**Interviewer:** Okay. So thank you for agreeing to do this interview. The ways that instructors can work with video content is evolving rapidly with the ascendancy of streaming platforms, including those the library licenses or are made freely available over older 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 would 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 would also like to acknowledge that the landscape of available videos 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 point if you would 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 we’ll start with current practices. I would like to begin exploring how you teach with video content, including VHS, DVD and the content provided to streaming platforms. Do you currently use any video content in your classes?

**Interviewee:** Yes. <laughs>

**Interviewer:** Okay. So what kinds of content are you using and in what format, platform, length?

**Interviewee:** So for my current classes-- and I teach-- I’m a professor in the Department of African-American studies, and so I teach our Black History Survey course, as well as courses that are in my area of expertise. So this semester I am teaching a course on basically black history from the early 20th Century up to the present moment, and so I have played films in my course to kind of reinforce some of the content, as providing students with another way of engaging the content. So there’s, of course, the reading that they have to do for class, and then there’s the course discussion that we have, but I also play films that are related to particular periods of history. So I certainly have done that, so we actually have one coming up next week, <laughs>, Wednesday, and these films usually are about 15 minutes. So I’ll play the film and then we’ll have some discussion afterwards, and I usually get them through Kanopy. Kind of go through Kanopy and play them because it’s the easiest way to gain access to them. But then I also will play-- and that’s the most structured plan use of video content is filming. But I also am very spontaneous, so I might, depending on what we’re talking about, any kind of point that I’m making, I might, you know, go on YouTube and look for a clip that reinforces something that I was talking about. I did that probably last week or the week before, you know, so to give them a sense of what I’m talking about, and YouTube is, you know, I find very helpful because anything that you want to find is generally on YouTube. So I generally will hop on YouTube, and sometimes I’ll go on Twitter. If I know something has been, for example, something has gone viral on Twitter, perhaps a conversation that’s happening on Twitter and I have seen it, I might flag it on my own Twitter profile for the purposes of going back and playing the video, and Twitter is I think useful because generally the clips are shorter, as are some of the YouTube clips. But usually, you know, I can get them around two or three minutes, four minutes if necessary, and this is usually as a result of a lot of the other platforms that have placed their content on Twitter, right, that comes across my page. So for example, “The Daily Show.” I might play a “Daily Show” clip, and so “The Daily Show” will have put it on Twitter. It comes across my feed and I’ll flag it. I’m like, “Oh, this is a good use of content for class.” So usually those are my go-tos in terms of streaming video content in class.

**Interviewer:** Great. And Twitter also happens to be quite current, right. As conversations are happening, things come up on Twitter, so...

**Interviewee:** Yes.

**Interviewer:** Yeah. Great. So you did mention a black history class that you use a lot of video in. Are there other classes that you have used videos in or you plan to use them in?

**Interviewee:** In terms of films? Not in terms of films, although I am teaching a race class and the city course next semester that I might... There are a number of different films, or documentaries is a better way of saying it, on, for example, displacement. One of the things I will be talking about is housing policy and displacement, and so there have been a number of films that have been placed or been made that are available on YouTube <laughs> that reinforce some of the themes that I’ll probably talk about. So I may, but I don’t know because I won’t really get around to thinking about that course until the summer <laughs> when this current semester is over. But it is not uncommon for me to play a film if I find that it has educational value.

**Interviewer:** Right. Okay. And how does the content, the video content, whether it’s YouTube, whether it’s Kanopy, Twitter, how does the content contribute to the pedagogical goals of the class?

**Interviewee:** It reinforces central themes. At least that’s my, always my intention, is to reinforce central themes from the course, reinforce the learning outcomes that I’ve designed for either the course writ large or perhaps for that day. So I always make sure to explain to students, you know, why we are watching this, what they should be looking for. I’m kind of prepping them for the kind of questions that they can expect to hear and engage in or respond to after the film is over.

