**Interviewer:** All right, we are recording. Here we go. Here's the introduction: The ways that instructors can work with video content are evolving rapidly, with the ascendency of streaming platforms, including those the library licenses or that are made freely available, over older video formats, like VHS and DVD. Within this context, the library is conducting a study to understand the possibilities for fostering instructional use of video content at our university. I'd like to ask you questions about your current use, preferences, and future plans for incorporating video content in your teaching, and perspectives on the role that the library can play towards that. 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. These 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 point, 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, about how the library gets content, or who the vendors are, that kind of thing.

**Interviewee:** Okay.

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

**Interviewee:** Absolutely, I use video content. <laughs>

**Interviewer:** <laughs> Can you walk me through the content you use, like what kind of content, and what formats, platforms, and how long the videos are?

**Interviewee:** Okay. So, we're in a pandemic, so I've only taught online for the past... I think it's two years now, just like everybody you've probably interviewed, so all of the things that I show are streaming. And I think it's great that the library seems to have a lot, but there's also some limitations, especially with respect to older videos. I guess, if I could give some context: Before I was at San Jose State, I was at [another CSU] for a year, but before that, I was at [public R1 in another state]. And so they, I think, are sort of the leaders-- the unfortunate leaders-- of online education. And so, I learned very early on in my years there that-- or, when I started, they were basically trying to get professors to stop using DVDs and VHS, just because the whole thing was a hassle. So... and so I've had to modify the videos that I teach, which is a bit frustrating. So, I do teach a lot of video. The videos will range anywhere from half an hour to 90 minutes. During most weeks, I'll include a video that my students have to view before class. So, I use video content in the same way I do reading, where it's required. It's required to engage with that. I did that because I thought students would enjoy that, but I'm learning the hard way that it doesn't matter what you give your students. They're not going to read. They're not going to watch. They're just impossible. <laughs>

**Interviewer:** Oh, no. <laughs>

**Interviewee:** I don't mean to be so down, but it-- again, we are in a pandemic, so I do have to extend some grace to students, and also give them credit when they do actually do the work, but it is a bit frustrating when I try to use different modes. Because I understand not everyone is a reader, and I don't think there's any generation of students who's like, "Yeah, I love to read." Everybody-- I can't begin to tell you how brazen students are, these days. Like, "Do we have to do the reading?" I'm like... "Do I have to pass you?" You know?

<both laugh>

**Interviewee:** It's sort of like that. That's the question that pops up in my head. So, videos, especially streaming videos, are a good way for students to access content and information, especially when it's done well, so I definitely use it quite a bit. And because we are in a pandemic, I use exclusively <laughs> streaming videos. But when we are not in a pandemic, I do have in my office a very extensive collection of DVDs that I'm sure not supposed to tell you about, because <laughs> I'm sure there's copyright things about viewing things, but there you go. <laughs>

**Interviewer:** That makes sense. We're happy not to know.

**Interviewee:** Yeah. <laughs>

**Interviewer:** No, that's great. Yeah, that's exactly what we're trying to find out. How do you determine which video content you use? How do you choose specific items?

**Interviewee:** It really comes down to, is it available or not? So, for example--

<interruption>

**Interviewee:** So, for example, last semester, I taught a film class, and there was a lot of content that I wanted to watch, both short film and long-- short and long form. But it was hard to... you know, what I wanted to show was not what students ended up watching, and a lot of that was because, again, with the pandemic, I could not-- you cannot ask students to rent a movie, because all hell breaks loose if you-- if students have to spend money on a book or... and obviously have feelings about that, because I remember my book budget, as an undergraduate student. But anyway... <laughs> so, yeah, I think that the availability of streaming films basically-- unfortunately, it determines what I'm going to teach, especially in a media class like that. It's a little different when you're teaching other classes. So, I teach an Asian American Studies, and it's a little bit different if it's not specifically a film and media class, because anything the library does not have, you can probably find something equivalent on YouTube or something, or Vimeo. But I do rely on the library streaming, and a lot of it is because, again, for Asian American Studies, I'm trying-- I try to make a conscious effort to support Asian American and Pacific Islander filmmakers, and using library streaming services, such as Kanopy or Alexander Films [*sic* - should be *Alexander Street*], it gives the powers that be that analytical data. And I know not everyone is mindful of that, but I try to be mindful of that, because I'm trying to make sure that whoever it is, whether it be the library people, that they see that they should invest in this content, keep this content, so...

**Interviewer:** Where would you usually look? It sounds like library databases.

**Interviewee:** I look at the library database. Sometimes I go straight to Kanopy, or straight to Alexander Films [*sic*]. I think those are the two... is it Alexander Street? Yeah, those are the two that-- and I actually look there first, and then, if what I'm looking for is not available, then I will look on the library website. Yeah.

