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ABSTRACT

This paper describes the creation of a new library facility for Indiana University-Purdue University at Indianapolis, one designed ready to accommodate an infrastructure that would support the new technologies of the electronic information environment. Wiring and fiber-optic schemes are outlined briefly. The document is formatted as a script for the two presenters, complete with stage directions and humorous interjections. Lewis extols increased levels of information access and emerging library innovations like networked CD-ROMs, an electronic reserves system on the World Wide Web, digitized imagery and video, and multimedia delivery systems. Schmidt plays devil's advocate by interrupting to remind Lewis of limits imposed by licensing restrictions, copyright law, "fair use" doctrine, and even relevant court cases. Lewis's annoyance mounts until he finally "shoots" Schmidt with an imaginary gun. The presenters close with an overview of licensing and intellectual property issues. (BEW)

"The Unlimited Potential of the Electronic Library *" (except where prohibited by the copyright law)

Computers in Libraries '96
Washington, DC. February 27, 1996

Steven Schmidt
David Lewis

DL: Thank you for inviting us.

I am David Lewis, the Associate Director for University Library, and my colleague back at the slide projector is Steven Schmidt, the Head of our Circulation and Interlibrary Services area.

For those of you who aren't familiar with our institution, the campus of Indiana University - Purdue University at Indianapolis (IUPUI) is a collaborative creation of its two namesakes serving the central Indiana urban area. IUPUI offers 174 undergraduate and graduate degree programs to a population of over 27,000 commuting students.

In July 1993, we moved into a new building, but long before that day we knew that we were planning for a building which would have to last us well into the next century. We could see the growing importance of electronic delivery of information and felt that we had to design a library which could successfully cope with the rapidly changing needs of the electronic environment as well as continuing to support print based sources.

There were two basic assumptions involved with the layout of our new facility. First, that the style of library use would not change rapidly. Second, that a conscious attempt must be made to meld the strengths of the old library paradigm with the strengths of the new.

The mission of the University Library challenges us to collect, organize, preserve and deliver information through the most innovative technologies available, therefore we also laid down some more technologically advanced assumptions.

The library was expected to provide access to more information more rapidly, and in a wider variety of formats than was possible with traditional modes.

We strive to develop advanced skills in our students and faculty and to reshape the learning environment by providing enhanced access to both knowledge and tools.

Finally, all this technology must be simple, and it must work.

The building we wound up with is an impressive structure designed by Edward Larrabee Barnes and John Lee at a cost of 35 million dollars.

It has four stories above the ground with another below ground for a total of 273,000 square feet. The library sits on a angle among the classroom buildings, tying together the non-medical side of the campus.

Currently, the building contains about 22 linear miles of shelving, more than enough to handle our collection of about a half million volumes. But the entire structure is stressed to the same level as a parking garage, which will us allow us to install compact shelving virtually anywhere in the building. With this built-in expansion option, we can comfortably double the size of our print collection without running our of space.

The real power of this building lies not in its strength, but in its connectivity. As I said, the library's designers planned for expansion of all types of resources, print and electronic.

The library is crisscrossed with conduit which will allow us to bring up electricity, twisted pair copper data lines every five feet in one direction; every six feet in the other virtually anywhere in the library. We have over 700 miles of fiber optic cabling bringing connectivity to virtually every corner of the library.

There are over 1,600 Siecor boxes installed around the building. there is one in every office, every classroom, every work area and study carrel.

Each box contains:

- 2 - Twisted copper pair lines capable of delivering voice transmissions
- 2 - For data transmissions
- 2 - Single mode fiber optic lines for high speed data transmission
- 1 - Multi-mode fiber optic cable for delivering full motion sound and images to the desktop.

In addition to a fully wired auditorium, and two (soon to be three) electronic classrooms, we have over one hundred public workstations deployed around the building [12] and twenty laptop computers which can be checked out and plugged into any one of the 300+ data ports in the building.

