CSU Dreamin':

A Case Study of Collaboration across the California State University System with Arts, Architecture, and Performing Arts Librarians

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Abstract—In summer 2017, the California State University (CSU) system implemented a shared unified library management system. This united the catalog records for the physical and electronic collections from all twenty-three campuses into one system. While multiple university systems collaborate on collection building and share cataloging and discovery systems, few studies have explored what challenges subject librarians across a system face on a regular basis and how communication and partnerships can improve access and services. This study explores such a collaboration among arts, architecture, and performing arts librarians across the CSU system.

INTRODUCTION

Public universities and their libraries are often underfunded, and in a time of two pandemics (COVID-19 and systemic racism) and economic unrest, sharing resources is more important than ever. In summer 2017, the California State University (CSU) system implemented a shared instance of Alma and Primo. Prior to this migration, each campus in the twenty-three campus system had maintained its own integrated library system and its own method of discovery. Alma replaced each campus's integrated library system and electronic resource management system, while Primo—branded OneSearch throughout the libraries—replaced each campus's end-user discovery

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interface. The system also utilized Alma's resource-sharing functionality and branded this service CSU+. This new Unified Library Management System (ULMS) joined together catalog records for the physical and electronic collections across all twenty-three campuses into one online catalog. This initiative follows the lead of academic university library systems such as City University of New York, State University of New York, The Ohio State University, and Pennsylvania State University. While multiple university library systems collaborate on collection building, shared cataloging, and discovery, few studies have explored what subject librarians across a system face on a regular basis and how collaboration and communication can improve access and services.

In light of COVID-19 and the transition to remote work for both librarians and the academic communities they serve, collaborative communities among subject librarians become even more necessary and valuable, not only to maintain relationships, but also to share knowledge and resources. Subject-based communities have existed for decades in academic libraries and professional associations; however, library literature discussing these collaborations is sparse. Through survey and interview results, this article provides an environmental scan of the current landscape for art, architecture, and performing arts librarians in the CSU libraries and helps fill gaps in the literature. It also reports on a webinar and online discussion with participants that provided the opportunity to reflect on the results and set the stage for further collaboration. Through both the environmental scan and ongoing conversation, this article documents the grassroots development of a community.

CALIFORNIA STATE UNIVERSITY SYSTEM BACKGROUND

The twenty-three CSU libraries have long shared a centrally funded, core collection of electronic resources and, prior to implementing the ULMS, many participated in the regional Link+ interlibrary loan program. There have been some long-standing operational committees and communities among the CSU libraries, such as the Electronic Access to Information Resources Committee, which makes recommendations on shared electronic resources purchasing, and the Interlibrary Services Partner Information Exchange (I-SPIE), a community of interlibrary loan staff across the system. CSU librarians participate in the tenure process, serve on campus senates, and are represented by the California Faculty Association. Beyond these commonalities, each library operated largely independently prior to the ULMS migration. Most librarians with predominantly reference and instruction responsibilities have minimal contact with colleagues across the system for informal community building and collaboration. Campuses themselves vary widely in terms of location, size, programs, priorities, and funding allocations from the systemwide chancellor's office.[1] While the ULMS implementation led to the creation of numerous additional operational committees for ongoing workflow and policy-making, no strategies or policies were developed to encourage independent collaboration and networking across campuses.

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1. Hosam Elattar, "CSU System Gives More Money to Campuses with a Larger White Population," *Voice of OC*, August 8, 2020, https://voiceofoc.org/2020/08/report-csu-system-gives-more-money-to-campuses-with-a-larger-white-population/.

LITERATURE REVIEW

While unified catalogs, resource sharing, and other institutional collaborations among academic libraries are common, the library literature on collaboration among individual librarians in consortial settings or multi-campus systems is scarce. In their 2008 study, Tim Bottoroff and colleagues noted that "the library literature has devoted little attention to networking and collaboration of any kind, let alone to the more complex channels of communication and sharing that occur in library systems."[2] While literature on collaboration among academic libraries has increased since 2008, studies have tended to focus on formal institutional collaboration, rather than collaborations among individuals at these institutions. Paula Kaufman provides an overview of a number of institutional collaborations, such as the Western Regional Storage Trust (WEST) and HathiTrust, in her article "Let's Get Cozy: Evolving Collaborations in the 21st Century."[3]