**Interviewer:** Would you request that the library purchase streaming access to something?

**Interviewee:** I... yeah, I would. If I planned ahead enough, I... <laughs> if I planned ahead enough, yes, I would. And I have in the past, actually, because there have been films that are available in... like, last semester, I think, there were about two films that were available on Kanopy, but for some reason, even when I did the request, there must have been something with the streaming rights, where both of the films were not-- we were not able to access it. It was a situation where Kanopy had it, and then I guess they must have lost the rights to it, or something.

**Interviewer:** That does happen, yeah.

**Interviewee:** Yeah, yeah. So, that happened a few times. Another thing that I actually like about, specifically, Kanopy is, on occasion, I have to screen... or, I like to show international films. I try not to, but they do have a good mix of that. And then, also, Kanopy, because they have the app, students can access the films really easily, versus Alexander Street, I think, can be a little bit more finicky. <laughs> But I don't know if this is important. <laughs>

**Interviewer:** I think this is exactly the kind of thing, yeah.

**Interviewee:** Okay.

**Interviewer:** You said you try not to assign international films?

**Interviewee:** Oh, it's because of-- just not-- it's because... oftentimes, when students take an Asian American Studies class-- and this is a very basic thing-- many students have a hard time distinguishing an Asian person from Asia, versus an Asian person from the United States. And so I try not to show international films, because I don't want to contribute to their confusion, because it's already hard enough to-- I know this sounds so basic, right? <laughs> But, you know, because Asians-- it has to do with the way that we're racialized. It's that perpetual foreigner, so people automatically think, "Oh, you're Asian. You must be out of the country." And so I don't want to contribute to that. But sometimes, like with that film and media class, I try to screen Pacific Islander filmmaking, but a lot of the major filmmaking is done in New Zealand, so that's the international media that I typically pull from. And Kanopy, again, it's very accessible to students, and they do have a good range. But it does get tricky when there's that one film out of all the thousands of films... <laughs> I happen to choose the one that's no longer available. So that's... yeah, so that's the-- I think that's the issue. And, yeah, so I think that the streaming services are really great, but with the older films in particular, or if I'm looking for-- there's a couple of films where it was a student's thesis, so they're not-- yeah, it's-- that part has been hard. I will say that, at [public R1 previous employer]... so, I don't know what the copyright laws look like here in California, but over there, it seemed that access overrode copyright laws, and so our instructional designers-- I don't know if we're able-- if I'm allowed to-- I'm just going to say it. Our instructional designers, especially with very old films, would convert a VHS into a digital file, and we'd be able to import it into our classes. And a lot of that really just had to do with the laws for access: disability and access. Those overrode any potential copyright. And also, for films that are really old, you just can't find them, period. So, if we're able to-- yeah. But I have not-- I don't know if the SJSU library would be willing to do something like that, so... yeah, but I haven't looked into it.

**Interviewer:** It's mostly a resources issue here. I'm new, so I'm finding some of these things out, too. That's something that different libraries have different risk tolerances about, too. But I think there's also just issues with who will do it, like who is the person who will do it. To what extent are your current needs for incorporating video content into your courses being adequately met?

**Interviewee:** I would say, for the most part, they're adequately met. When... because I just feel like, if my video needs are not met, it really has nothing to do with the library. It's really me not planning ahead enough to make the arrangements to make sure that something is available. But for the most part, I haven't had any problems accessing anything. I do like that, sometimes, when I can't find a particular video, the suggested videos are helpful. And also, just doing a search, I find new content that I can use, that can replace something that is probably older. So, yeah, for the most part, I think the library does its best to provide us with that video content, so...

**Interviewer:** Sort of an off-script question here: How far ahead would you feel like you have to plan? Do you feel like using video makes you have to plan further ahead than when you use print sources, or when you taught without streaming?

**Interviewee:** Yeah, because with-- I guess it's because I have in my office my extensive DVD collection, and so it takes nothing to pull a DVD and bring it to class, versus with streaming, it does take a little bit more planning, because it's really dependent on what the university has or not. So... it--

**Interviewer:** And it changes.

**Interviewee:** Yeah, and it changes, and so you-- either you plan your syllabus months ahead-- and no faculty does that. You know, either you plan your syllabus months ahead and make sure that you have all those arrangements, which I think that, as long as you plan well, the library's really great at making sure that you have everything. But if-- in Asian American Studies, because so much of what we do is social justice-based, sometimes headline news changes your curriculum completely, and so the-- again, the library, I think, has a lot of really great resources, but... you know, when you have to change on the fly like that, then it presents challenges. I do not think that it's the library's fault, but... yeah.

