**Interviewer:** That’s very important on our end. Before we begin, I’d like to acknowledge that the landscape of available video content for educational use can be incredibly complicated, especially in terms of copyright terms and pricing models. Those complexities are not the focus of our conversation, but, of course, they cannot be divorced from how we can use video content in our teaching. As we go, please feel free to request, we pause at any moment if you’d like further explanation or clarification about video content in the context of the broader educational media landscape or any other aspect of our discussion. So if you’re curious about how any of it works on the library side, or what things cost, or anything like that.

**Interviewee:** Great.

**Interviewer:** So the first set of questions is about your current practices. I’d like to begin by exploring how you teach with video content, including VHS, DVD, and the content provided through streaming platforms. So do you currently use any video content in your classes?

**Interviewee:** I do, a lot, because I teach film history and film analysis, so almost every week in my classes, I’m doing audio visual stuff. And I tend to show DVDs and Blu-rays, but I also heavily rely on Kanopy, in particular. And once in a while, I’ll-- and sometimes I’ll assign out of class screenings for my students because it’s available on Kanopy. And sometimes I’ll also use some of my own personal memberships to clip things, and I’ll also show things in class. So, yeah, that’s a pretty wide spectrum for sure.

**Interviewer:** How does the balance fall in terms of showing things in class versus assigning screening out of class?

**Interviewee:** Well, for my live, in-person classes, I would say it’s 75/25 in class, out of class. And I suppose that that might veer more toward out of class if I could make-- if everything were available on Kanopy for instance. Though, I do also still appreciate an original-- or something approaching a live audience watching a movie. I mean, I still hold on to that. And so that’s an ideal context for screening these movies, but Kanopy comes in handy out for a lot of out of class screenings, for sure.

**Interviewer:** Is there any other way you assign out of class screenings? Is it pretty much always through streaming?

**Interviewee:** I used to-- when I first arrived here, and streaming wasn’t really a word that I knew of, I would hold movies at the IRC, Instructional Resources Center. I’m pointing at Dudley Moorhead Hall. And students could go in and go into a cubicle and watch the movie there. I did that sometimes, but, today, no.

**Interviewer:** Great. Yeah, that makes sense. So how do you-- this is a broad question, but how do you determine what video content you use in your classes?

**Interviewee:** Do you mean what format I use or the actual titles that I choose?

**Interviewer:** I mean, I think it’s just kind of a-- I think either one. I think there’s sort-- this is sort of cross-disciplinary, so I think probably-- I think one question is, does the format ever impact what-- the format that’s available ever impact what you assign or how you devise the curriculum?

**Interviewee:** Yeah, especially for online classes. In-person classes, I’m less hampered by that, cecause I own a lot of movies. I can buy something. Even if it’s out of print, I can track it down. As long as I can get my hands on it, I can show it in class. And so I don’t feel hampered at all, but, online, I don’t want students to have to purchase or stream rent every week. I can’t avoid it. So, actually, in my summer class and my winter class, I base it completely off Kanopy. And so I go through Kanopy and see what’s available during that time, and I make selections. I need a realism film. Boom, I’m going to find what they have. I’m going to plug one it. I need a surreal film. Boom, you know. So, in some cases, the titles are dictated by what’s available in canopy. But and when I’m-- otherwise, when I’m teaching during the semester online, I just try to find a lot that’s going to be available for free on Kanopy. And then there are some things that I just really want to teach that are really important that as long as it’s available for 2.99 that they can stream rent it, and I don’t do it too much, then it’s a wash, I feel.

**Interviewer:** But if you do that it’s for something that’s kind of irreplaceable to the course or something?

**Interviewee:** Exactly. And I don’t want to-- right, exactly. And I don’t want to find like an equivalent film on Kanopy. I feel like this is it.

**Interviewer:** Yeah. So if like the offerings on Kanopy change from semester to semester, that might influen- like, you might have to change your syllabus, stuff like that?