Two studies that do address individual collaboration include the Bottoroff et al. study and a 2010 article by Julia Bock and Rosemary Burgos-Mira on shared acquisitions at the multi-campus Long Island University (LIU).[4] Like the CSU system, the LIU libraries had developed multiple systemwide committees for operational purposes, such as technical services coordination in the shared catalog and consortial electronic resources licensing. However, the development of grassroots collaboration among individuals or cross-campus collaboration for instruction or reference is not mentioned. Bottoroff and colleagues investigate "communication, collaboration, and networking among librarians at multi-campus institutions" as well as isolation experienced by those at smaller branch campuses.[5] They found that individuals who actively communicated with others from outside their campus felt less isolated and that those who participated in systemwide committees had more opportunity for collaboration and networking. In addition, Min Tong and Cynthia Kisby state that established multi-campus committees provided the opportunity for communication and collaboration within the University of Central Florida.[6] They note, "Being able to voice ideas, thoughts, and concerns during the decision-making processes has helped librarians feel they are part of the organization, despite the geographic challenges."[7]

In a practical example of multi-campus collaboration, Rebecca Rose, Mary Ann Cullen, and Sofia Slutskaya detail their collaborative use of LibGuides among librarians on three different campuses of Georgia Perimeter College (GPC).[8] They describe

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2. Tim Bottoroff, Robbin Glaser, Andrew Todd, and Barbara Alderman, "Branching Out: Communication and Collaboration among Librarians at Multi-Campus Institutions," *Journal of Library Administration* 48, no. 3–4 (2008): 350.

3. Paula Kaufman, "Let's Get Cozy: Evolving Collaborations in the 21st Century," *Journal of Library Administration* 52, no. 1 (2012): 53–69.

4. Julia Bock and Rosemary Burgos-Mira, "Navigating to the Future: Understanding Common Tasks in a Multi-Campus Environment in the Dramatically Changing Acquisition World," *Journal of Electronic Resources Librarianship* 22, no. 3–4 (2010): 113–23.

5. Bottoroff et al., "Branching Out," 334.

6. Min Tong and Cynthia Kisby, "A Partnership Approach to Multi-Campus Library Services," *Collaborative Librarianship* 1, no. 4 (2009): 133–44.

7. Tong and Kisby, "A Partnership Approach," 139.

8. Rebecca Rose, Mary Ann Cullen, and Sofia A. Slutskaya, "Effective Collaborations in Multi-Campus and Online Environments Using LibGuides," *Georgia Library Quarterly* 53, no. 2 (2016): 1–19.

establishing best practices for collaboration, incorporating effective project management, clear deadlines, and ongoing feedback, which helped to develop "a culture of knowledge sharing, mutual respect, and trust" across campuses.[9] A notable success of the ongoing collaboration is when all five GPC campuses held symposia on World War II. Librarians across the system contributed to a LibGuide featuring unique materials and artifacts from each campus.

One example of collaboration among individuals across institutions that extends beyond committee or project structures is the Librarians' Research Partnership (LRP), as described by Pamela Carson and colleagues.[10] They detail a partnership for research development among librarians at McGill and Concordia Universities. As they describe, "The LRP's partnership model proved to have several advantages for librarians, such as providing a sense of community and fostering collaboration as well as facilitating peer learning and providing continuity of professional development."[11]

As the above studies demonstrate, the majority of the research that examines individual collaboration within multi-campus systems addresses formal collaborative structures, such as committees, and those are largely operational or project-based. The development of collaborations for subject librarians is absent from the literature. However, recent literature on the changing nature of the role of the subject liaison is robust and articulates the need for more collaboration. As Anne R. Kenney clearly states, "It is time for liaisons to work across institutional borders to create a suite of tools, such as user surveys, that result in actionable information, sharable measures, collaborative metrics, and compendia of best practices, storytelling, and case studies that will lead to the development of a community of practice centered on engagement."[12] In their detailed 2013 Association of Research Libraries (ARL) report on the changing role of liaison librarians, Janice Jaguszewski and Karen Williams state that "deep or radical collaboration needs to occur within libraries, with staff working across traditional silos such as department and divisional boundaries, across campus where we need to partner with faculty and other professionals, and across institutional boundaries, meeting a dramatic need for libraries to work together."[13]

METHODOLOGY

In order to identify shared obstacles and opportunities and to explore possible collaboration to enhance collections, teaching, and research support across the CSU system, the authors surveyed CSU librarians with arts, architecture, and performing arts

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9. Rose, Cullen, and Slutskaya, "Effective Collaborations," 4.

10. Pamela Carson, April L. Colosimo, Michelle Lake, and Brian McMillan, "A 'Partnership' for the Professional Development of Librarian Researchers," *Partnership: The Canadian Journal of Library and Information Practice and Research* 9, no. 2 (2014): 1–13.