**Interviewer:** It's okay. We always want to do better, anyway, so... <laughs>

**Interviewee:** Yeah. There is one thing I wish was available through the library, is-- so, right now, when I watch TV, we use a Roku. I know other people use Apple TV, and there's all these services-- you know, like Showtime, whatever. A lot of these streaming services have really good educational content that only belongs to, say, HBO Max or Showtime, and it would be nice to have access to that, to be able to order certain content for our library. So, for example, HBO Max-- on HBO Max right now, Lisa Ling has a series called *Take Out with Lisa Ling*, and it's six episodes, and it's Asian American history, and she marries these stories of Asian American history with sort of the history of food. And I would love to have a couple of episodes for my class available, but I don't even know if there's a way for us to do that, you know? Yeah. And, for example, CNN, sometimes their documentaries are really good, and they also have shows that are really good, that are very thought-provoking, that I'd like to bring into the class, but I can't do that. The only way I can do that is if I am teaching in person, and I bought the episode. And I've done this with... like, Anthony Bourdain has that-- his different shows, *No Reservations*, and-- you know, I've done that, where I've bought the episode. And I don't even think that that's legal anymore, <laughs> or we can-- I don't think I can project-- there's some weird thing about that, when you try to show oddly purchased content from YouTube. I can't show that episode of *No Reservations* anymore. And so, yeah, I don't know if the inability to access that content has to do with this type of media not being seen as scholarly, but they're great teaching tools. So, I wish there was a way, a mechanism, to access those things.

**Interviewer:** You're hitting on one of the concerns with that kind of material. And there's not really a way for the library to-- especially with platforms like HBO Max, they don't sell that; sometimes, but it's tricky, and it's complicated. There's no easy subscription. I think one of the questions the survey's interested in, too, is, would you ever feel comfortable telling students they have to purchase access to student video like that?

**Interviewee:** I would not. Yeah. I would not, just because I already get so many-- like, right now, with a combination of students helping each other out, directing-- basically saying, "Hey, there's this PDF copy of such-and-such book." Right? So, right now, with all of that, the books from my class are about $25, and I'm still getting complaints about that. You know? And I can't fault students, because everybody has a different financial situation. So, yeah, even if it's a four-dollar-- you know, you can rent a movie for four dollars. I really hesitate to do that, because... as much as possible, I'm trying not to-- I don't want students to feel punished for not having that four dollars. Yeah, so I don't feel comfortable having them do that.

**Interviewer:** That makes a lot of sense. We're moving on to the next section of the interview. It's called, "Evolving expectations." Next, I'd like to learn more about how your expectations are evolving around how video content can be incorporated in your classes. You've touched on some of this already, I think.

**Interviewee:** Yeah.

**Interviewer:** Has the availability of streaming content changed how you integrate video content into your teaching?

**Interviewee:** Yeah, because, unfortunately, with the pandemic, the streaming content absolutely determines-- it determines a lot of my syllabus. Which is good, but it also is bad, because, again, when there's some of those hard-to-find films-- and in Asian American Studies, Pacific Islander Studies, all the ethnic studies areas, it's hard to find these, and there's not... it's unfortunately-- it takes more work, but it's almost like there's not this interest, this larger interest, to expand our ethnic studies offerings. Yeah. So, and it's not that the library's not interested in that; it's the companies that hold the rights to the films. I think there's challenges there. So-- and I only mention this because, at [public r1 previous employer], I was in charge of revamping the two lower-division courses, so I had to work with the library on getting all the streaming access, and it gets so complicated, because they-- in that situation, they actually put it on our department to keep track of when streaming rights were expired. They didn't-- it's like they wouldn't do it themselves, when, to me, that's their job. I don't have--

**Interviewer:** The library wouldn't do it?

**Interviewee:** Yeah, they-- because certain films, we could get streaming access, but they only give licenses three years at a time. Right? When that license expires, the library's happy to renew it, but we need to tell them to renew it, because they don't have a mechanism to keep track of those things. And it was just like, <groans> <laughs> you know? Like, "I'm not the video archivist here." So, yeah, that-- I think that was really infuriating. But-- and again, this is why I like streaming. Just takes-- there's just a little bit more planning for accessible-- and great, as it is. It just takes a little bit more planning. Because there's all these factors that you have to deal with, such as the limited licensing, so...

**Interviewer:** You've mentioned that what's available on streaming influences what you're able to teach.

**Interviewee:** Yeah.

**Interviewer:** Do you feel like it influences it in a random way, or that there are certain types of material that are just too hard to get? Does that make sense?

**Interviewee:** Yeah. I mean, it does influence-- it influences it, in the sense of, again, with that-- I keep-- because I just taught that film class. With older films, I mean, it was just so hard to teach older films. And in any type of film class, when you don't have certain older films available, or your only reference to that is not the film itself, but, say, a documentary that has a little discussion, it hampers the lesson. Yeah. But, again, that's more of a systematic issue I definitely recognize. But, again, when we're online, it becomes a problem, but when we're in person, I can just get the old copy of my...

<both laugh>

**Interviewee:** You know what I mean? Yeah. But I will say, you know, so, I haven't been to campus since... <laughs> since the pandemic started.

