarians also play an important role in educating faculty and answering questions. In the semesters following the initial shift to remote instruction in spring 2020, the Music and Media Center encouraged liaisons to consult with teaching faculty about streaming video needs for upcoming courses. Liaisons can proactively check expiration dates for currently licensed videos and request any necessary videos. They can also initiate the process for acquiring new digital site licenses, which can take a month or longer, especially if the library has not previously licensed videos from the distributor. This outreach prevents mid-semester emergencies when a video license expires or faculty don't anticipate how long acquiring streaming video can take.

At a large library, it is not practical for one media librarian to select all video or streaming video content, as suggested by McGeary (2015). Videos are used by nearly every subject area. However, it is essential for subject librarians selecting video content to have a media expert to turn to as they navigate the complexities of multiple suppliers and licensing options, copyright and licensing restrictions on use.

The Music and Media Center collaborated with the library's Online Learning Coordinator to develop specialized guidance for instructional designers for online courses. Penn State already had a strong online learning program before the pandemic, but the specific needs of instructional designers were not addressed by existing guidance which was developed with face-to-face and synchronous instruction in mind. Unlike faculty preparing for the upcoming semester, instructional designers work on courses well in advance of when they are offered to students. They may include a video licensed by the library at the time of their work, only to find that the video is no longer available when students are taking the course. Or, they may request a license as they are working, without realizing that a one-year license could expire before the course is offered. The guidance for instructional designers includes notes on how and when to request licenses as well as how to embed videos in course management software and how to create clips on library-licensed streaming platforms.

In addition to training and resources for library staff and instructors, PSUL also adjusted internal workflows for streaming video during the remote instruction period. Addressing the influx of requests for video licenses from a form on the Kanopy site was an immediate need. Like many libraries, PSUL orders licenses for teaching and research needs, not for personal use or entertainment. PSUL also encourages patrons to use DVDs already owned by the library when possible. Screenings for face-to-face classes and individual viewing for a research project are examples where the



DVD can be used instead of licensing the streaming video. This option was unavailable during the early period of remote teaching, but once library locations reopened for curbside pickup, patrons could request DVDs and borrow external DVD drives. Requests for Kanopy licenses have to be mediated to determine if there is a teaching or research need for streaming access. It was determined that acquisitions staff should respond to requests from undergraduate students with a form email encouraging them to use already licensed or owned video resources. Music and Media Center staff examine and respond to requests from faculty, staff, and graduate students. If a video is already licensed from another platform, the response directs the requester to use that version. If the video is not available on another platform, the Music and Media Center responder forwards the request to the appropriate campus or subject librarian with instructions for ordering Kanopy licenses, costs, and any additional considerations, such as indicating if the library already owns the DVD.

## Conclusion

Streaming video is a complex and still-evolving area for academic libraries, and both library staff and patrons have questions about how to find, access, and use video resources. However, given faculty's wide adoption of streaming video and its popularity with students, we can assume it is here to stay. This case study has provided examples of how one library responded to the increase in demand for streaming video during COVID-19. These examples of patron-facing education and internal processes can be used to inform streaming video practices in academic libraries as campuses return to in-person library services and face-to-face teaching.

Most academic libraries rely on third-party platforms for access to video databases and to host licensed video content. Therefore, they have little control over the interfaces presented to users. As shown in this case study, a multi-faceted approach to patron assistance helps the library reach the most users. One aspect of patron assistance is providing instructions for finding, accessing, and using video resources that can be referred to as needed. This can be included in library-specific resources, such as library guides and frequently asked questions. It can also be inserted into communications that are not specific to the library, such as newsletters and teaching resources. Communications will be most effective if they are timed to correspond with when the intended audience is thinking about video. For instructors, this time would be when they are putting together syllabi for upcoming courses. A second aspect of patron assistance is interactive, in the form of workshops, discussions, and reference questions. Reference assistance will be most effective if library staff responding to questions have already received training on how to help patrons with common video questions and how to refer more complicated questions. Liaison librarians or other library staff who regularly interact with teaching faculty can also proactively provide guidance on using video if they have the resources at hand. They are most familiar with the timelines and specific needs of faculty in their subject areas and can tailor guidance accordingly. This proactive approach is particularly important to avoid mid-semester emergencies when a video needed for a course discussion or assignment is no longer accessible.

The landscape for streaming video in academic libraries will continue to evolve. Video providers will keep tweaking the models for licensing video content. Libraries will adjust their policies for acquiring video licenses in response to patron needs and budget pressures. Therefore, libraries will need to update guidance and continue to perform outreach to video users. By sharing their experiences, academic librarians responsible for video resources can help each other provide the best possible patron experience.

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