11. Carson et al., "A 'Partnership,' for the Professional Development of Librarian Researchers," 2.

12. Anne R. Kenney, "From Engaging Liaison Librarians to Engaging Communities," *College & Research Libraries* 76, no. 3 (2015): 389.

13. Janice M. Jaguszewski and Karen Williams, *New Roles for New Times: Transforming Liaison Roles in Research Libraries* (Washington, DC: Association of Research Libraries, 2013).

subject liaison responsibilities. The authors received Institutional Review Board (IRB) approval from CSU Fullerton for the survey and interviews. The survey was distributed to twenty-eight individuals whose responsibilities included liaison work to arts, graphic design, architecture, landscape architecture, music, theater, dance, art history, interior design, and photography programs, as identified on library websites. Figure 1 illustrates the distribution of these subject areas among the respondents. A link to the online survey was sent directly to their CSU email addresses. The survey remained open for two months, from December 2018 through February 2019.

To identify nuances and commonalities across institutions, the authors followed up the survey with five in-depth interviews, conducted in fall 2019. The survey contained thirty-one multiple choice questions and four open-ended questions that allowed more detailed responses. The complete survey required between ten and fifteen minutes to complete. The survey instrument was distributed in Qualtrics, and skip logic was used so that participants answered only those questions that were relevant based on previous responses. At the end of the survey, participants were invited to engage in an interview at a later date. Those who were interested submitted their contact information for future communication. Funding provided through the Art Libraries Society of North America's H. W. Wilson Foundation Research Award allowed for a fifty-dollar gift card incentive for each interview participant.

In the CSU system, librarians are faculty, and the survey was designed for faculty librarians, assuming that only faculty librarians would be designated as subject liaisons. However, the distribution of the survey uncovered that a librarian on one of
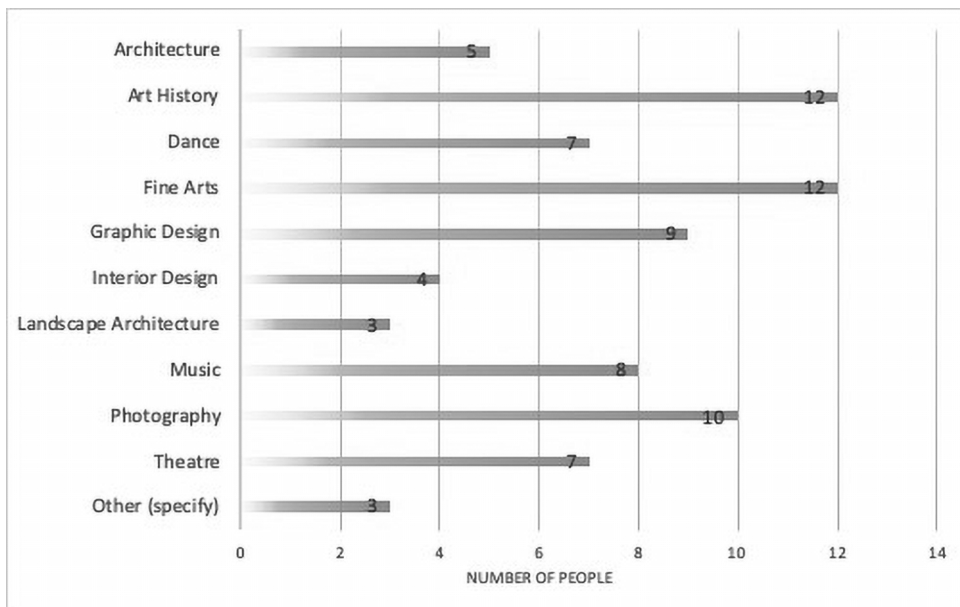

Figure 1. Subject area responsibilities among survey participants. Please see the online edition of *Art Documentation* for a color version of this image.

the CSU campuses is not a faculty member but is instead classified as a library services specialist staff member. While the survey was targeted toward CSU faculty librarians, the authors communicated with this library services specialist for an interview in order to capture that unique perspective.

SURVEY ANALYSIS AND DISCUSSION

The survey provided an environmental scan of the current landscape for CSU arts librarians. It gathered demographic data and clarified typical roles and responsibilities in reference, instruction, collections, and outreach. An additional purpose was to determine if participants were interested in having ongoing discussions about common problems, and, if so, in what format (in person, virtual, phone, or other).

As illustrated in Figure 2, just over half of the seventeen participants were over fifty years old. The majority had fifteen or fewer years of experience at their institutions and had completed their Library and Information Science (LIS) degrees between six and ten years ago. The question on gender was carefully developed for inclusive language. The results uncovered that participants either identified as male (40 percent) or female (60 percent), with none of the other offered options selected.