**Interviewer:** Oh, wow.

**Interviewee:** I don't-- yeah, so I don't know if they changed the tech in the classrooms, because I never know what updates are happening. But I think the challenge with something like DVD or VHS is, the rooms are not outfitted with that. So, you either have to bring your clunky-- it's not like I have a DVD in my back pocket, or a VHS player.

<both laugh>

**Interviewee:** Yeah, we-- so, there are the same challenges, where you have to do a little bit of planning. You got to make sure that the equipment is there. Because, yeah, before the pandemic, when I asked our tech person, I said, "Oh, do you have a DVD player that I can hook to my computer?" And he was just like... I mean, he made me feel like I was like the oldest person in the room. You know what I mean? He--

**Interviewer:** Oh, wow.

**Interviewee:** Yeah, because he was like, "Who does DVDs anymore?" And I'm like, "Who doesn't?" Right? <laughs> You know, so, yeah, it was a little... <laughs> it was a little embarrassing, but yeah. Yeah.

**Interviewer:** So, you would go to an IT department at SJSU, rather than the library for support, on equipment like that?

**Interviewee:** Yeah, yeah. At least, to my knowledge, <laughs> that's how it works.

**Interviewer:** I know Student Computing Services has a lot of that kind of stuff.

**Interviewee:** Oh, okay. Yeah.

**Interviewer:** This relates to the next question they're asking, too: Who does what, and where do the costs come? Where does the support come from? The survey wants to know: Has the availability of streaming content changed your expectation about how the costs of the video content should be covered?

**Interviewee:** To be honest, I actually don't think I've ever thought about or considered where the cost of the video content is coming from. I actually didn't think about it until, again, when I did that type of work for [public R1 previous employer], because, oddly-- because I don't think the department directly should, you know, should have to pay for it. I think that the library itself-- I think that library budgets need to be fair, you know? Actually, they need to be larger, and-- *because* you have to include video content. So, I think the only thought I've ever given to that question is, I think there should be a library budget that's designated for that. I do not think that departments should have to absorb the cost, because departments, we're already struggling with our budgets. Yeah, so I think, at [public R1 previous employer], that was what infuriated me, was that our department had to pay for some of the streaming rights, and I felt like--

**Interviewer:** Oh, wow.

**Interviewee:** Yeah. I felt like, if this is available to the entire university, why did we have to cover-- like, why did we have to cover that cost? So, that was a little frustrating in some of those situations. Let's see what else. And I do recognize that streaming costs are complicated, because it's not like when you buy a book. We own that book for the life of the book. Streaming rights are different, because we own that-- we own the streaming rights until we don't, <laughs> right?

**Interviewer:** <laughs> Yes.

**Interviewee:** And I think that makes things really complicated, when we're thinking about the cost of expanding a video library. That's all the thought I've ever given that. <laughs>

**Interviewer:** <laughs> No, that makes sense. We already talked about whether you would feel comfortable making the students pay, and that makes a lot of sense. When you've built up your DVD library, did you have funding for that?

**Interviewee:** No. Oh, well...

**Interviewer:** Did you have to do that out of your own pocket?

**Interviewee:** So, all of those DVDs, I would say about 80 percent of that is out of my own personal pocket. They're basically-- yeah. And then... in different times of my life, when I've had to-- when I've worked at different universities, and I happened to have a leftover budget, and I was allowed to purchase DVDs, I would-- that's also how I would build up that collection. Yeah.

**Interviewer:** That all makes sense. This is a good question: What do you think the relationship is between your expectations for who should pay for the video content, relative to who you think should pay for other kinds of content, like textbooks or journal articles?

**Interviewee:** Again, I feel like all of that-- all of those sources, right, whether it's a book, journal article, access to newspapers, and, of course, any media streaming content, et cetera, I do feel like it needs-- there needs to be this very large <laughs> library budget. And then, I feel like the magic people in the library should be able to take care of that, right? Just so that it's not confusing. Because, yeah, again, in different universities, it gets frustrating to have to go to different places for different things. I mean, as a grad student at [public R1 in California], and... the librar-- because there's eight physical libraries on that campus, and sometimes they didn't have their act together, and so it's infuriating to have to go hunting for a book. And I think that-- you know, I think the same thing goes with media. I think there has to be-- the library needs to have a large budget and a large team. <laughs> I know this is like I'm shooting for the moon, right? <laughs>

**Interviewer:** *I* agree. <laughs>

**Interviewee:** You know? But yeah, and I think that they just need to take care of-- handle that, because, really, films and media, it needs to be taken-- we need to take care of it the way we would take care of books, and so you need designated people and designated resources. Yeah. It's just, I can understand having to manage the snobs who are like, "Oh, I can't believe you show movies." It's like, "I'm not a heathen, man. Of *course* I show movies." But... <laughs>

**Interviewer:** No, that all makes sense. In terms of how this fits into library budgets, do you have any thoughts about how the library should balance including student media in collections with these more established formats that have their chunk of the budget already?

