Navigating the Sustainable Stream: Academic Libraries Keeping Pace with Streaming Content Demand

Joshua Keyes  
*The Claremont Colleges*

Elsa Loftis  
*Portland State University, eloftis@pdx.edu*

Follow this and additional works at: [https://pdxscholar.library.pdx.edu/ulib_fac](https://pdxscholar.library.pdx.edu/ulib_fac)

Part of the *Collection Development and Management Commons*

**Let us know how access to this document benefits you.**

**Citation Details**

NAVIGATING THE SUSTAINABLE STREAM

ACADEMIC LIBRARIES KEEPING PACE WITH STREAMING CONTENT DEMAND
WHO WE ARE & WHERE WE COME FROM

JOSHUA KEYES
Collection Management Librarian
The Claremont Colleges
• 7 institutions (5 undergrad, 2 graduate)
• FTE: ~7600
• Physical DVD count: 6,302
• PDA Streaming Video: 5031 Titles

ELSA LOFTIS
Acquisitions & Humanities Librarian
Portland State University
• FTE: 18,938
• A/V Physical Item Counts: 22,389
• Streaming A/V Item Counts: 181,911
BARELY CHARTED WATERS

- Streaming content is more **available** and more in **demand** than ever in part due to:
  - Rise in **online** course offerings and distance education students
  - Rise in popularity of the “**flipped classroom**” pedagogy
- Major growth in available **content** through more **service providers**
ACQUISITION TYPES

- Subscription Services
- Patron-Driven Acquisition Model (PDA)
- Mediated Access (Request Fulfillment)
- Direct orders from filmmakers, studios, distributors, etc.
  - Types of access:
    - Limited Duration Licensing
    - Perpetual Access Purchase
    - Public Performance/DSL/Streaming Licensing
PDA USER BEHAVIOR

- Users get to content directly from the site or the app at a rate of 4x more than all other referral URLs combined.

- 79% of views are on desktop computers.

- Of the 2075 films viewed in the last 12 months, 549 where “triggered”, therefore licensed and invoiced.

PORTLAND STATE UNIVERSITY
<table>
<thead>
<tr>
<th>Service</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ethnographic Video Online</td>
<td>0%</td>
</tr>
<tr>
<td>Silent Film Online</td>
<td>0%</td>
</tr>
<tr>
<td>Academic Video Online</td>
<td>5%</td>
</tr>
<tr>
<td>Docuseek2</td>
<td>20%</td>
</tr>
<tr>
<td>Films on Demand</td>
<td>0%</td>
</tr>
<tr>
<td>Jazz Music Library</td>
<td>20%</td>
</tr>
<tr>
<td>Naxos Music Library</td>
<td>6%</td>
</tr>
<tr>
<td>World Newsreel online</td>
<td>0%</td>
</tr>
<tr>
<td>Swank</td>
<td>4%</td>
</tr>
<tr>
<td>Kanopy</td>
<td>52%</td>
</tr>
<tr>
<td>Psychotherapy.net</td>
<td>4%</td>
</tr>
<tr>
<td>Direct from Film Producer</td>
<td>9%</td>
</tr>
</tbody>
</table>

**FY17**

- **Films on Demand**: 20%
- **Kanopy**: 52%
PORTLAND STATE UNIVERSITY

Kanopy 59%

Films on Demand 13%

AVON 12%

Other Sources:
- Ethnographic Video Online 0%
- Silent Film Online 0%
- Academic Video Online 12%
- Docuseek2 3%
- Films on Demand 13%
- Jazz Music Library 0%
- Naxos Music Library 4%
- World Newsreel Online 0%
- Swank 3%
- Kanopy 59%
- Psychotherapy.net 4%
- Direct from Film Producer 4%
Ethnographic Video Online 0%
Silent Film Online 0%
Academic Video Online 17%
Docuseek2 7%
Films on Demand 19%
Jazz Music Library 0%
Naxos Music Library 5%
World Newsreel Online 0%
Swank 5%
Kanopy 35%
Psychotherapy.net 3%
Direct from Film Producer 7%

AVON 17%
Films on Demand

FY19

PORTLAND STATE UNIVERSITY
COST PER USE

**Kanopy**
- FY19 $2.15
- FY18 $3.17
- FY17 $3.28

**Swank**
- FY19 $4.15
- FY18 $3.44
- FY17 $2.13

**AVON**
- FY19 $2.94
- FY18 $2.47
- FY17 N/A

**Films on Demand**
- FY19 $.44
- FY18 $.31
- FY17 $.15

WHAT HAPPENED IN FY18?

- Unlimited PDA option
- Unbridled enthusiasm
- Unable to contain costs
- ...and physical DVD loans went down slightly
GETTING TO CALMER WATERS

Solutions:

● Move from PDA to Mediated Access
  (required heavy reliance on subject liaisons and Awareness Campaign)

● Diversify subscription packages


PORTLAND STATE UNIVERSITY
MAKING CHANGES? TRY TO GET THE WORD OUT

- Alert the subject liaisons, faculty
- Public notes in the catalog records about expiration (maybe some will look there?)
- Have a policy
- Track requests
- Make some concessions

PORTLAND STATE UNIVERSITY
THEN WHAT...?