The survey results revealed the types of reference interactions conducted by participants. As Figure 3 shows, these interactions included staffing a general reference desk (88 percent), answering online chat questions (65 percent), and conducting in-depth research consultations. In a semester, 60 percent of participants conducted between one and five consultations, 27 percent conducted between six and ten, and 13 percent
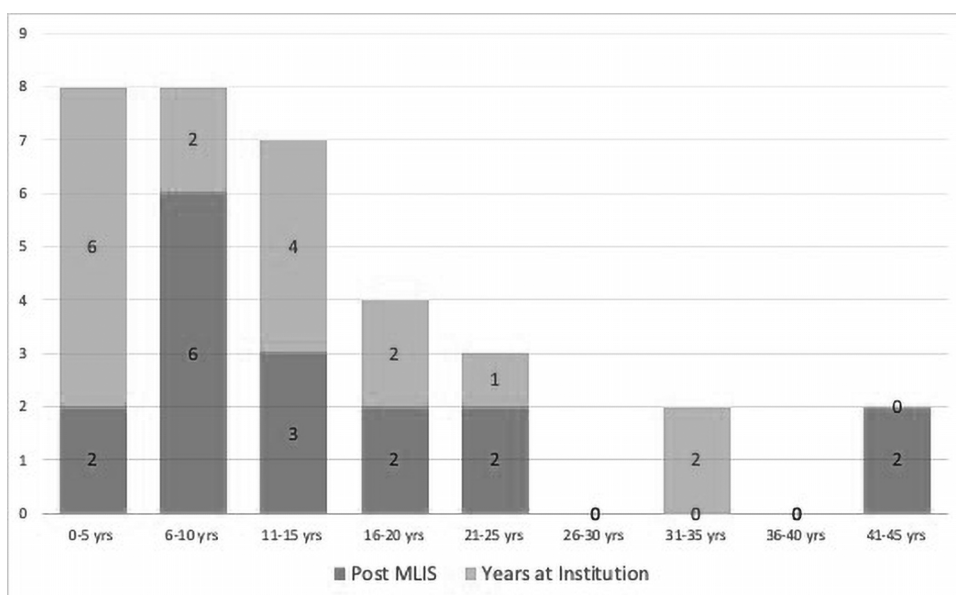

Figure 2. Number of years post-MLIS and number of years at institution of survey participants. Please see the online edition of *Art Documentation* for a color version of this image.
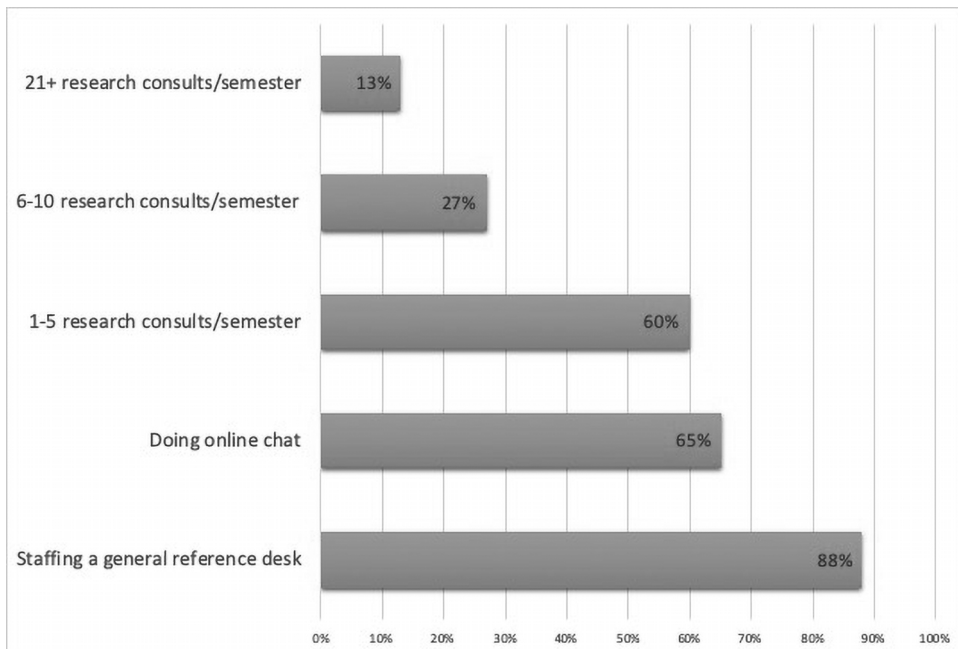
Figure 3. Reference interactions per academic term. Please see the online edition of *Art Documentation* for a color version of this image.

conducted over twenty-one consultations. Reference interactions and research consultations clearly are important aspects of most participants' positions. The authors hypothesized that the participating librarians were working primarily with undergraduates, with a smaller percentage working with graduate students. As this model is fairly standard in the CSU system, the survey data corroborated accordingly.