**Interviewee:** Ooh, I have not thought about that, just because it's not in... it's not in my wheelhouse of expertise to know what a budget like that looks like. And, of course, because I'm a faculty member, and we operate like nothing really matters, like everything is perfect, of *course* I think that <laughs> there should be this harmonious algorithm <laughs> that determines what, you know...

**Interviewer:** That sounds good. That's how we want it to seem.

**Interviewee:** Yeah. <laughs>

**Interviewer:** <laughs> So, that all sounds good. What kind of resources or other supports would help you identify and assess opportunities for including video content into your classes?

**Interviewee:** Can you elaborate on that?

**Interviewer:** Yeah. Would additional information about pricing structures, available titles, or format types affect your decision-making about what content to assign?

**Interviewee:** I think it's funny that whoever wrote these questions think faculty are that conscientious, right?

<both laugh>

**Interviewee:** I'm not saying *I'm* a jerk, but I've been around faculty. I know there's a lot of jerks around here. And faculty people are just not that conscientious, in terms of, "Hmm. How much is this film going to cost, and do I really want to put the"-- no one's going to think that, right? Faculty operate on this, "I want what I want, when I want it," right? <laughs> So... so, yeah, to be honest, I have not really thought about pricing structure. I mean, I have confronted it, again, because we have to figure out how to get all these films and all this media content. So I'm aware of it, but I don't think I've given thought-- I *know* I haven't really given thought to how the pricing structure affects my decision to use certain films. The only time it would affect it is, again, if I was teaching a media class, and I was able to open access to more films for my students, but in exchange would have to ask them for a media fee. Pricing structures occur to me when they affect students. Yeah, because I know faculty are not going to-- no one on this campus is going to pay for something out of pocket for their class, but... yeah, when the price affects a student, that's when I become more cognizant of what I'm going to put forth.

**Interviewer:** That makes sense. I want to go back to something you said earlier that relates to this, because I think part of this question's about how you figure out what's available, and whether it's easy to figure out what's available or not, too. Before, you said there were films that dropped off Kanopy.

**Interviewee:** Yeah.

**Interviewer:** Did you check with the library to see if they were available?

**Interviewee:** I did. Yeah.

**Interviewer:** You did. Okay.

**Interviewee:** Yeah. So, there was-- for example, there was this-- a documentary called *14th* [*sic* - should be *14*], about the Fourteenth Amendment, and it's listed on Kanopy. And when you try to access it, it has some-- I'm forgetting what the message says. So, I did contact our point person in the library, and he explained that, yeah, for some reason, I guess-- the way he explained it was, I guess Kanopy did this big cleanup, and it must've been one of the films that sort of-- that they lost the license to. And so, yeah, so I did check. I wasn't-- I'm not one of those that's like, "Well"... <laughs> you know, I did try. No, I did try. Yeah. And then, there have been-- because included in that sweep were some key films by Taika Waititi-- some of his earlier films-- and I was sad <laughs> some of those were gone, yeah, especially because he's such a big filmmaker. But, again, I don't think the library-- I don't think the SJSU library had-- I don't think they could do anything about that, because it really comes down to the issue of licensing, which, you know, it's whoever is in charge of the distribution, they ultimately have that say, so...

**Interviewer:** That makes sense. I was asking because we also have things that come off our Kanopy list that we can put back on, but the Kanopy process is so complicated.

**Interviewee:** Oh, okay. Yeah. No, and that-- yeah, that I've seen, where-- because... what's-- I'm trying to-- okay, Michael is our librarian, and he's actually done that, where he's basically renewed a Kanopy license, or something like that. But I've also been in a situation where Kanopy just doesn't have access to these films anymore, so, again, that's not the library's fault. That's... yeah, that's someone else's fault. <laughs>

**Interviewer:** In terms of going to the library and trying to figure out what's available, are you satisfied with how that works?

**Interviewee:** Oh, yeah.

**Interviewer:** Ideally, is there a different way that you would like to get that information, that would be easier?

**Interviewee:** No. For the most part, I'm satisfied. Because it took awhile for me to realize that there's actually a page, and I had to bookmark it, <laughs> where-- because I only use the two, Alexander Street and Kanopy, but I guess there are all these other services, and I finally-- after talking to the library, and I finally got, "Okay, this is the page I should be looking at." You know, some-- I mean... what is it? The search function on the catalog, I think, for the most part, it's fine. I think, perhaps, my own personal distrust makes me go to the actual services first, but... yeah. But as far as I have seen, at least lately, the library search function is fine. So...

**Interviewer:** I think this is related, and I'm curious about this, too. It sounds like, to set all this up, and to incorporate streaming into your classes, you've had to work directly with the library in person, or be e-mailing a fair amount.