**Interviewee:** And I do. For instance, I have several assignments in my alternative cinema class where they need to choose among several films that I offer up, I list them, I describe them, and they’re all from Kanopy. And that lineup changes every semester because some of those films disappear on Kanopy. They don’t get renewed. And sometimes that causes a little headache because I’ll assign something at the start of the semester, and then by the time it’s due, it’s no longer-- it hasn’t been renewed or something. That happens sometimes, too.

**Interviewer:** Yep. I’ll step out of interview mode and say, feel free to email me when that happens and see if we can get it renewed.

**Interviewee:** Great.

**Interviewer:** Because I think there’s some flux about how the list of what’s available on our Kanopy account gets generated. So feel free-- if something’s not there that was there and you want it, feel free to tell me. We’re still working all this out.

**Interviewee:** You are pretty proactive. You reached out to me, if I’m not mistaken, on a few titles that you thought I taught or teach. And you noticed-- was it you? It might have been someone else.

**Interviewer:** It might have been me. I forget what happened, why I became aware of them. I think there was-- I think it was because of something that another faculty member was looking for, something <inaudible 00:08:08> for another reason.

**Interviewee:** Well, I appreciated it. Yeah, it was great. Thank you.

**Interviewer:** I wasn’t hunting them down, but I knew-- something came up. But, yeah, we’re working on that issue.

**Interviewee:** Neat. That’s great.

**Interviewer:** Because there’s a few moving parts behind that.

**Interviewee:** Great.

**Interviewer:** Cool. Do you ever run into issues with accessibility or captions in different formats that influence what you’re able to assign or what you’re able to use?

**Interviewee:** I mean, I teach a lot of foreign films so that subtitles are embedded. And unless I’ve been asked by students, or I’ve gotten an accomodations request for captions, I tend not to use them. Often, we’re analyzing the visuals. But if that became what’s-- if I were encouraged to do that more, I might get in the habit of it. I’m not such a stickler about it, but I don’t do it out of habit, I would say, unless I’m called upon.

**Interviewer:** Great. But it’s not something that’s come up as a shortcoming of the streaming platforms or that kind of thing?

**Interviewee:** No.

**Interviewer:** Yeah, great. So to what extent are your current needs for incorporating video content into your courses being adequately met?

**Interviewee:** I would say they’re being met pretty well. Yeah, I make do perfectly well based on my own library and Kanopy has been enormously helpful, so I don’t feel that that’s too much of an obstacle in my teaching.

**Interviewer:** Okay. And it sounds like, from what you said before, you’ve run into barriers in the sense of not having access to specific titles, but that you’ve been able to work around them in your-- but that there are times when you are unable to get a title that you’ve used in the past or that kind of thing?

**Interviewee:** Right. And so I just check before I set-- before I finalize every syllabus, I just go through them. And it’s mainly impacted those essays where the students will-- say, like, I have a unit on surrealism, a unit on adolescents on film, and so I have them-- we watch a certain number of films on adolescents, a certain number of films that come out of surrealism, and then I have them screen another example of surrealism or another example of coming-of-age movie. And so it’s impacted that the most because I find that from semester to semester, sometimes 80 percent of those movies are gone. But, invariably, I find others that can work to give them enough of a choice. So it’s a minor bump in the road. It’s totally workable.

**Interviewer:** That’s great. And, in a sense, what you’ve described, too, is that you’re self-sufficient for a lot of your needs.

**Interviewee:** Yeah.

**Interviewer:** You’re providing a lot of what you need already, sort of out of your own resources.

**Interviewee:** True.

**Interviewer:** So the next big section of the survey is called evolving expectations. And the intro text says, “Next, I’d like to learn more about how your expectations are evolving around how video content can be incorporated in your classes.” And you’ve touched on this a little bit already, but has the availability of streaming content changed how you integrate video content into your teaching?