The questions on instruction revealed the average teaching load per semester. The majority of respondents teach between zero and five instruction sessions in the arts. However, there was one outlier who had a teaching load of more than thirty-one instruction sessions per semester. The participants are not strangers to collaboration, as the results reflected that they regularly co-teach instruction sessions with other librarians at their own institutions. Sixty-five percent teach not only in the arts, but also in other subject areas. This is a clear indication that CSU librarians across the system juggle multiple subject responsibilities.

Nearly all respondents select collection materials in the fine arts and art history, with just under half of the respondents also supporting photography, graphic design, and music. The results also uncovered additional subject areas not listed in the survey, such as film and television, product design, and creative arts. These additional areas reflect programmatic variation across campuses and diversity among librarian assignments. Surprisingly, most participants, regardless of their subject specialization, do not select materials for special collections. The majority also do not have an approval plan, in which books are automatically purchased based on a subject profile.

The results reflect the lack of consistency in funding among CSU libraries. A question about the stability of the collections budget from year to year resulted in a wide variety of responses, as Figure 4 illustrates. Twenty-five percent of respondents reported a stable collections budget, while 19 percent had a budget that fluctuated from year to year. Forty-four percent had faced budget reductions, while only 6 percent experienced growth. An additional 6 percent answered that their budget situation was uncertain or other. In summary, the survey results confirmed that CSU arts librarians contribute actively to research and instruction services predominantly for undergraduates, and that they select materials in these disciplines. The survey also revealed inconsistency in collection funding across the system while confirming that most face budget challenges.

Perhaps the most illuminating parts of the survey results were the more in-depth responses to questions that allowed for additional details through open-ended responses. The authors discovered common challenges that emphasized why collaborative working groups may benefit these librarians. One recurring theme was having insufficient funds to build collections effectively. A respondent noted that "because these departments are so small at our campus, they usually are the most underfunded. Selection is primarily limited to meeting the immediate need for undergraduate research material." The challenge of covering multiple subject areas was also a consistent theme. As noted by one participant, "Sadly, with other liaison and library responsibilities . . . I have little time to focus on the arts/performing arts areas except as requested." Several
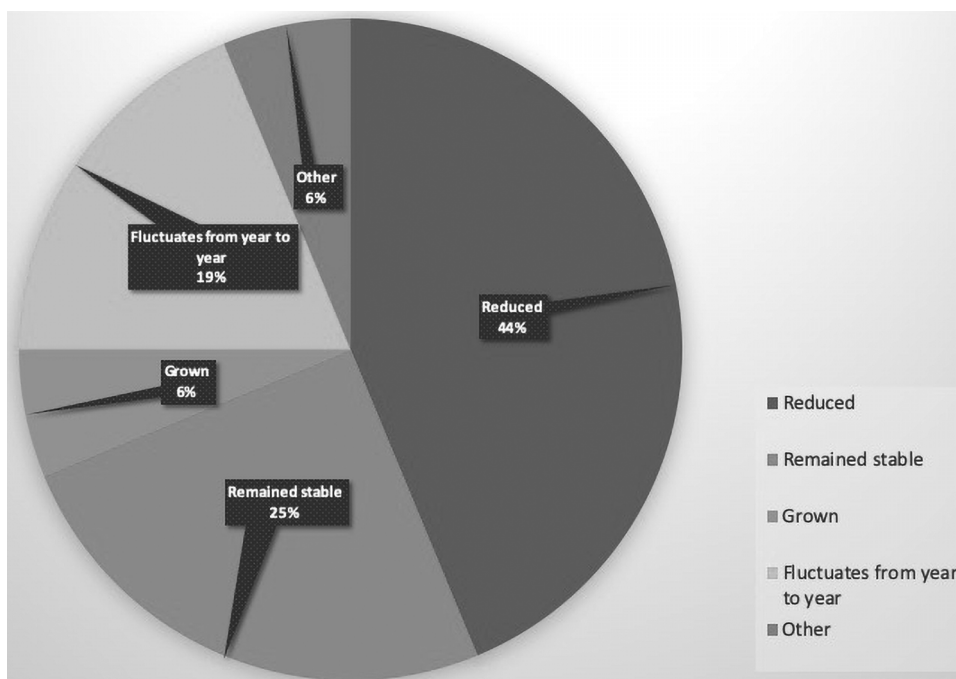

Figure 4. Stability and fluctuation of arts-related collections budgets in CSU libraries. Please see the online edition of *Art Documentation* for a color version of this image.

respondents co-teach and/or co-collect with other librarians at their institutions, and those partnerships help them maintain a high level of service to their user communities. One respondent summarized by saying that "our services need to be integrated, progressive, and our work should reflect our position."