**Interviewee:** Yeah, via e-mail.

**Interviewer:** Is it fair to say it's not enough to just go through the search, and it's not purely self-service, at this point?

**Interviewee:** It's not-- no, not at all. It's not purely self-service, because you do need someone, like-- you do need to, at least, form a good relationship with your designated librarian, so that... you know, one, to let them know what media that they should be looking out for, you know. Yeah, because, for example, the thing with Kanopy, when there's a film that I want to access, and the library just needs to renew its license, I can't do that. And I would not trust any faculty to be doing that, because they're going to be <laughs> eating up your budget. It's... <laughs> you know? So, yeah. No, do not entrust faculty for that. Right? So, you do have to contact your librarian. And also, I think it's only right <laughs> that we have some interaction with our librarian. So, yeah.

**Interviewer:** We always like to hear from people and faculty. <laughs>

**Interviewee:** Okay. I'm glad to hear that. <laughs> I hope the faculty are good to you, because I've been a staff person before, and faculty are not always good, <laughs> so...

**Interviewer:** They have been great, so far.

**Interviewee:** Okay, good. <laughs>

**Interviewer:** <laughs> I worked for nine years in a law library, only with law faculty, so it's been great to work with all different kinds of people.

**Interviewee:** Oh, my God. You can tell me. I imagine law faculty being jerks. <laughs>

**Interviewer:** Some are great. That's what I'll say.

<both laugh>

**Interviewee:** I know the code word, anyway. <laughs>

**Interviewer:** This is recorded. I should learn to not make jokes on the recording. We're at the wrapping-up phase, and we have about 15 minutes left, so if you have questions or feedback or anything that you want to get off your chest, just feel free to use this as a time to give ideas for library services, but there are a couple more questions.

**Interviewee:** Okay.

**Interviewer:** I'd like to finish up with a few questions that put your perspectives into the broader context of your field, and look towards future developments and needs. How does your use of video content in your teaching compare to the practices of your peers?

**Interviewee:** I-- to be honest, I think that... compared to my peers, from what I can see, I'm either equally competent in the technology or more competent in the technology. That's all I'm going to say. <laughs>

**Interviewer:** Do you feel like it requires a lot of competence in technology to navigate the streaming media environment?

**Interviewee:** I do not, but I'm also of a generation that would-- that is very comfortable on the computer, you know. Not that this is a problem in my own department, but I know, in some of the other departments, especially when we had to transition online, a lot of older faculty, who have been around for 30 years or more, they had the hardest time, because they don't use-- they don't have a robust relationship with, for example, the websites, and things like that. So, yeah, I think it's pretty easy. I think there are times-- again, for example, when I'm trying to embed a video, I think Kanopy works fine, but sometimes Alexander Street is a little fussy. The other thing is, it feels like you have to sign into the library eight times before that connection between Canvas and the library are really seamless, and students can't even-- they can't even-- they can't stand having to sign in once, let alone the million times it requires. And so, yeah, I get a lot of complaints about students, like, "Oh! It took more than one button to-- it took more than one click to get to the video." And I'm just like, "You will never get anywhere in life."

<both laugh>

**Interviewee:** I kid.

**Interviewer:** It does ask a lot. I've noticed that. It frequently retriggers the two-factor.

**Interviewee:** Yeah, and it's really infuriating, and then... yeah. I almost feel like-- because the access, for example, to Kanopy is so good, I almost feel like it's too good, because I just don't like the idea of students doing everything on their phone. But it's-- I can't determine how a student is going to interact with the material, but-- because, yeah, again, with that film class, so many students missed out on details, and it's like-- because you're watching it on this little device, when you-- you need to be watching it on at least a laptop or tablet screen, but to-- it's-- yeah. But such is life. Anyway... <laughs>

**Interviewer:** Do you feel comfortable telling them to watch it on a bigger screen?

**Interviewee:** I do, but, you know, who am I? Right? <laughs> Who am I to these kids, right? <laughs>

**Interviewer:** Right. That's an interesting point, though, about the screens, and the size that people are interacting with the films on.

**Interviewee:** Yeah, yeah.

**Interviewer:** Are there kinds of video content or new functionality that you'd like to see more of?

**Interviewee:** I mean, I don't really have anything but a basic functionality. What... I guess, what's-- I don't even know what would be available.

**Interviewer:** What would be a functionality?

**Interviewee:** Mm-hmm.

**Interviewer:** I think the content part is self-evident. The functionality would be different ways of searching in the Kanopy interface, or maybe different places you could embed the content.

**Interviewee:** Oh, okay. Yeah. I mean, again, Kanopy, I think, is fine with embedding, but Alexander Street does get really fussy. And again, that library connection gets fussy. So I think that, in terms of functionality, that's what I would change.