**Interviewer:** Mm-hm. Okay. So you have touched upon some of the following questions, but I’m still going to ask you this, the broader question. So how do you determine which video content you use in your classes? At what point in developing a course do you identify opportunities to include this content? Do you have specific titles in mind?

**Interviewee:** Not specific titles unless, like, it’s related to the course kind of. So for example, this course that I’m teaching this semester on, I mean, the official title of the course is African Americans and the Development of America’s History and Government, which is really long and I actually hate the title, but I didn’t make it. <laughs> But I am teaching it and so I did design the course. So because this, it is-- this course is in a series, so it’s AFAM 2A/2B, so I’m teaching 2B this spring semester, and 2B picks up right after reconstruction and goes up through the current contemporary moment, as I said, and so I knew when we got to the Civil Rights Movement that I wanted to play the “Eyes on the Prize” series. I mean, it’s a classic. I watched it when I was in college, and it’s just the gift that keeps on giving and I was joking with them, it’s the gift that keeps on giving, because it’s, you know, primary source material and conversations from people were actively involved in the Civil Rights struggle during the 1950s and 1960s. Many of those people have died, right, so this is why it’s <laughs> the gift that keeps on giving, because we can hear in their actual voice. So I knew when I was designing this course that I wanted to play that series. I also knew there’s another series through PBS called “The African Americans.” That one is hosted by Henry Louis Gates, who’s at Harvard. Had played a number of films from that series last semester and so I knew that I wanted to continue to play at least one or two of those this semester as well just for continuity, and again, to kind of reinforce some of the learning objectives. So to-- long way of answering your question is when I know that there’s content like that, <laughs> I tend to plan in advance. But as you may have heard from your interviewing faculty, teaching is spontaneous sometimes. Something might come up <laughs> in the course of the conversation that I’ll be like, “Oh, this would be actually a really good opportunity to show--” X, you know, and so I might spontaneously adjust <laughs> what I had planned to do for any given class period based on the needs of the students.

**Interviewer:** Right, right. Thank you. So another question is to what extent do the, for example, the delivery platform or the accessibility option determine whether you incorporate a specific video offering into your classes?

**Interviewee:** Oh, I suppose on a unconscious level it’s always what’s the easiest to access and play <laughs> in class. You know, so this is why YouTube becomes popular, because I can just easily go to <laughs> the website, type in what I’m looking for and pull up options. When it comes to films, I mean, that probably becomes more of what do I actually have access to, for example, through SJSU, right, so the “Eyes on the Prize” series, which is in the public domain, but you want to make sure you can get a solid version <laughs> of it. I went through Kanopy, I think. “The African American” series that I played in class also went through Kanopy because we have <laughs> access through the library, right, and so these are also things that I-- and I link all of these videos to the syllabus and put them on Canvas for students to be able to access them as well. So in that way I try to make sure that whatever I’m showing they have access to.

**Interviewer:** Right, right. Do you assign video content as homework or further reading?

**Interviewee:** Generally no, because if I want students to-- if it’s important enough for me to-- for the class to see it as a whole I will play it in class to that no one has an excuse for why <laughs> they didn’t see it.

**Interviewer:** Right. <laughs>

**Interviewee:** And I do know that there are technology challenges for people at home. You know, they might not have the stablest internet connection, and so by playing it in class it kind of bypasses all of those things. I will say-- so for example, at the beginning of the semester for those who had not taken AFAM 2A with me or it had been a while since they had taken AFAM 2A, I had played one of the films in the series of “The African Americans” last semester and so I just kind of put that on Canvas and said, “If you need a refresher you can watch this film at home at your own leisure,” and I said, you know, “Students who took this class with me last semester, they have already seen it, but anyone who just kind of wants to get a refresher of where we’re picking up from, you can watch this video-- or watch this film at your own leisure at home.”

**Interviewer:** Right. Okay. Thank you. Do you consult with other people to identify opportunities to incorporate video content in your classes?