INTERVIEW ANALYSIS AND DISCUSSION

"Let's see where we can share, where we can divide the load, where we can reduce the stress." This quote from an interview participant clearly illustrated a desire for further collaboration that was strong throughout the interview data. Five enthusiastic participants volunteered to be interviewed and to share their experiences in order to help cultivate a community. These participants were from the following CSU campuses: San Francisco State, Sacramento, Cal Poly San Luis Obsipo, Northridge, and Fresno. To analyze the interview data and identify themes, the qualitative software NVivo, along with manual coding by the authors, was used. Some initial commonalities were expected, including shrinking budgets, more responsibilities, and less faculty and staff support.

In the CSU system, liaison librarians have several subject areas in which they may or may not have experience or education. One interview participant shed more light on this and noted how a collaborative group could benefit librarians. "Some people stay in their subject specialty for years, and some people are just kind of given a subject that they don't really know anything about or have a passion for. I think it [would be] nice [if] we could collaborate . . . share things with each other. Everyone would benefit from it."

Building from the survey responses and experience with shrinking budgets, interview participants discussed how to be more collaborative with collection development. A participant mentioned, "I'd be curious to see how other people do [collection building and management] on their campuses, what their budgets are and how much time they allocate to it." Some ideas that surfaced included discussion around budgets and grant writing, issues with streaming videos and image databases, sharing collection development policies (including teaching each other how to draft such policies), facilitating resource sharing across campuses, and diversifying collections. One participant recommended a project the collaborative community could accomplish beyond sharing physical collections and ideas. "I think it would be neat if we could do . . . [a] consortia with digital collections." Another mentioned, "I would love to see some sort of consortium deal with [the streaming video provider] Kanopy."

While there was wide support for a collaborative community among art, architecture, and performing arts librarians, potential roadblocks were also identified. Aside from the emphasis on subject knowledge to support communities in the CSU libraries, one interviewee made a point that "collaboration takes time" and that there are twenty-three campuses in the system. Each campus is very different, which can be seen as an opportunity as well as a potential hindrance.

Instruction, diversity, and equity also surfaced as themes in the interviews. This included education equity, diverse collections, sharing teaching pedagogies, in-class support strategies, and active learning techniques. An interviewee said, "I think addressing

information equity is extremely important in the CSUs and doing that through arts education is a great place to start." This participant thinks a collaborative community would be a great place to workshop ideas and to develop pedagogy around these types of topics. Many participants shared an interest in learning about ideas for workshop tours, including copyright and image workshops. Other topics of discussion included assessment, makerspaces, faculty and staff perceptions of librarians, and participation in campus professional learning opportunities.

On the subjects of silos, CSU structures, and bureaucracy, participants discussed both the traditional liaison model and the newer outreach methods they are employing. One participant noted, "I kind of see our job as not only instruction, but also, we are conduits between information and our departments." Another participant highlighted something with which many librarians in the CSU system and the broader library profession struggle: "[librarians] can't really be in [their] office[s] and I think that is one of the hardest things about this particular CSU Library . . . [it has a] very antiquated notion of librarianship. The current model around here is that people are in their offices all the time [and] they don't do a lot of outreach. I find it to be a very big challenge. I need to be out there and . . . socializing is . . . how you connect with people."

When considering what a collaborative grassroots community could look like among these subject specific liaison librarians, some mentioned a CSU-wide arts, architecture, and performing arts day-long, in-person or virtual conference event for librarians. At the time of the interviews, the pre-COVID-19 world looked much different, and an in-person meeting was emphasized as a good method to bring together geographically dispersed librarians to build relationships and community. One participant commented, "I don't see my counterpart colleagues except at national meetings . . . it [would be] great to talk to fellow Cal Staters, because we are really facing the same issues." Others mentioned a virtual conference in light of tight travel budgets. Either way, a benefit of gathering would be talking through collective topics, concerns, and issues and finding easier ways to do things, including sharing outcomes and modules and strategies for collections and instruction. Another benefit would be taking advantage of the distribution of strengths and experience among participants. These strengths range from an in-depth understanding of CSU policies and procedures to familiarity with specialized tools that support liaison work in music to insider knowledge of consortial resources and licensing.

