The Implementation of SIPX as an e-Reserve Platform

Lavinia Welch
California Institute of the Arts (CalArts)
What are we going to talk about?

• The CalArts culture
• Why e–Reserve
• Decisions, decisions…
• Discovery
• Set–up steps
• Set–up challenges
• Training
• Campus Implementation
• Conclusions
• What Next?
CalArts Library– Statistics for the Y2012–13

- 1441 Students
- 331 Faculty members
- 171,533 Library holdings
- 938 (65.1%) Undergraduate students
- 491 Graduate students
- 1201 Total reserve items
- 50 Total number of University Readers
Why e-Reserves?

• Looking for an e-Reserve solution to act as an alternative to University Readers

• Allowed reevaluation of current copyright compliance of the library and correct utilization of fair use

• Investigated an e-Reserve platform as the institute transitions to a course management system for the first time

• Compared other products on the market such as Copyright Clearance Center
What is SIPX?

• New web-based service developed by Stanford University to simplify the legal use and delivery of digital copyrighted material in higher education

• An e-Reserve platform

• Built on research conducted by the Stanford center for Legal Informatics (CodeX)

(http://www.sipx.com)
Decision Making Process

• Would SIPX be a good fit for CalArts right now?

• Risk versus return

• Time frame for the implementation with a goal of an immediate pilot fall semester 2013

• Did we have any faculty that would be game to pilot SIPX?

• A “control” with another delivery mechanism for e-Reserves via OpenClass for user comparison
Discovery

• Dean of the Library attends the SCELC (Statewide California Electronic Library Consortium) presentation about the product

• One time fee due for sign up with no additional charges to be one of the first libraries in the product roll out

• No additional charge after the transition to our course management system

• Minimal risk involved – financial and policy wise

• Faculty interest identified
Set-up Steps

• Questionnaire completed for SIPX about holdings and ILS (WMS)

• SIPX requests transfer of holding data from OCLC

• Training session with SIPX team

• Credentials issued to explore platform
Set-up challenges

• Validation issue encountered with different email exchanges (alum/calarts)

• Solution– provided a comma delimited file with the list of names and email addresses of current CalArts students for validation

• CMS not on board yet at CalArts creating the need for multiple log ins for the SIPX user. SIPX partners with some CMS’s and in doing so the user only logs in on the CMS and is automatically validated on SIPX

• SIPX partners with Moodle, Sakai, Blackboard and has a plug in for Angel

• Future partnerships in the works are Canvas and Moodlerooms
Training

• Online training sessions with SIPX – large team of trainers but seemed fairly new to online training and information was very introductory

• The product is not difficult to use. Any additional questions that we had were answered quickly and effectively

Identifying Test Group

• Critical Studies faculty member agreed to test SIPX with three fall classes

• Critical Studies classes more conducive to SIPX

• Art classes that include visual material use ARTStor for e-Reserves
Campus Implementation

- Set up faculty account and created a class page under faculty name
- Scanned articles and book chapters. It is necessary to have the actual document to upload into SIPX. This is expected to change in the near future with database partnerships in the works (ProQuest, etc.)
- Completed the scanning and upload process for each course
- Emailed the URL to the faculty member who then provided it to students
- Students prompted to set up an account in SIPX the first time they accessed the link
- Reserve materials that CalArts did not own could be purchased via PayPal on SIPX
- Fees were less than the initial quoted price by SIPX
The following courses are available to you because they are from your institution or open to all. Click your selected course to access the associated readings. Institutional affiliation may give you access to course materials for free, or at reduced cost, because of your library's existing licenses.

<table>
<thead>
<tr>
<th>Course Name</th>
<th>Course Number</th>
<th>Instructor(s)</th>
<th>Term</th>
<th>Funded</th>
<th>Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contemp Latin American Film/TV/Video</td>
<td>CSSS442</td>
<td>James Wittgen</td>
<td>Fall 2013</td>
<td>No</td>
<td>3</td>
</tr>
<tr>
<td>Deleuze and Guattari: Chaos, Event, Future(s)</td>
<td>CSHM501</td>
<td>James Wittgen</td>
<td>Fall 2013</td>
<td>No</td>
<td>5</td>
</tr>
<tr>
<td>Music, Culture and Politics in Latin America</td>
<td>CSCS153</td>
<td>James Wittgen</td>
<td>Fall 2013</td>
<td>No</td>
<td>7</td>
</tr>
</tbody>
</table>

Create a new course

The following MOOCs (Massive Open Online Courses) are available to you. To enroll in these, please visit the MOOC platform listed as the course's institution.

<table>
<thead>
<tr>
<th>Institution</th>
<th>Course Name</th>
<th>Course Number</th>
<th>Instructor(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Coursera</td>
<td>General Game Playing</td>
<td>Stanford</td>
<td>Michael Genesereth</td>
</tr>
<tr>
<td>Coursera</td>
<td>Introduction to Logic (2013-14)</td>
<td>Stanford</td>
<td>Michael Genesereth</td>
</tr>
<tr>
<td>Coursera</td>
<td>Organizational Analysis (2013-14)</td>
<td>Stanford</td>
<td>Dan McFarland</td>
</tr>
<tr>
<td>edX</td>
<td>Age of Globalization</td>
<td>University of Texas Austin</td>
<td>John Hoberman</td>
</tr>
<tr>
<td>edX</td>
<td>Ideas of the Twentieth Century</td>
<td>University of Texas Austin</td>
<td>Daniel Bonevac</td>
</tr>
<tr>
<td>NovoEd</td>
<td>Constructive Classroom Conversations: Mastering the Language of the Common Core State Standards</td>
<td>Stanford Online</td>
<td>Kenji Hakuta</td>
</tr>
</tbody>
</table>
Course: Music, Culture and Politics in Latin America [CSCS153]