**Interviewee:** Well, it’s definitely facilitated online teaching and learning. That’s gone really hand-in-hand with that. And it’s also, I would say, freed up a little more class time for me. There are times when the allotted class time is just not enough, especially at San Jose State in this college, due to cre- I understand now that it’s due to the number of credits that are assigned for each of these classes. They can’t add like a laboratory period just for screening. And so I have-- I felt like I had to squeeze everything into 2 hours and 45 minutes, a screening, a lecture, a discussion, especially before streaming that was sometimes just a mad dash to the finish line. And I found that I was-- we were ending discussions kind of in the middle or my lectures in the middle. And so when I feel that cramp coming, I look ahead and I go, okay, I could have them screen this movie on their own ahead of class. And then we’ll just hit the ground running next week. I’ll lecture, and we’ll have a whole discussion. We’ll stretch out, do group work, whatever. So the streaming options has really allowed me to dedicate and allocate the classroom time much better.

**Interviewer:** Mm-hmm. That makes sense.

**Interviewee:** Yeah, for sure.

**Interviewer:** Has there been any downsides to incorporating streaming content?

**Interviewee:** Sometimes the quality, and sometimes that’s on the students. They’re in a situation where they don’t have a strong internet connection, which is unfortunate and not always their fault. And so, I can regulate that in the classroom better. I can regulate the screen experience for everyone. It’s more democratic that way, and I’m assured that they’re seeing it. Also, just the fact that I can’t be sure that students are doing the reading, and just like I can’t be sure that they’re doing the screenings. And, certainly, they can opt not to come to class. And it’s the same result. But I have found that when I assign movies to be screened on their own, especially for in-person classes-- if they sign up to an online class, it’s, like, this is what I signed up for. So, anyway, I have found that more-- a higher number of students would not end up having screened the movie. So that’s not-- I don’t know that that’s an inherent problem to-- or maybe it is. It’s just how it is. That’s really one of the only things I can come up with.

**Interviewer:** That makes sense. You mentioned sort of like an equity concern or that some students have better internet than the others and streaming maybe exacerbates the consequences of that. I’m just picking on something you said, so I don’t know if that kind of matches-- if you feel that’s a big impact, or a concern, or...

**Interviewee:** I don’t think it is. I don’t think it’s a big impact, but I was reading-- a colleague passed on to me a couple of years ago about the percentage of CSU students that are, let’s say, living out of a car, or don’t have a steady roof over their head. And to think that they have technology and a fast internet system under those circumstances, it’s not there. And so I don’t know what that figure is in my classes, but I’m sure it’s a factor every semester for a certain number of students that take my classes. So does it stop me from assigning streaming? No. But I do like to-- especially for in-person classes, I do like to run the screenings, other than when I’m crimped for a time.

**Interviewer:** Yeah, that makes sense. So in a sense, it seems like you’re seeing benefits from streaming, but not the kind of benefits that would make you replace DVD and Blu-ray screenings with streaming 100 percent or...

**Interviewee:** I think so. I think so. For in-person teaching and learning, I still think there’s a lot of value in offering the screenings in class, not all of them, not all of them, but 60-70 percent of them.

**Interviewer:** Great. And having that be part of the class, that makes a lot of sense.

**Interviewee:** Also, because some of the films we screen are confusing, and challenging, and, also, traumatic, in some cases, not too many, but some. And so I like to be able to kind of process-- to even briefly like what we’ve just seen. Yeah.

**Interviewer:** That makes a lot of sense. And what you were saying before, too, about the cinema-like experience, kind of for the group viewing, so that’s...

**Interviewee:** Totally.

**Interviewer:** Yeah, that’s really interesting. So the next question is about cost. And so it might need some unpacking, but has the availability of streaming content changed your expectations about how the costs of video content should be covered?

**Interviewee:** Sorry. Can you-- I didn’t get all that. Can you repeat that one more time?

**Interviewer:** Yeah. Has the availability of streaming content changed your expectations about how the costs of video content should be covered? And I’ll ask-- if it’s confusing, I can ask a follow up.