**Interviewee:** No.

**Interviewer:** No. Okay. To what extent are your current needs for incorporating video content into your courses being adequately met? So YouTube, Kanopy, and has the pandemic changed your needs for incorporating video?

**Interviewee:** Answer to your last question is no. <laughs> Answer to your first question is I find that I have not had any difficulty in getting the things that I need in terms of video content. Generally speaking. Now, there were-- so in this series, “The African Americans,” by PBS, there were a number of videos that get into the 20th Century that were not available to me. I don’t know if they’re not available to, you know, in general, <laughs> right, because for whatever reason, or if SJSU doesn’t have, I don’t know, access to them. It wasn’t really pertinent because I had already determined that I wanted to show “Eyes on the Prize,” so even if they were available I likely would not have accessed them or needed them, rather, for class this semester. But again, you know, I mean, things change from semester to semester. So next spring when I teach this course, depending on how this semester goes, I might, I mean, it might-- I probably would want at least access to them because I wanted to make a change, but it hasn’t disrupted my pedagogy or what I plan to do in the classroom.

**Interviewer:** Right. So, I mean, I think it kind of led to my next question of are there recent examples where you encountered barriers to incorporating specific content into your classes? So when you-- so it was not accessible to you through the library? Is that what you’re saying?

**Interviewee:** Yeah. So it seems to be-- and I don’t know if I can do this in real-time, but I’m going try. On Kanopy there was just, you know, there was a list of the films in the series, and the ones that pick up like early 20th Century into mid-20th Century, they just, I mean, they had the description there but the actual video wasn’t available and I don’t know what the reason for that was.

**Interviewer:** Oh, okay. Mm-hm.

**Interviewee:** But I just, I mean, because I had already decided that I was going to use the “Eyes on the Prize” series, I had, you know, wasn’t really devastating or impacting my teaching ability, but I did find it peculiar. <laughs>

**Interviewer:** Did you reach out to anyone in the library asking about access?

**Interviewee:** About that? No not-- only because it wasn’t pertinent.

**Interviewer:** Right, right. Okay.

**Interviewee:** Because I had already decided the direction that I was going and so it wasn’t necessary for me to reach out for that.

**Interviewer:** Okay. I can respond to this question after we’re done with the interview, you know, after I stop recording. So our next questions. Evolving expectations. I would like to learn more about how your expectations are evolving around how video content can be incorporated in your classes. Because it seems more and more streaming content is becoming available. Has that affected your teaching?

**Interviewee:** When you say has the increased availability of streaming content affected my teaching, what do you mean?

**Interviewer:** In the sense of the amount of video content you want to integrate into your courses now because they’re more accessible or are you becoming more choosy because so much is available and you have to look to how reliable it is, how good, how well it is done. So has that changed, so that surplus availability?

**Interviewee:** Thank you for the clarification. I don’t think so. I think like for spontaneous moments... <laughs> Like last semester I was-- we were talking about African cultural retentions. It was a classic Herskovits-Frazer debate, on whether anything survived from Africa during the trans-Atlantic slave trade, and so I wanted to play for them an example of the ring shout, which is this kind of ritual practice, and so I went on YouTube and there were-- <laughs> there were examples of the ring shout that weren’t actually useful. In fact, the thing that I had actually been looking for, which was a former video that was on YouTube, was gone, so, you know, in that way it took me just a little bit of time to find something that was suitable for the purpose of class discussion, but again, that’s because it was more spontaneous. I mean, if I had like thought about it before class I probably would’ve searched to see if there was something that was, you know, more readily available, but I’m generally not impacted by just the overwhelming amount of stuff that’s available on these platforms.

