**Interviewer:** Thank you, [Interviewee], for agreeing to do this interview for us. This is for the Ithaka streaming project. So 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.

**Interviewee:** Great.

**Interviewer:** Before we begin, I would also 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 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.

**Interviewee:** Great.

**Interviewer:** So here we go. I would 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?

**Interviewee:** I do. So I teach in Theater Arts. Having videos of any live performances that have been captured are essential to being able to talk about performance theory, performance aesthetics, whether it’s acting, directing, or design, or the text of the play, the script. We say in theater that plays are meant to be seen and heard, not just read, so for our students to be able to read a play and then actually see a production of it and how that is interpreted is part of our pedagogical-- I can’t speak today-- <laughs> pedagogical approach to how we work. Granted, we do live performances and we encourage our students to go out and see live performances, because that’s what we do. We’re not about film, but we do want to also show them the work that’s being done that they might not geographically be able to do. So when I teach I do use a wide variety of different media, whether it’s something streaming through the library that I can access or my own personal collection of videos that I can show clips from that I have collected over the years of teaching.

**Interviewer:** And you did mention the pedagogical goals, so I’m going to ask you maybe if you can specify in which classes do you use this content in?

**Interviewee:** I don’t think there’s a class I don’t use video content in, so I teach a wide variety, from Voice & Movement to Theatre History, and Playwriting. I also -- I’m just going through the list of all the things I teach. I teach Musical Theatre History, regular, you know, World Theatre History, Playwriting, Voice & Movement, Directing. Occasionally I teach acting courses, and what else am I teaching? Yeah, and in all of those performance classes I do say, “Hey, watch this show.” I don’t know how your research is taking into account the abundance of work-- of access we had at the beginning of the pandemic that is no longer available to us, that that was quite-- because we couldn’t go out and see theater. Again, we do encourage our students and, I mean, our students are required in most classes to attend live performance of our theater productions through the Theatre Arts Department and occasionally productions outside of the Theatre Arts Department, professional level shows when they are available to be seen now that we’re coming out of the pandemic.

**Interviewer:** Right, right. Yes. And I know we will touch upon that a little later.

**Interviewee:** Okay, great.

**Interviewer:** Yeah, something related. So in terms of determining which video content to use in your classes, at what point in developing a course do you identify opportunities to include this content? Do you typically have specific titles in mind?

**Interviewee:** I do. There’s specific theoreticians, and I’m not just talking about, “Oh, we want to show a live performance.” Sometimes there’s interviews with theater practitioners that we can find on YouTube, so depends on what I’m teaching. For example if in my Playwriting class I have a playwright inspiration, every week there’s a new playwright I introduce them to and they can-- usually I try to find short interview content that they can listen to the playwright talk or give a master class that is fair use on YouTube or whatever I can find, or whether it’s through something like Alexander Street or Kanopy or one of the other library resources. I do go to the library first to see what’s there, but for example, during COVID, “Buried Child,” which is a play by Sam Shepard, was available for viewing, a revival of that play that won the Pulitzer Prize in the ‘80s-- or 1979, I think. I could be wrong with that date.

**Interviewer:** No worries.

**Interviewee:** But then it was no longer available when I taught the class the second year. So I’m like, “Oh, well this group got to actually read the play and see the performance, but this other group did not.” So I have to-- every time I teach a class I have to double check my links through Canvas, but it does, you know, I know what I want to teach, what I want them to learn, and then I go, “Okay. What’s available? How can I augment it? What’s here in-- that I can give them free access to?” Yeah.

**Interviewer:** Okay. And I know you have already mentioned this, but where would you typically look for content? You did mention the library, that would be the first stop for you.

**Interviewee:** Yeah. Yeah. I do a-- I’m a big library fan, <laughs> so I go to the library.

**Interviewer:** Yes. <laughs>

**Interviewee:** I do my database searches. I figured out like Alexander Street was really weird to kind of database search, but I figured out a way to get in and then kind of keep searching. I also have-- and then if I don’t find what I’m looking for there, if I’m looking for, say, an avant-garde approach to doing “A Doll’s House” or I’m looking for a version of “Raisin in the Sun,” and I don’t find it, then I would move on to another platform like YouTube to see if something exists there that is of a professional quality, and often with theater it’s like, “Oh, I really want everyone to see a production of ‘Urinetown’ or ‘Bring It On’ but I only have--” you know, high schools are putting it out there and that’s not what I want them to be looking at. I want them to be looking at professional work. If I don’t find it on YouTube I then also then go to various theater websites to see if they have a streaming option that we might not as a university have a license to, like the Globe in London or there’s a couple places in-- theaters in Canada that have stuff, or you can purchase a DVD or an online version, and a lot of the online versions have fair use in the classroom but you have to buy it, and it’s not something that can be purchased in library. Like I can-- I have a video of a really fantastic reinterpretation of “Midsummer Night’s Dream” that I can show in my class but I can’t put it in Canvas and let them stream it. I have to actually show it in class because of the licensing agreement on those things, or if I’m bringing in a DVD, and nowadays I don’t-- there’s not a DVD player in the classroom I teach right now, so-- and VHS...