60% of these workstations are Windows platforms, the rest are Macintosh.

These Scholar's Workstations provide access to our users to over 300 different resources. From our home page, our users can connect to IUCAT, and soon Horizon, the online library catalogs for the statewide Indiana University Library system.

We also have pre-scripted gateways to nearly a hundred other library catalogs around the state, around the nation and around the world.

Our interface offers our students access to a wide variety of public and subscription-based Internet resources, such as Britannica Online and IAC's Expanded Academic and Business indexes. Some of these sources are full-text, which student can print off at a local laser printer, or download to disk. .

Perhaps the one of the most popular parts of our information system are the links to our CD-ROM indexes and full-text sources. For example, under the heading of "Social Science Indexes," we have links to such as ***ERIC***, ***PsychLit, Social Science Citation Index***, and ***Sociofile***.

DL: One of our main concerns is the idea that a patron in an "electronic library" will still have to go to a centralize physical space to check out classroom reserve readings.

Let's say that a professor has put a copy of an old test, or a crucial article from a journal or book on file for your class. With technology that is available today, we can take those same readings, scan them into a database and make them available to any user at any terminal in the library.

SS: David, we may have a problem here. Unless we are very selective about what we digitize, we could be in violation of the US copyright laws. The cases again Kinko's and Texaco immediately come to mind.

Scanning in a test that the instructor created might be okay, provided that you get their permission from them to reproduce it in this fashion, but book chapter and journal articles? I don't know about those. The workshop I went to told us that the federal copyright law gives the copyright holder the exclusive right to control copying and distribution of their products.

DL: We're aware of that. There is an NII Task Force is currently working on guidelines governing electronic reserves.

The way I understand those draft guidelines, the first time that professor uses an article for a particular course we can scan it in. Anything after that, and we will probably have to get permission from the publisher.

SS: It's not always that simple. A lot of individual writers are now retaining the rights to their pieces.

A good example is U.S. NEWS & World Report. The text of that journal is available online, but it isn't complete. The online version doesn't contain the articles which they don't have the reproduction rights for. In a worst case scenario, in order to scan in one article, you might have to get separate permissions from the publisher, the author, the photographer, even the graphic artist who drew the charts.

Also asking for electronic rights is still a new concept to a lot of publishers. It sometimes takes several weeks to get an answer, and right now a lot of publishers are hesitant about granting this type of permission.

DL: Thanks to the Michigan case, we may not even have to worry about this. Just two weeks ago, the US Court of Appeals declared that most copying in an educational setting falls under "fair use."

Another avenue we are exploring with our imaging system is scanning the photographs from our University Archives.

Students and researchers will be able to flip through them using quick, low-resolution graphics. Then once they find the one they want, they could display a high-resolution version or request an off-print.

SS: David, when people donate materials to the archives, do they sign a release turning reproduction and distribution rights over to the university?

I remember readings about a museum not too long ago which got in trouble because they sent out postcards advertising an art show. The postcards showed a painting which had just been donated to the museum. The artist threatened a lawsuit because he only gave them the physical piece, not the right to reproduce or distribute its image.

DL: ["IF LOOKS COULD KILL STARE"]

To move on, last winter, University Library mounted an Interactive Multimedia Delivery System, or IMDS on our Scholar's workstations. This system makes it possible for us to deliver full motion video, complete with sound, to the desktop at a number workstations around the library, and to most of the classrooms around the campus. Instructors can show a tape in the classrooms, then their students can come into the library and review the film on the desktop.

Over 300 videos are currently loaded on the system. The control system uses an Ethernet connection, while the analog image runs over the fiber optic cable.

Think of what this will do for film students. They put on a set of headphones and watch a production of ***MacBeth*** in one window on their computer. Meanwhile, they can have their favorite word processor running in another, so they can take notes while they watch.