**Interviewer:** I see. Okay. Are there any down sides to incorporating streaming content into your teaching?

**Interviewee:** Ah, drawbacks. Well, I mean, perhaps the only drawback is when you, like, for example, when I play a film, some students will use it as an opportunity to take a nap <laughs> or to do something else. So for me, the one-- one of the ways that I try to account for this is, like I say, take good notes, because I do collaborative learning quizzes in my class, and so I do a collaborative learning quiz the following class period that’s based on the film. So this is an encouragement for students to not use the opportunity to fall asleep while it’s playing. So that is probably the biggest drawback with playing extended films, you know. So if I’m playing something that’s two or three minutes it’s not generally a problem. If we get into 20, 30, 40, 50 minutes, it can perhaps be a challenge for some students who have short attention spans to focus in on the moment, and because it’s a film I don’t like stop and break in. I just kind of wait for the whole thing to be done so that we can talk about it all at the-- on the other side of playing the film. But other than that, I don’t really-- and of course there’s always, you know, whenever you use technology, you know, <laughs> you just kind of got to, <laughs> you know, hope that the technology works, even if you’ve, as I do, practiced <laughs> or checked it in advance, right. That’s happened to me a couple of times where I’ve checked it in advance and then when it comes time to play it for some reason something goes wrong. I mean, a certain level of preparedness and expectation that that will happen at some point is necessary, but it doesn’t disrupt the course. I mean, you know, students might find it a little humorous but I don’t think that largely speaking there’s many drawbacks to playing films in class.

**Interviewer:** Right. Okay. Is there anything that could be improved about streaming content offerings, or functionalities like the tech glitches that can happen, to maximize your opportunities of incorporating it into your teaching?

**Interviewee:** Mm, improved. Nothing that comes to mind as I’m thinking about the question. I mean, I’m appreciative that in the moments when there have been glitches, like there’s IT that’s readily available and will send someone. I’ve had to call them a number of times.

<laughter>

**Interviewee:** So I-- that is helpful. I mean, I will say, I do know this to be a fact, that not all the classrooms have HDMI, and so like, for example, I have a MacBook and so I can only be in-- use classrooms that have HDMI. I mean, making that a universal feature in classrooms I think would perhaps enhance <laughs> the use of technology, particularly for streaming, but other than that there’s nothing that comes to mind.

**Interviewer:** Right. Okay. Thank you. Has the availability of streaming content changed your expectations about how the costs of the video content should be covered? So are there instances where it is acceptable to require students to pay directly to access video content for educational purposes?

**Interviewee:** <laughs> No. I mean, I personally do not require that students pay for anything, and if it’s something that’s being assigned for a course, then the institution itself should cover the cost, and so I don’t assign anything that requires students to pay for it, except for like textbooks, right, and even in those cases I try to see if there are electronic versions of the textbooks that I assign that are available to students, because, you know, textbooks can be pricey depending on the course itself. So outside of that, certainly not for video content.

**Interviewer:** Okay. How do your expectations with video relate to your expectations for how other forms of course content are paid for, like textbooks and journal articles?

**Interviewee:** Mm. I’ve never thought about that question, so I’m thinking about it as you’ve just asked it.

**Interviewer:** So take your time.

**Interviewee:** I don’t think--

**Interviewer:** Yeah.

**Interviewee:** Well, go ahead.

**Interviewer:** I want you to complete your thought. Yeah.

**Interviewee:** Well, yeah, I don’t-- in my mind I have not seen a direct correlation between the two, or at least I haven’t thought about it, right, so I don’t think I have an opinion. Not I don’t think. I don’t have an opinion as of yet, and I’m trying to see if I want to form one in this moment. But I don’t think I do. <laughs>

**Interviewer:** Okay. That’s fine. Yeah, because for example, like journal articles, right. The library pays for journal subscriptions, and if you require your students to read specific articles you can of course link directly to the library source and students can access them. So for the students, it is technically free because it’s through the library. Same thing for video content, right? If you’re going through Kanopy, right, that’s something that the library would subscribe to. So in that sense I think going towards the expenses that the library incurs in acquiring these sources for students’ learning, and it leads to my next question. So what are the top factors that you think are important for determining the extent to which the university covers the costs of video content? Which parts of the university should cover those costs?