<laughter>

**Interviewee:** So yeah. So if I’m going to show something in the classroom it’s different than if it’s something I can actually link to in Canvas.

**Interviewer:** Right, right. Yeah, and I think that brings me to the next question about to what extend does the delivery platform or the accessibility option determine for you whether you incorporate a specific video offering into your course?

**Interviewee:** For exa-- it’s a lot, actually. I mean, a lot of the students, you know, I don’t want it to be a price point that they can’t afford, so some of them have Disney+, so I can say, “Great, watch ‘Hamilton.’ Let’s have a discussion about the musical ‘Hamilton,’ because it’s a beautifully live captured version, something we can talk about as a group,” but they, you know, they’ll have to either get a temporary access to it. BroadwayHD’s another one. It’s 9.99 a month, so some-- if I’m going to ask them to do Disney+ and BroadwayHD, maybe not. But YouTube or Amazon will sometimes have a title like “Oklahoma!” or “Fun Home” or some other production I want them to see where I can say, “Great. YouTube has it for $1.99. Apple TV has it for $2.99,” so if I’m having them see, say, 10 shows, I think that’s a reasonable amount of money to ask the student to spend when the course book is something that’s in the library and they have digital access to, so they’re-- it makes the course not be astronomical for them and a way to access, but it does impact, you know. I’m like, “Oh, I really want you guys to see this.” Am I going to have them see-- I really want them to see this and it’s going to cost them $10 and then these other things, you know, can I find it free someplace? Does Kanopy have it? You know, Kanopy and Alexander Street are great resources. It’s just sometimes they have it and sometimes the next year they don’t have it, so...

**Interviewer:** Yes, that’s true. Right.

**Interviewee:** But the price point is important to me because I find, you know, because I don’t want them having to spend a lot of money <laughs> on things for-- on all these subscription services, right.

**Interviewer:** Right, right. Mm-hm. Do you consult with any other people to identify opportunities to incorporate video content into your class offerings?

**Interviewee:** What do you mean by-- By who do you mean?

**Interviewer:** Like maybe your colleagues in the department or in your specialty field?

**Interviewee:** Oh, yeah.

**Interviewer:** Yeah?

**Interviewee:** Absolutely. We actually have a shared Google Doc.

**Interviewer:** Oh, wow.

**Interviewee:** That we go, “Hey, I found this on-- <laughs> here’s the video link for this. Here’s some other video content.” <laughs>

**Interviewer:** Oh, that’s wonderful.

**Interviewee:** Because particularly when COVID started we’re like, “Hey, does anyone have a copy of this? Can I borrow it?” Or, “How can we get that to you?” or, “Hey, did you guys know, Disney--” you know, “Netflix now has ‘Shrek’ the musical. You can actually watch it,” for your students. You know, whatever it may be, or the new “Diana” musical or whatever. So we do, as colleagues, sometimes say, you know, throw something out like, “Does anybody have a copy of ‘Gone’?” or, you know, “Does anyone have this?” and so, you know, or know where we can find it, and so we’re constantly sharing links. There’s a lot of theaters that will say, “Hey, this is going to be live and free on YouTube for a week,” and we as colleagues go, “Hey, if you want to see the National Theatre of Greece do ‘Antigone,’ you can go see it now for this one week,” or Theater of War doing their production of it, all about BLM. I mean, how, you know, we try to share those resources with one another, but they’re usually time sensitive. So they-- so you all of a sudden like, “Oh, it’s free this week. How do I incorporate that into the syllabus and does it work right now for us?” or “Do I have them watch it?” You know.

**Interviewer:** Yeah. But that is very--

**Interviewee:** So the inconsistency’s an issue.

**Interviewer:** Yes. Yes. But that’s--

**Interviewee:** A big issue.

**Interviewer:** --still very impressive that you’ve all shared that. That’s wonderful.

**Interviewee:** Yeah. Yeah.

**Interviewer:** Yeah. So I’ll go on to the next question. So to what extent are your current needs for incorporating video content in your courses being adequately met? Has the-- of course we were just talking about that-- has the pandemic changed your needs for incorporating video content into your courses in any way?