- Evaluate the cost of the extra staff time
- Track activations and expirations, evaluate requests
- Turn on PDA for (one) limited collections and set a lower cap
- Thoughts: how often are we directing faculty and students to proprietary vendors that we don’t do business with (Amazon, Netflix, etc.)
TCCL - THE PROBLEM

- Increase in prominence of video as resource
- Increased demand
- Overreliance on PDA
  - Lack of understanding how the resource is being used
  - Licensing films we already have access to
- Dramatic increase in cost
TCCL - PDA STREAMING VIDEO COSTS

FY 2016-FY 2019 (Projected)

<table>
<thead>
<tr>
<th>Year</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>FY16</td>
<td>$3,000.00</td>
</tr>
<tr>
<td>FY17</td>
<td>$16,500.00</td>
</tr>
<tr>
<td>FY18</td>
<td>$32,700.00</td>
</tr>
<tr>
<td>FY19 (Projected)</td>
<td>$64,746.00</td>
</tr>
</tbody>
</table>

THE CLAREMONT COLLEGES LIBRARY
PROPOSED STRATEGY

● Contain PDA costs
  ○ Assess and revise PDA pool
  ○ Mediation layer

● Targeted acquisition of subscription or perpetual access streaming collections
  ○ Alleviate PDA platform demand for overlapping titles
  ○ Lower cost per title, predictable cost curve

● Changes effective mid-October 2018
REFINING PDA POOL

PDA Pool (5031)

- Low/no usage
- High overlap with other holdings

PDA (28%)
- Low total cost
- High sub-trigger usage

Mediated (53%)
- High total cost
- High usage
- High usage with low quality of use

Removed (19%)

THE CLAREMONT COLLEGES LIBRARY
Rashomon = 羅生門
Rashomon = Rashomon

by 大映製作；製作 松浦善吾；脚本 黒澤明, 楊本忍；監督 黒澤明, 楊本忍 (Film producer), 黑泽明 (Film director) (Screenwriter), Jingu Mino (Actor), Akira Kurosawa (Actor), Shinobu Hashimoto (Actor), Toshiro Mifune (Actor), Machiko Kyō (Actor), Masayuki Mori (Actor), Takashi Shimura (Actor), Minoru Chiaki (Actor), Matsuoka Ryo (Actor), Ryunosuke Akutagawa (Actor), Daiji Kabushiki Kaisha (1945-1971),

DVD Video 2001

Held by The Claremont Colleges

Access by Request
Pre- vs post-change comparison FY19
  (July-October 2018 vs November 2018-February 2019)
  • Substantially reduced content pool
    • 1% cost increase
    • 3% increase plays (+57 plays)
    • 4% decrease in minutes played (-2,958 minutes played)
  • Increase in requests
PRELIMINARY RESULTS – COST AND USAGE COMPARISON (FY18/19)

- November-February FY18-FY19 comparison – same period last year
  - Substantially reduced content pool
    - 20% cost increase
      - vs. projected cost increase of 98%
      - vs. July-October FY18-FY19 cost increase of 283%
    - 6% decrease in plays (-132 plays)
    - 2% decrease in minutes played (-1,253 minutes played)
FY19 PDA Cost Projections

- FY18 Actual
- FY19 Initial
- FY19 Jul-Oct
- FY19 Actual

Costs are plotted against months from July to June.
PRELIMINARY RESULTS – REQUEST DATA

- 166 mediated requests received
  - 97 titles ordered
  - 69 not ordered
    - 81% in collection or otherwise available
    - Over $6,500 aggregate cost if all licensed
  - By requestor type
    - 33% faculty (70% ordered)
    - 65% student (52% ordered)
THINGS WE WISHED WE’D KNOWN

● Workload to monitor the PDA pool
  ○ Anomalies in PDA
  ○ Collection selection too complex?
  ○ Content additions for new and existing collections
● Issues with discovery records linking correctly
  ○ WMS “Linking key”
● PDA platform ingrained in sections of user base
  ○ Bypass the catalog
  ○ Faculty reliance on specific selections for course viewings
● Criteria for reviewing mediated requests

THE CLAREMONT COLLEGES LIBRARY
NEXT STEPS

● Further revision/elimination of PDA pool
  ○ Reduce size of mediated knowledge base
● Further subscription/perpetual access additions
  ○ High overlap with PDA vendor
  ○ Fill same subject niche
● Evaluate criteria for reviewing requests
● Identify frequently used titles for course viewings
  ○ Alternative platforms or 3-year licenses
Discussion Time!

- What would you like to see change in the realm of library media streaming?
- What are some of your main challenges with streaming media?
- Budgeting and workflow: what approaches have you used so far?
- As the demand AND cost go up, what have you done that worked? Not worked? Lessons learned?
- Have you had issues with the sustainability of your media platform(s)?
- What is one idea that you can take home with you and why?