**Interviewee:** So if it is content related to, specifically related to a course, you know, education, I think that this is the, one of the, primary functions of the library, <laughs> right. That we depend on the library to make sure that students have the resources that they need, and by we I’m talking about faculty, to make sure that the students have resources that are needed for any kind of courses. I reached out to the library at the beginning of the school year for my textbooks, because I needed electronic versions <laughs> of my textbooks because we are moving away from the primary textbook and so we’re starting to engage in primary sources. You know, they’re reading King and Malcolm X and Angela Davis, and I needed electronic versions of those. Some of which I still haven’t gotten so <laughs> this reminds me to try to follow up, because <laughs> that’s coming up really soon. So all that to say I would see the same responsibility holding for video content. That I would expect that the library would make available any content that a faculty member has indicated to the library is needed for a course.

**Interviewer:** Mm-hm. Okay. Thank you. What kinds of resources or other supports would help you identify and access opportunities for including video content in your classes? So would additional information about pricing structures, available titles, format types, affect your decision-making about what content to assign?

**Interviewee:** Perhaps available titles, like what’s available, if they’re categorized by like subject area. Discipline, subject area or field might be useful. I mean, <laughs> as a faculty member-- I’m not unreasonable-- but as a faculty member, the cost, I mean, just in my head I say to myself, “Oh, the university has-- some budget in the library is assigned for this very task,” right. So I don’t think about cost practically ever except for when I’m thinking about textbooks and I’m thinking about the cost to students in terms of getting their textbooks. But in terms of the cost to the university, I mean, most of the stuff that I assign I think we would already have a subscription to anyway, so I just kind of assume that there’s low cost there.

**Interviewer:** Mm-hm. Okay. And so if you, like you said, you would like list of maybe available titles and, you know, discipline wise, department wise, how would you like to get this information and from whom?

**Interviewee:** So e-mail is always a <laughs> good platform, although, you know, we are inundated with thousands of emails. But I think this is where the library liaison would be really useful. So, for example, the African-American Studies Department has a library liaison who I’ve contacted when I’ve needed things. I think that, you know, strengthening those relationships between library liaisons and departments would be helpful and those liaisons could make us aware of, for example, new content that becomes available, right. So I am ending this course that I’m currently teaching this semester with Black Lives Matter and into kind of our last couple of years in terms of the contemporary moment. I’m aware of certain films, documentaries that are available, about BLM, but of course I can’t know everything that’s been produced. I think that a library liaison would be really helpful in this way because they can say, “Oh, we’ve got these new films that are accessible to you and your students if you so desire to incorporate them into your course.”

**Interviewer:** Right. Okay. That’s great. So now I would like to finish up with a few questions that put your perspective 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:** <laughs> And so when you say peers, do you mean peers at SJSU or peers in the field writ large?

**Interviewer:** Both I think.

**Interviewee:** Both. So I can’t say that I know what my peers are-- well, some of my peers I know are showing films, right, because they introduced me to some of the films that I actually use, right, so I do know that some of my colleagues at SJSU also use films for their courses. In terms of the field writ large, I mean, it’s really broad. I think it’s based on teaching style, pedagogy, which can vary drastically.

**Interviewer:** Right.

**Interviewee:** Yeah. So I wouldn’t be able to like pinpoint because I’ve seen some people use <laughs> films and some people don’t. I’m obviously not in my colleagues’ classrooms while they’re teaching, so the only way I become aware of these things is if we’re like having conversation, pedagogy and the classes that we’re teaching.

**Interviewer:** Mm-hm. Okay. Thank you. Are there any developments in the areas that you teach that may affect how you or your peers would like to teach with video content in the next, say, five years?

**Interviewee:** Not that I’m aware of currently.

**Interviewer:** Okay. Is there anything else that is important for me to know about how you incorporate video content into teaching?

**Interviewee:** No. I think we covered the bases. <laughs>

**Interviewer:** Okay. <laughs> All right. Thank you very much for this interview. I’m going to stop recording now.

**Interviewee:** Okay.

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