WEBINAR

After the survey and interviews, the next step was to bring interested participants together in a combined webinar/conference call. A key component of the webinar was informing attendees of the data-gathering process and analysis of the findings. The second half was an open conversation, touching on topics such as collection analysis, mentorship programs, and critical librarianship.

The group determined that the most effective methods of communication moving forward were a mix of regularly occurring online meetings and occasional in-person meetings (a suggestion made before COVID-19 closures). The in-person gatherings

could be in conjunction with existing CSU-wide events or else as a mini-conference for subject specialists. Overall, participants favored establishing a collaborative working group to address common concerns, skills gaps, and capacity building.

CONCLUSION

With the abrupt transition to working from home during the pandemic, establishing a community of practice for arts, architecture, and performing arts librarians in the CSU system has become even more critical. The CSU libraries face budget cuts that may have effects on both collections and staffing. While some librarians slowly will return to campuses, having connections to colleagues across the state helps to ease feelings of isolation and stress. This grassroots community can provide a space for these librarians to learn from each other and share ideas and strategies. Potential collaborations around collections, sharing teaching techniques and tips, exchanging workshop designs, discussing topics around information equity, and more can help manage liaison duties in a challenging environment that has unequal financial distribution among the campuses and an uncertain future for the system and libraries.[14]

APPENDIX A: SURVEY QUESTIONS

Q1 How old are you?
- 21–25 years old
- 26–30 years old
- 31–35 years old
- 36–40 years old
- 41–45 years old
- 46–50 years old
- 51 or more years old
- Prefer not to answer

Q2 To which gender identity do you most identify with?
- Female
- Male
- Transgender Female
- Transgender Male
- Gender Variant/ Non-Conforming
- Not Listed _____
- Prefer not to answer

Q3 Which California State University campus(es) do you currently work for? (Check all that apply)
- Bakersfield
- Cal Maritime

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14. Elattar, "CSU System Gives More Money."

- Channel Islands
- Chico
- Dominguez Hills
- East Bay
- Fresno
- Fullerton
- Humboldt
- Long Beach
- Los Angeles
- Monterey Bay
- Northridge
- Pomona
- Sacramento
- San Bernardino
- San Diego
- San Francisco
- San José
- San Luis Obispo
- San Marcos
- Sonoma
- Stanislaus

Q4 How many years postLIS degree do you have in the Library profession?

- 0–5
- 6–10
- 11–15
- 16–20
- 21–25
- 26–30
- 31–35
- 36–40
- 41–45
- 46–50
- 51 or more

Q5 How long have you worked at your current institution?

- 0–5
- 6–10
- 11–15
- 16–20
- 21–25
- 26–30
- 31–35

Q6 What arts/performing arts subject areas do you liaise to? (Check all that apply)
- Fine Arts
- Graphic Design
- Architecture
- Landscape Architecture
- Music
- Theatre
- Dance
- Art History
- Interior Design
- Photography
- Other (specify) _____

Q7 Do you have collection development responsibilities for the arts/performing arts?
- Yes
- No

Skip To: End of Block If Do you have collection development responsibilities for the arts/performing arts? = No

Q8 In your time at your institution, has the collections budget for the arts grown, remained stable, or been reduced?
- Grown
- Remained stable
- Reduced
- Fluctuates from year to year
- Other, please describe _____

Q9 What categories do you have direct control over purchasing?
- Print monographs
- Individual ebook titles
- Serials
- Databases
- Other (specify) _____

Q10 Do you select materials for Special Collections?
- Yes
- No

Q11 Do you have an approval plan?
- Yes
- No

Q12 Do you teach library instruction sessions for the arts/performing arts?
- Yes
- No

Skip To: End of Block If Do you teach library instruction sessions for the arts/performing arts? = No

Q13 How many classes do you teach on average per semester/quarter in your arts/ performing arts subject areas?
- 0–5
- 6–10
- 11–15
- 16–20
- 21–25
- 26–30
- 31 or more

Q14 Of all the instruction sessions that you teach in the academic year 2017 to 2018 (whether that is quarters or semesters), what percentage of instruction sessions have you taught for the first time?
- 0%
- 5%
- 10%
- 20%
- 30%
- 40%
- 50% or more

Q15 Of all the instruction sessions that you teach each academic term (whether that is quarters or semesters), what percentage of instruction have you taught for courses from prior terms?
- 0%
- 5%
- 10%
- 20%
- 30%
- 40%
- 50% or more

Q16 What sort of assessment activities do you do for these classes?
_____

Q17 Per year, how often do you teach instruction sessions by yourself for arts/ performing arts-related courses/workshops?
- 0–5
- 6–10
- 11–15
- 16–20
- 21–25
- 26–30
- 31 or more

Q18 Per year, how often do you teach instruction sessions with another librarian for arts-related courses/workshops?
- 0–5
- 6–10
- 11–15
- 16–20
- 21–25
- 26–30
- 31 or more

Q19 Do you regularly teach in subject areas other than the arts/performing arts?
- Yes
- No

Skip To: End of Block If Do you regularly teach in subject areas other than the arts/performing arts? = No

Q20 If Yes, please specify the subject areas.