**Interviewee:** Well, we need students to see live performance, and live performance isn’t a hundred percent back, and still, even though the mask mandates have been lifted in some instances, students are not a hundred percent comfortable going back to small performance spaces to see shows. So what was free-- that whole first year of the pandemic, we had an abundance of riches in terms of the streaming content that we had access to for free. There’s a UK place that, you know, we had, ah, we just had so many glorious things to watch. Unfortunately a lot of that though was Eurocentric and not exactly meeting our needs, but it was still-- we could talk about that. Many of those things are no longer available. They’ve been either pulled or-- or not pulled but or the access to it that was once free is no longer free. I have been working closely with Paul, who was our library liaison before he retired. I’m like, “Hey, Paul, why don’t have this?” He’s like, “I’m trying to find it for you.” Because it used-- we used-- I’m like, “We had it last year,” and it’s like that was part of the emergency stuff. Like I said, we are live performance. We are lucky that we live in a city where there is live performance happening, but as I said, some access availability, is-- asking a student to go see a professional show can cost anywhere from $10 to $60. If I want them to go see a show at Theatre Works. If they can get a Student Rush ticket that’s one thing, but if they have to, you know, spend $60 to go see a show. A lot of the theaters are great about giving our students discounts because they want our students to see shows and we want them to see live performance. So for us, I think the having-- but also, just being able to like show a scene in class from Benedict Cumberbatch’s “Frankenstein” to show what the-- how he’s using his body in this way to become Frankenstein’s monster in a Voice & Movement class is critical to our ability to teach, is to be able to show a master craftsperson and then kind of talk about how the students really look at that. So I think I’m getting off topic with what your actual question is. <laughs>

**Interviewer:** No, no, no. You actually probably anticipated, I don’t know, my next few questions, like the barriers that you may have faced.

**Interviewee:** Oh, yeah.

**Interviewer:** And how have you-- about your barriers, and that’s what you’re saying, that sometimes the access was becoming an issue.

**Interviewee:** Yeah. Yeah. The barriers are cost point for seeing professional theater. We try to always up front those costs with students, so I’m like, “Hey, you’re going to go have to see a professional show. This is what you can expect to spend,” and then we try to offset that by finding open source readings. Like I’m lucky in the theater classes I teach. I use all library resources on online essays that I can either download from Project MUSE or JSTOR and curate it that way, and plays that are already readily available to our students, instead of having them buy like a $70 textbook or $200 textbook. So we do offset. Like you’re not having to buy a textbook, but you do have to go see these shows, as-- but cost becomes-- but also geography, and so having students have to go to Palo Alto or go to Santa Cruz to see a show. That becomes problematic, so if they had online access to something, which is not the same thing in theater. We want them to experience that live connection because that’s part of our craft, but the online access does make it, you know, if I say, “Hey, I want you guys to watch this show and we’re going to talk about it tomorrow,” or, “I want you to watch the first 30 minutes of this production of ‘A Doll’s House’ and then watch the ‘Mabou Mines’ 30 minutes and see how the same text can be used in different ways,” you know, to be able to have a compare and contrast. You know, that just opens the door for conversation in the arts.

**Interviewer:** Right. Absolutely.

**Interviewee:** Yeah.

**Interviewer:** Right. And I remember sometime back when you were talking about access and you said that you have worked closely with Paul and then you’ve asked him that, you know, “This is not available,” so in addition to the librarian, I mean, the specific librarian, have you ever reached out to others when you have come across these barriers or...?

**Interviewee:** No. Just, I mean, I’ve always gone to our library liaison first, just because that’s who I know. You know, I feel I understand how the data-- I mean, I feel like I can do-- I do really good research because they’ve trained me well. Paul actually trained me well.

<laughter>

**Interviewee:** And I do have the library-- our current-- and I’m so sorry, his name is escaping me, come in and work with my upper division courses specifically of like how to do research, because for like this last assignment I did they all had to watch a musical, <coughs> excuse me, whether it was a movie version. I said, “You’re going to have to buy it or watch it on some platform.” But I have not reached out to anyone other than our liaison because I figure they’re the expert in my field and would know what I need to find.

**Interviewer:** Yes. Yes, and Paul especially.

**Interviewee:** I know. We miss him already.

**Interviewer:** Oh, yeah, yeah. He’s such as-- his office and my office were right across the foyer, so great resource. But, you know, his retirement, you know, one has to take steps in life, I guess, so...

