

# A Discussion with the Authors of Streaming Video Collection Development and Management

Amauri Serrano and Michael Fernandez

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*Streaming video has emerged in the last decade-plus as a crucial format for library collections. With the ascendancy of this format, attendant challenges have arisen for library workers within technical services and collection development units. It was in this spirit that LRTS assistant editor Michael Fernandez and Amauri Serrano authored the recently published monograph, Streaming Video Collection Development and Management (Bloomsbury, 2025; ISBN: 9781440880858). In lieu of a formal book review, Fernandez conducted an interview with Serrano to discuss the motivating factors for writing the monograph, the process for organizing the structure of the text, and the prospective audience who may benefit from it.*

*For background, the authors began initial work on the monograph in 2022, when Fernandez and Serrano were colleagues at Yale University Library. At that time, Fernandez was working as e-resources acquisition librarian and working closely with Serrano on a quickly expanding streaming video collection. In this Communications on Practice, Serrano revisits the practical necessities of managing streaming collections at Yale that lead to the writing of the book.*

**MF: Hello Amauri, thanks for discussing the book with LRTS. To begin, what inspired you to write this book?**

**AS:** Yale has a decentralized collection development structure with no dedicated media library or librarian. As the central collection librarian, I took on responsibility for centrally funded streaming video subscriptions and, as demand grew, became the de facto streaming video expert. However, when I arrived at Yale seven years ago, I had little experience licensing streaming video and had to quickly learn about the educational streaming market and acquisition models. Fortunately, you and I were able to collaborate and develop standardized workflows and processes for acquiring and providing access to streaming content. The book grew out of the work we did—and the knowledge we wish we had when we started.

**MF: Why did you structure it the way that you did?**

**AS:** The book is designed as a practical guide to streaming video collection management. The chapters follow the sequence of collection management activities and the e-resource lifecycle, from selection to delivery. Readers can approach it as a whole or focus on specific topics—such as budgeting, licensing, or metadata and access—depending on their needs. Ultimately, it serves as a how-to manual for practitioners.

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**MF: How does this book differ from similar books on streaming video in libraries?**

**AS:** The first thing is currency. The educational streaming video landscape is constantly changing, and previous books on the subject were published pre-2020. This book builds on those publications and offers updated guidance and approaches to managing streaming video. The second is coverage. It provides a holistic view of streaming video collection management. The amount of published literature on the subject is expansive, but there is no single publication that brings it all together.

**MF: How do you write about a topic that is dynamic and consistently changing?**

**AS:** Start by acknowledging that the landscape is evolving, and that specific details or workflows may change rapidly. However, certain foundational elements and strategies remain valuable regardless of these changes. For example, defining collection development priorities, developing negotiation strategies for licensing, and understanding assessment metrics can help libraries provide users with the content they need. By focusing on core skills, which are adaptable to different circumstances, you can create a framework that remains relevant even as the area evolves.

**MF: How did you apply the day-to-day work you were doing as a collection development librarian to the chapters on selecting and budgeting for streaming acquisitions?**

**AS:** These chapters stem directly from my collaboration with colleagues across library departments to develop a strategic approach to streaming acquisitions. Our goal was to clarify roles, responsibilities, and best practices within the organization. In many ways, the process of documenting this work over the past few years served as the first draft of these chapters. I saw the chapters as a training resource for subject librarians, which helped me write with a well-defined audience in mind.

**MF: How did you go about writing from within a specific context—streaming collections at Yale—to writing for a wider audience?**

**AS:** From the very beginning of writing this book with you, we recognized that our experience at Yale was unique and not always applicable to other institutions. However, because we had licensed a wide range of streaming content from various providers and creators, we had a broad understanding of the market and its challenges. Before coming to Yale, we also worked at smaller and public institutions with different budgets and organizational structures. These experiences helped us identify areas that needed further exploration—not only through reviewing the literature, but also by speaking with librarians from diverse institutions. To ensure a broader perspective, we conducted interviews with librarians from public libraries, community and liberal arts colleges, and master's and doctoral universities. These conversations—which we individually summarized in sections called “Streaming Vignettes”—helped balance the book by highlighting key differences between institutions and helping us clarify when certain aspects were relevant to specific types of libraries.

**MF: In conducting interviews with external libraries for the Streaming Vignette sections, was there anything that surprised you?**

**AS:** Since collection and budget management are my core responsibilities, I found it interesting to see the variety of budget structures and decision-making processes across different libraries. Some libraries relied heavily on consortia, while others had limited control over renewal decisions or the streaming video budget. In some cases, the demographics and geographical location of users influenced decisions and access to video, for example. I hadn't considered how users in rural areas, who may not have access to high-speed internet, could impact a library's decision to continue purchasing physical video.

**MF: Who is this book for? How can it help them with their work?**

**AS:** This book is for library staff who are new to streaming video or those looking to learn more about specific aspects of the streaming video lifecycle. Each chapter offers an overview of the topic, real-world examples from libraries, and practical resources such as a video collection development policy and a model streaming license that readers can adapt for their own institutions. There's also a comprehensive bibliography for further reading.

**MF: What were your greatest challenges during the writing process?**

**AS:** One of the biggest challenges was managing redundancy. Since many readers would engage with the book at the chapter level, some repetition was necessary—but we wanted to avoid unnecessary overlap. For example, we repeatedly defined different acquisition models to explain their impact on various stages of the collection lifecycle. We had to carefully decide when to reintroduce concepts and when to refer readers to other chapters instead. This required coordination, proofreading, and rewriting. On a personal level, I found it challenging to reread my own writing. Something that seemed great at first would often feel like it needed a complete rewrite when I reread it weeks later.

**MF: I'll echo the challenge of striking a balance for revisiting concepts that overlap across chapters, while still making the monograph accessible to readers who may only need to refer to one or two individual chapters. Ultimately, I also hope that this monograph can be useful for any reader working with streaming collections, regardless of their institution's type, size, or budget.**