Summary

Instructor: James Willgen

Actions

Readings for course: 7
Total price to you: $17.37
Total list price: $20.36
Items awaiting manual clearance: 0

1. Political iridescence: the changing hues of Caetano Veloso, New Left Review 2012, Pub: NEW LEFT REVIEW LTD., 97-116, ISSN: 0028-6060, $0.00
2. Cuban hip hop goes global, Latin American Music Review 2012, From: California Institute of Arts, ISSN: 0183-0350, $0.00
3. Cuban rebellion: underground music in Havana, Latin American Music Review 2011, From: California Institute of Arts, ISSN: 0183-0350, $0.00
4. Soundtrack to a party, and unrest in Brazil, New York times, The 2013, From: California Institute of Arts, ISSN: 0362-4331, $0.00
5. In the violent favelas of Brazil, New York Review of Books 2013, From: California Institute of Arts, ISSN: 0028-7504, $0.00
Course: Music, Culture and Politics in Latin America [CSCS153]

Instructor: James Willgen

Readings for course: 7

Add remaining 3 to cart

1. Political iridescence: the changing hues of Caetano Veloso, New Left review
   2012, Pub: NEW LEFT REVIEW LTD., 97-116, ISSN: 0028-6060, $0.00

2. Cuban hip-hop goes global, Latin American Music Review
   2012, From: California Institute of Arts, ISSN: 0163-0350, $0.00

3. Cuban rebellion: underground music in Havana, Latin American Music Review
   2011, From: California Institute of Arts, ISSN: 0163-0350, $0.00

4. Soundtrack to a party, and unrest in Brazil, New York times, The
   2013, From: California Institute of Arts, ISSN: 0362-4331, $0.00

5. In the violent favelas of Brazil, New York Review of Books
   2013, From: California Institute of Arts, ISSN: 0028-7504, $0.00

6. Darker than blue, Darker than blue

7. Dancehall: From slave ship to ghetto, Dancehall: From slave ship to ghetto
Analytics

• Analytics provided on SIPX are unique statistics that CalArts has not had access to in the past

<table>
<thead>
<tr>
<th>Course</th>
<th>Term</th>
<th>Enrollment</th>
<th>Readings</th>
<th>Buyers</th>
<th>Spend</th>
<th>Bought</th>
<th>Interested Users</th>
<th>Interest</th>
<th>#</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>170</td>
<td>19</td>
<td>14</td>
<td>$19.32</td>
<td>33</td>
<td>18</td>
<td>78</td>
<td>6</td>
</tr>
<tr>
<td>1</td>
<td></td>
<td>Classical Film Theory: CSHM637</td>
<td>30</td>
<td>0</td>
<td>0</td>
<td>$0.00</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Fall 2013</td>
<td>Contemp Latin American Film/TV/Video; CSHS442</td>
<td>30</td>
<td>3</td>
<td>4</td>
<td>$0.00</td>
<td>8</td>
<td>8</td>
<td>34</td>
</tr>
<tr>
<td>3</td>
<td>Fall 2013</td>
<td>Deleuze and Guattari: Chaos, Event, Future(s); CSHM501</td>
<td>30</td>
<td>6</td>
<td>2</td>
<td>$0.00</td>
<td>3</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>4</td>
<td>Fall 2013</td>
<td>Music, Culture and Politics in Latin America; CCGS153</td>
<td>30</td>
<td>7</td>
<td>5</td>
<td>$19.32</td>
<td>18</td>
<td>9</td>
<td>36</td>
</tr>
<tr>
<td>5</td>
<td>Fall 2013</td>
<td>Physics 101; PHYS 101</td>
<td>30</td>
<td>0</td>
<td>1</td>
<td>$0.00</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>TEST-jing; 123</td>
<td>20</td>
<td>4</td>
<td>2</td>
<td>$0.00</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Totals</td>
<td>170</td>
<td>19</td>
<td>14</td>
<td>$19.32</td>
<td>33</td>
<td>18</td>
<td>78</td>
</tr>
</tbody>
</table>

• Details enrollment versus amount spent
• Also details unique users for each item that is purchased
Control Option – OpenClass

• Google Drive was used to create a bibliography for faculty member with hyperlinks embedded that pointed to content that had been uploaded to Access Services Librarian’s account

• Each hyperlink was set as “share with all that have this link” so that the reserves could be viewed by students using the link

• The URL to the Drive was emailed to the faculty member and the text was copied and pasted into the secure OpenClass page

• Multiple levels of password protection

• Faculty found it easy to navigate

• Students liked that they did not have to create an additional account to access reserves
Conclusions

• Clearance went quickly, much faster then the suggested time frame

• Mixed feelings about the PayPal aspect if course not *institutionally funded*

• Not a substitute for a course reserve list. Can not list books held by CalArts that faculty want to add to course reading list. It is *ONLY* for electronic content

• The company was very easy to work with and provided ample technical support

• The analytics were impressive. Not sure how that would inform CalArts decision moving forward as we have a small sample of users. A bigger institution would benefit from this feature

• Partnerships with databases promising
What’s Next

• Further user tests needed – final determination planned after the spring 2014 semester

• Do we have faculty interest for continued tests– meeting with Critical Studies faculty in a few weeks to gauge interest

• Is SIPX right for the CalArts community as a unique institution?

• Continuing the tests of other e–Reserve platforms to get a better sense of what works for best us
Questions?

Feel free to contact me!

Lavinia Welch
California Institute of the Arts Library
24700 McBean Pkwy
Valencia, CA 91355
661–253–7885
lwelch@calarts.edu