**Interviewer:** Okay.

**Interviewee:** I think that-- you know, that's about it, because I do like the idea of the standard of closed captioning always being standard. I think most of the videos that I use will have closed captioning. And, of course, I do wish closed captioning was closer to <laughs> what people were actually saying, but, again, that's not the library or Kanopy's fault. What else? Yeah, just better integration with Canvas, so that people can actually just watch very easily, without having to click on so many things. Yeah.

**Interviewer:** If it was easy to show a clip in Zoom, would you do that?

**Interviewee:** Yeah, I would. Yeah, I would. I mean, we can do that right now on Zoom. You just have to cue up the clip and... yeah, you just have to be savvy like that. I think it would be-- for people in the film department, who, if they're lecturing and they're trying to show specific breakdowns of parts of the movie, I can see how being able to copy and cut, like do snippets, if there was a way to do that where it's not infringing on copyright stuff, I think that would be a good functionality.

**Interviewer:** Are there any developments in the areas that you teach, like disciplinary developments, that may affect how you or your peers are likely to want to teach with video content in the future, like in the next five years?

**Interviewee:** Yeah. I mean, ethnic studies, comparatively, is a newer field, and it's an interdisciplinary field that honors cultural production, media production. So, I think that always having access to videos and films is important. And I think, again, between the library and public spaces, such as YouTube and Vimeo, I think that the combination of the two speak well to the discipline. I don't think there's anything earth-shattering happening in <laughs> Asian American Studies that require anything more specific. The thing is, in terms of Asian American Studies, because so many of the major content creators on YouTube are Asian, there is more... I'm more apt to go to a place like YouTube than, say, Kanopy. But, again, it depends on the need of what I need that particular semester. I think the other thing is the speed at which certain films are available. But, again, that's not-- I don't even-- I don't think that's a library thing or a Kanopy thing. I think that's a distribution... I think that might be a distribution issue, so...

**Interviewer:** Meaning they're not available to the educational market as quickly as would be ideal?

**Interviewee:** Yeah, yeah. And that's usually when we're talking about the more popular stuff, you know. So, for example, there was a-- there's a film called *Yellow Rose*. I don't even know if it's available through our library yet, but it took-- and from the-- from seeing it at the film festival, and thinking, "Oh, I could teach this," and it not being available for another two years, I don't think that's a library-- that's really a distribution issue. But once it's available on Amazon or something, I would like... sometimes it takes a little bit longer for the library to have that access to a more popular film.

**Interviewer:** Yeah, for it to show up on one of the platforms that the library's got a license from. I think that's right.

**Interviewee:** Yeah. So, again, it's that whole, you have to plan well. Because, like you said, the other option is to have the students pay. I mean, I don't even think this mechanism exists, but I wouldn't mind asking students to pay, if-- say, for example, HBO Max had a ton of content that I was going to use for a particular class. I don't mind having students pay for access to HBO Max, if there was a way to have that severely discounted for them. You know, if there was some type of-- because I know HBO Max does offer a student rate, but something even lower, like a semester rate, like a flat rate for access during the semester, that, I would consider with some of the streaming channels here. Mm-hmm. Yeah.

**Interviewer:** What would be a good price?

**Interviewee:** Yeah. So, to me, for a whole semester, I would-- at most, I would ask students to pay a $20 media fee, and then that should give them whatever access that they need. Just for the semester. <laughs>

**Interviewer:** No, that's reasonable.

**Interviewee:** You know? Yeah, because I think that that's reasonable. Yeah.

**Interviewer:** It can be very expensive to get.

**Interviewee:** Yeah. Yeah, and I think that, at the library, all of you have to decide what is going to-- I mean, it's a juggling act, you know? And so... you know, on the faculty side, we can get frustrated with the amount of time it takes, but I think it's also important to understand there's energy, there's time, there's budget constraints, and so I think, as faculty, we have to be conscientious about the things that we need from the library. Because there's a difference between, "I need to have," versus, "Eh, let's just put it in there because it's good to have." You know, like-- because there is budgetary things. You know, "I wish I could always have." "Eh, it's kind of good to have for that one time I might need it." But, again, it's such a juggling act, because books and media, you have something to add every day, you know? Even though streaming content, it's online, so we're not-- you don't need extra library space, but still, there needs to be-- yeah, searches need to be refined, and things like that. So, I think it's hard, what the library has to put up with, <laughs> especially with us, right? <laughs>

**Interviewer:** It's hard for the library to get all the input we could use from faculty, because it's also time-consuming for faculty to tell us what they need, if that makes sense.

**Interviewee:** Oh, yeah. No, because we're all procrastinators. And again, it's, "I want what I want, when I want it," and <laughs> there are people who don't understand that sometimes it takes time.