**Interviewee:** No. I mean, I don’t think so. I’m inclined to not have that be a burden for them, for my students, especially if they’re on the hook for a pricey textbook in my class. I took my film classes as a student and grad student, and they showed me everything. And it was projected onto a big screen no less, so the least I can do is play them a DVD on kind of a smaller screen. But I also acknowledge that a lot of my students are pretty crafty online and know how to track down free or somehow accessible prints of the film. And some of them have memberships through friends and family of Hulu and Vudu and Disney Plus, so I think many of them are pretty savvy online. And I shouldn’t underestimate their ability to find the product. But when possible, I want that to be rolled into the tuition cost. That’s how I see it. And so Kanopy is just a dream in that sense.

**Interviewer:** And so how does it relate to how you think of how textbooks are paid for it? It sounds like it’s a different category, kind of.

**Interviewee:** I mean, oddly enough, or funnily enough, I think of the movies as a textbook, as a required text, not textbook, but a required text, anyway. And that’s one of the ways that I really make clear that it’s really vital that they screen these movies one way or another. So I suppose, by extension, one could argue that we could also treat that as another required textbook like expense. But if there’s a way to get around that, I will, for sure, short of breaking the law, <laughs> but, yeah.

**Interviewer:**: And it sounds like-- I’m not sure quite how to ask this, too. It sounds like in the past your traditional model has had you or your department paying for a lot of these resources as you’ve sort of developed your own library. Does that impact at all your thinking about how this should work for students or how it should work at the university level?

**Interviewee:** I don’t mind-- the first thing that comes to my mind is I don’t mind picking, owning, buying DVDs and Blu-rays. It helps me to own them, to look through them, to study them in my research, in my writing, in my teaching. So, to me, for whatever reason, I’ve just absorbed that as part of my job. And I do deduct it, of course, but I don’t feel-- I don’t begrudge say the university or certainly students not paying for that.

**Interviewer:** That makes sense. What kinds of resources or other supports would help you identify and assess opportunities for including video content in your classes?

**Interviewee:** There are neat archives and kind of-- what’s the word? It’s not archives. I get these magazines once in a while where-- it’s not a magazine, where there’s, like, women filmmakers archive, let’s say, and they list all these movies that are available for rent or purchase, stream. Originally, you could rent the 16 millimeter, and now I’m sure it’s more streaming, right?

**Interviewer:** Yep.

**Interviewee:** And I think it could be useful in addition to gaining-- and Kanopy helps a lot. They are not just-- they have a lot of kind of alternative, independent, arthouse films, but there are other holdings out there whose listings could, I think, give faculty interesting options for teaching films that might otherwise be kind of off their radar and/or hard to track down, documentaries, avant-garde stuff, so that comes to mind. But I’m happy if I can just get Kanopy up and running and find the movies I need there, for sure.

**Interviewer:** Do you know who the vendors are or who promotes it? Do you know the names?

**Interviewee:** Vendor is a good word. You know, I’ve got-- I can track some of them down in my email, and I can send them to you.

**Interviewer:** Yeah, I’d love to know what’s out there more.

**Interviewee:** Yeah, I will.

**Interviewer:** Great So other services that are kind of probably a little more specialized than Kanopy?

**Interviewee:** Yeah, yeah, right. And vendor is a perfect word.

**Interviewer:** Yes. That’s the word you use on the library side. But, yeah. Okay. Great. Is there any information that you don’t have about the pricing structures, on what titles are available or potentially available that would be helpful to you? It sounds like you get contact from vendors, but, maybe, does the library catalog work? Does this how Kanopy works makes sense?

**Interviewee:** Yeah, Kanopy makes sense to me. I don’t really use the-- I don’t really look up titles on the library anymore. Sometimes I used to send students there, but, oftentimes, the discs were so scratched that they kind of couldn’t get through the film, just from overuse, I think. So I kind of learned not to rely on that as much, the...

**Interviewer:** Is that the IRC mostly or actually at the library?

**Interviewee:** This was at the library, maybe on the third floor. I can’t remember where those holdings were. And they had some decent titles, but I just kept hearing from students that they were so scratched and beaten up that they couldn’t get through the movie. It would stutter and stop.