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Q21 Do you have reference and/or research consultation responsibilities in the arts/ performing arts?
- Yes
- No

Skip To: End of Block If Do you have reference and/or research consultation responsibilities in the arts/performing arts? = No

Q22 Do you help staff a general reference desk?
- Yes
- No

Skip To: Q24 If Do you help staff a general reference desk? = No

Q23 If yes, how many hours do you perform general reference per week?
- 0–5 hours
- 6–10 hours
- 11–15 hours
- 15 or more hours

Q24 Do you handle general online reference questions (i.e., through a chat or IM service)?
- Yes
- No

Skip To: Q26 If Do you handle general online reference questions (i.e., through a chat or IM service)? = No

Q25 If yes, how many hours do you perform online reference chat a week?
- 0–5 hours
- 6–10 hours
- 11–15 hours
- 15 or more hours

Q26 How many in-depth research consultations do you do on average per semester/quarter in your arts/performing arts subject areas?
- 0–5
- 6–10
- 11–15
- 16–20
- 21 or more

Q27 What types of patrons do you consult with in the arts/performing arts disciplines? (Check all that apply)
- Undergraduate students
- Graduate students
- Faculty
- Other, please specify

Q28 Do you have outreach responsibilities in the arts/performing arts?
- Yes
- No

Q29 Do you attend department events in the arts/performing arts subject areas?
- Yes
- No

Skip To: Q31 If Do you attend department events in the arts/performing arts subject areas? = No

Q30 Are they specific to the departments in the arts/performing arts subject areas that you liaise to?
- Yes
- No

Q31 Do you ever host arts/performing arts events in the library?
- Yes
- No

Q32 Do you have anything else to add about collections and services supporting the arts/performing arts at your library?

_____

Q33 If a CSU Arts and Performing Arts working group was formed, would you participate?
- Yes
- No
- Other, please describe _____

Q34 What is the best way you could participate in an Arts and Performing arts working group? (Check all that apply)
- In person regularly (monthly, quarterly, etc.)
- Virtual meetups (Google hangout, virtual conference software)
- Phone conference calls
- Other suggestions

Q35 Would you be interested in being contacted for an in-depth interview?
- Yes
- No

Skip To: End of Survey If Would you be interested in being contacted for an in-depth interview? = No

Q36 If yes, please enter your email address.

_____

APPENDIX B: INTERVIEW QUESTIONS
Instruction and Outreach
1. Whether it is informal or formal, can you describe your Library's outreach program?
2. Please explain in more detail what your outreach strategy is for your department(s).
3. What types of workshops have you designed for the arts/performing arts subject areas?
4. Please describe how do you promote these workshops.

5. Can you provide more detail about how faculty find out about your services?
6. Describe how faculty request instruction from you in your departments.
7. What specifically do you think are the reasons behind faculty asking you to teach an instruction session for the first time?
8. Please provide estimated percentages for the type of patrons you work with the most for research/reference support.
    a. Undergraduates
    b. Graduates
    c. Faculty
    d. Staff
    e. Other
9. What does instruction collaboration (among librarians, teaching faculty, and/or staff) look like with your colleagues on campus?

Collection Development
10. How would you envision collaborative collection building and management in the arts, architecture, and/or performing arts among the CSUs?
11. What would be the potential advantages and hindrances for collaborative collection building and management in the arts, architecture, and/or performing arts among the CSUs?
12. How would you describe your current collection building and management strategies in the arts, architecture and/or performing arts? How could collaboration help?

Collaboration
13. Describe what you envision taking away from a collaboration with other CSU art, architecture, and/or performing arts librarians?
14. Have you collaborated with other CSU art, architecture, and/or performing arts librarians?
    a. If you have collaborated with CSU art, architecture, and/or performing arts librarians, what does that collaboration look like across CSU campuses?
    b. If you have not, what do you envision collaboration looks like across CSU campuses?
15. Is there anything you'd like to add?