With the IMDS the student can control to playback just like on their VCR at home. There are standard icons for play, reverse, and fast forward right on the screen. Best of all, they can even capture images from that screen and deposit them in their 'virtual notebook.' Imagine creating electronic, multi-media term papers featuring text, images, sound and video.

[SS stands.]

DL: Now, what?

SS: David, we may have a problem here. Do you know what type of performance rights the library buying for these videos? I mean, do we have permission to play these films over our network?

DL: I'm ahead of you for once. A lot of the videos available on the IMDS are taped lectures, in the legal parlance "works-for-hire" created by and for the university.

I know what you are going to say, and yes, the university lawyers have already worked out a release for the instructors to sign turning the rights over to the university.

We are also watching the Coalition of College & University Media Centers very carefully as they develop their guidelines for educational multi-media.

SS: That's fine for the lectures, but the example you gave was for a film.

DL: For our initial selection, we purposefully chose to mount only films which included full performance rights. For the last year, we have specifically purchased these rights on all of the tapes we ordered. We also have a librarian working with the older tapes in our collection to see exactly what rights we have.

Ultimately, we want to digitize many of these videos so that multiple viewers can all watch and control the same movie at the same time.

SS: Wait a minute. Making copies of copyrighted films, especially when you change the format is strictly prohibited by the copyright laws unless you have the permission of the copyright holder.

DL: On this one we agree. We know that we will have to get special permission in order to digitize the tapes.

Now look, I came here to give a speech. You sit down and just flip the slides, okay? Have you got our roles straight now?

SS: There is a question about whether watching a tape on a public workstation would constitute a 'public performance'.

DL: Look I'm sick and tired of your interruptions. [BRANDISHES GUN]

One more time and I am going to put you out of *my* misery.

[TO AUDIENCE] Please forgive the interruptions.

[GLANCES AT SS] They won't happen again.

Now, where was I?

Every student attending IUPUI is given an e-mail account when they register. The University Library interface allows students to access to their e-mail. Moreover, they can take advantage of the full power of the WWW and surf the Internet either for their own enjoyment, or for class related topics.

Imagine the uses that the Internet opens up to students. A student could:

- Search the net looking for discussion lists on their subject,
- Telnet into a special collection
- Or even FTP a program from as far away as New Zealand.

SS: You know, transferring a file like that could violate the import - export laws.

[DL FIRES GUN.]

SS: As you might have guessed by now, a powerful electronic information system such as ours can improve and simplify access to both textual and audiovisual information. Unfortunately many of the laws which govern these materials were written back in 1976.

At that time PONG was the state of the art video game and the Apple IIc had just been introduced to the market.

DL: Many of the technologies which we depend on today simply did not exist back then. Specifically at risk are distance education, the digitalization of both text and images, and the ability to deliver copies of these materials to the user.

SS: If you are looking for a sure-fire way to deal with some of these problems, I'm sorry we can't help you. Each state and each generation of technology has its own set of rules and problems.

The best we can do for you is to help you to be aware of some of the problems you will encounter along the way.

DL: The first step is for you to be aware of:

- What is possible with the technology you are implementing
- What are the possible pitfalls caused by local and Federal laws.

Please remember, we are not lawyers.

In this rapidly changing age, it is vital for you to:

- Form a close and comfortable alliance with your institutions legal counsel.
- If they do not have an intellectual property specialist on staff, ask them to find someone for you to work with.

At IUPUI, we have established an office for Copyright Management, headed by Kenny Crews, as an basic part of our library operation. Kenny works closely with our staff, and with other faculty and staff around the IU library system to find a mutual level of comfort between what is possible and what you are comfortable doing.

SS: If you find this confusing and overpowering, don't worry. You are not alone. We are living in a time of social and technological upheaval unequaled since the time of Gutenberg.

We are trying to play new games with old rules. But much of this confusion isn't new. Nearly a century ago Mark Twain expressed much the same idea.

> "There is one thing that is impossible for God, and that is to make sense out of any copyright law."

We thank you, and we will be glad to try and answer any questions you have..

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