**Interviewer:** That’s not good for anybody. Okay.

**Interviewee:** Yeah. Right. But, otherwise, I feel good about what’s available and what’s accessible.

**Interviewer:** Great. So I think there’s two more questions. There’s a wrapping up section. So I’d like to finish up with a few questions and put your perspectives into the broader context of your field and look towards future developments and needs. So how does your use of video content in your teaching compare to the practices of your peers?

**Interviewee:** Well, I mean, a lot of-- by peers, do you mean just other faculty or, specifically, other film faculty?

**Interviewer:** Probably other film faculty. Yeah.

**Interviewee:** Well, I definitely-- I think we’re in a very similar boat, I would assume. Sometimes I’m showing a little bit more off the beaten path material, in part because I often teach courses like alternative cinema, but I’m sure they have their own equivalent of material that otherwise might not be seen by their students. I know that some of my fellow faculty avoid streaming altogether. They don’t feel the quality is good enough, and/or they’re really committed to their own format, or the format they’ve always used. But, otherwise, I would think it’s very similar.

**Interviewer:** Okay. And if they avoid streaming altogether, I don’t know if you know this, but does that mean they then pretty much show films in class and don’t assign them out of class?

**Interviewee:** Correct. And I know of one professor who really thinks-- he is a hardline-- takes a real hardline stance on the image quality and the resolution and the pixelation quality, even in Kanopy. And I think it’s fine on the-- even when it’s blown up on the screen in the classroom, I think it’s perfectly fine for teaching, but he doesn’t. And so he avoids things like that. And he uses his Blu-rays, so I do know, anecdotally, that there’s a range of views on these things.

**Interviewer:** That makes sense. Yeah. Is the practice of owning a personal library of DVDs and Blu-rays, is that pretty typical sort of across peers, people coming out of grad school, those that have been doing it--

**Interviewee:** Definitely.

**Interviewer:** --a long time? Yeah, okay.

**Interviewee:** Especially, my generation. I think-- you know, it’d be interesting if future generations of media instructors and professors if they don’t see it in the same way and they don’t need to have the thing in front of them that they can-- I mean, I wonder.

**Interviewer:** <laughs> Yeah, it’ll be interesting to see. I think the streaming is new enough no one is basing their whole pedagogy around it probably yet, at least not in disciplines where film is the thing.

**Interviewee:** Yeah, exactly.

**Interviewer:** Yeah. Great. Are there any developments, I mean, we were just touching on this a little, but developments in film and film education that may affect how you or your peers would like to use video content in the next five years?

**Interviewee:** I sense and also know that studios, as they’re being bought up, are reclaiming their libraries, and isolating and ghettoizing them on, say, the Disney Plus network or the Paramount Plus because it-- and I think in new ways their libraries are becoming more valuable to them than in more recent memory because they want to save them just for membership on their new streaming platform as a way to try to lure more people there. And so I’ve noticed, for instance, that’s been an issue. Several films I’ve not been able to teach because not only-- for online learning, not only did Kanopy not have it, but it was no longer streamable, rentable on YouTube or Amazon. It was only available on their streaming platform, their channel, which you have to pay membership. And so I’ve been butting my head up against that recently, so I would list that first, and that’s probably the only thing I would say on that.

**Interviewer:** Yeah, that makes a lot of sense. That’s a concern on the library side, too. It’s, like, how do we provide access to this kind of thing? Is there a way at-- eve for any amount of money, is it available to the library? So, yeah, that’s a big trend. Great. So this is the last question and it’s just, is there anything else that is important for me to know about how you or your peers incorporate video content into teaching?

**Interviewee:** Let’s see, I know that the great majority of my peers rely on Kanopy a lot and so anything to expand that library and that selection, I think, will always be welcomed by us. And I think diversifying access in terms of some of those vendors that I mentioned, too, which that reminds me I’ll definitely send you a follow-up email on that, could help provide an antidote, perhaps, to some of the isolating practices of these big, conglomerate corporations that are funneling their libraries now to their platforms, maybe.

**Interviewer:** Great. Yeah. No, that makes sense. Great. Well, thank you so much. This was really informative for me, personally, as the theater liaison, but it was also great for our study. I’m going to stop the recording.

**Interviewee:** Okay.

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