**Interviewer:** Not all faculty have time to get in touch with us, even, and say what they need. And I think we're just figuring it out. You probably got a sense from the questions about how, especially Kanopy, the pricing model is complicated. I've been in meetings with them, and they explain the pricing model. It's very confusing. It's evolving, I think, and I would expect, in the next few years, it'll settle down a lot more. I think it's just new for everybody. They just got bought, so there's a lot that's in flux. So I think, hopefully, we'll be able to make it all make more sense in a few years than we are now.

**Interviewee:** So, I know we have Kanopy, we have Alexander Street, but I'm wondering: SJSU library owns-- for example, in the '90s, there was a series of documentaries that was published by-- they're now called CAAM, the Center for Asian American Media. We technically own the VHS copies of these. Right? And... is the library allowed to basically burn those VHS copies and make it available online for faculty that need it? You know, do we have an SJSU media database that may be not be as robust as Canvas, but gives life to these things that are sitting in the reserve shelves; you know, the shelves that you go when you're going to die, right? <laughs>

**Interviewer:** Right.

**Interviewee:** I forget what they're called. That super-secret-- you know, that super-secret library somewhere in California, that makes deliveries once a day, right? <laughs>

**Interviewer:** <laughs> Our off-site storage, you mean? That kind of thing?

**Interviewee:** Yeah, yeah.

**Interviewer:** At SJSU, the challenge with that is, because of copyright, you have to control access, so we can't put it on the open Web.

**Interviewee:** Okay, yeah.

**Interviewer:** Right now, we aren't doing a lot of this. The place we have is through AVON, through Academic Video Online, and one of the reasons we have that service is to use their hosting. In theory, we could, I believe, put stuff up there, and if it's restricted to the class where it's being used, we'd have a good, I think, fair-use argument. But managing that restriction is not something not every institution is set up to do, and not something that we've done a lot of, so far.

**Interviewee:** Okay.

**Interviewer:** So, it's not so much the creating the digital files that's challenging; it's just making sure that you keep control of them.

**Interviewee:** Okay, okay. That is another service that I've used. That was probably the third service that I've used, is that Academic Video Online.

**Interviewer:** Yeah. And they have this hosting, and we pay for the ability to put some video up there ourselves.

**Interviewee:** Okay, okay. Well, that's good to know, because I just sort of gave up on a lot of the old stuff, because I just didn't have the time and energy to figure out, "Okay, what do I want to bug the librarian about?" <laughs> Like...

**Interviewer:** Yeah, I think that's something we're working out here, and there's some complications about it, too, with where the physical videos are, and who owns them. Because they're at the ERC, too, a lot of them. I haven't been over there yet. I think that's on people's radar here, but it's one of the things we need to work out, because a lot of that old content isn't duplicated. It's not even that old.

**Interviewee:** Yeah. No, but yeah, the technology's just moving so quickly, and... yeah. And then, of course, would the pandemic-- there's the expectation that things are going to be accessible. Because that's the other downfall of me pulling from a DVD in my office, is that you're going to have those students that didn't show up, and I am not letting them borrow anything from me. You know what I mean? And--

**Interviewer:** No.

**Interviewee:** Yeah, and so, you know, the-- and so there's this access issue. And that's why, of course, it's going to be a long transition. But, ideally, we should-- I should not have to pull from my DVD collection, right? Because, ideally-- yeah, because students are-- just the sheer issue of access is a thing. So, yeah, for as much as I'd like to use my collection, ideally, everything I need would need to be in the library on streaming, whether it's public, like Kanopy, or private, like the Academic Video. I think more faculty need to know about that ability to take something very old and have the library put it online, because I didn't--

**Interviewer:** It's a theoretical ability, at this point.

**Interviewee:** Oh, okay. <laughs>

**Interviewer:** I mean, this is something we're talking about, and I think we could theoretically do it, but it's not an active service right now at SJSU.

**Interviewee:** Okay. That's good to know.

**Interviewer:** It is something a lot of schools do.

**Interviewee:** That's good to know.

**Interviewer:** And it may be something we need to do, but it's not something we're doing right now.

**Interviewee:** Okay, that's good.

**Interviewer:** But it's not illegal.

**Interviewee:** Okay. Okay. So, yeah, I can't go to Michael Aguilar and say, "Michael, I had a conversation with Nick, and he said that you could"-- <laughs>

**Interviewer:** No. I think one thing that will come out of this, locally, is hearing that people possibly need that service, but it's not something we're doing right now.

**Interviewee:** Sounds good.

**Interviewer:** But it is something we've talked about. I think we're over time, so I don't want to take up too much of your time, but if there's anything else you'd like us to know, just let me know.

**Interviewee:** I'll definitely let you know.

**Interviewer:** Yeah. Thank you so much. I've really enjoyed hearing about this.

**Interviewee:** Okay, good. Well, take care. It was nice meeting you, Nick, and good luck with the study.

**Interviewer:** Thank you, [Interviewee]. Take care.

**Interviewee:** Okay. Bye.

**Interviewer:** Bye.

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