**Interviewee:** Yeah, exactly.

**Interviewer:** Yeah. That’s great to know. Yeah.

**Interviewee:** Yeah.

**Interviewer:** So next I would like to learn more about how your expectations are evolving around how video content can be incorporated in your classes. So has the availability of streaming content-- and you have talked about that-- changed how you integrate video content into your teaching?

**Interviewee:** Has it changed?

**Interviewer:** Yeah.

**Interviewee:** Yeah. I use Canvas a lot more as a, like, a website for the class almost, even if I’m teaching in person. I find that to be able-- I even pull it up if we’re in person. Like, “Oh, let me pull this video up,” in class, if I wanted to use that instead of assuming they had seen it, <laughs> which they were supposed to have. But I’m really utilizing Canvas and embedding as much video content as I possibly can. One of the-- and this is more of a Canvas issue, is, because I also have taught at another university where there’s a little button to tick that, “Hey, this is being used for education purposes on a YouTube video,” and then it keeps the video so I always have access to it. That’s not the same with our Canvas system. Our Canvas system I, if I grab a video from, say, like, three years ago, about somebody talking about their work it might be gone in our Canvas and then I have to find a different thing to supplement. So it does become a little more labor intensive for me as a professor when I’m reigniting my class and sometimes things are pulled off YouTube because, you know, “Oh, a world--” you know, something else is going to happen so they, you know, sometimes a show’s going to a tour so they want to-- they go in and they kind of clean up anything that’s on YouTube. But the access to what’s in the library does, with the exception of the stuff that we had the free access to as a gift <laughs> during COVID, the stuff that I do use that I have embedded into my Canvas course, is really helpful and friendly because it’s captioned. You know, I can show-- or supertitled in some way if it's in a different language because I do show, when I do History of Theatre, I show lot of history from Japan and China and India, as well as some Eurocentric work. So I do want-- and Africa, and I want to make sure that even if it’s not in English that the students have access to it, and through the library I’m able to find those things, and that’s helpful. But it is becoming-- I am really loving having Canvas and having visuals that the students can respond to through the, you know, having those videos. So it-- I am expecting more as a professor. I’m expecting more access, mainly because it was given to us during-- <laughs> during COVID. I’m like, “Why are you now rescinding it?” And I get it. There’s copyrights, and as an actor and as a director in the business I understand those copyrights, but it is-- it’s challenging because then I have to go, “Okay. Well, what do we have this week?” It’s like also KPBs Great Performances. If you have the passport you have access to a lot of different things and that’s $5.00 a month, or if it-- I’m like constantly on there to see what’s free, what documentaries they have or what shows they have. I’m like, “Okay, guys, this is free for the month. We can watch this.” <laughs> So yeah.

**Interviewer:** Right. So when you say Canvas and the visuals, do you mean Kanopy or...?

**Interviewee:** No, I mean Canvas. My Canvas course for my class I’m embedding videos. I’m like, “Okay,” because you can just embed the video into the pages.

**Interviewer:** So you’re getting the videos from maybe Kanopy or Alexander Street Press.

**Interviewee:** Yeah, mm-hm.

**Interviewer:** Or YouTube and then embedding them in Canvas.

**Interviewee:** Yeah. Yeah, exactly. So yeah, there’s a way you can link and then when it comes up on the Canvas page the student has to sign into their university account in order to access what the library has.

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

**Interviewee:** So... But with the YouTube stuff, the YouTube stuff I can just kind of put into my studio and have that, and that’s the stuff that sometimes goes away because it’s been pulled off of YouTube. Because it’s a direct link to the YouTube page.

**Interviewer:** Right. Okay.

**Interviewee:** Yeah.

**Interviewer:** And in addition to the access that you have mentioned, are there any other advantages of streaming content for your teaching?

**Interviewee:** Yeah. I mean, there’s-- part of it is, you know, I’m in an art form that is about performance and we sometimes want to talk about what happened a long time ago but we also want to talk about what is happening right now, and so for me to be able to say, “This is a show that just closed on Broadway. Here is--” or even like, you know, Netflix had “Come from Away,” which is-- I keep mentioning musicals, but-- or, you know, or like the “Frankenstein” that National Theatre Live had, right. To be able to pull something like, “This is what’s happening today,” and juxtapose it with something how it was done before can be hugely illuminating for the students so they can see the arc of what I’m talking about as performance has changed over the years, but also about what contemporary practices are, because we are arming our students to go out into a field that is a craft and even though we’re doing the craft in rehearsal they can also see, “Oh, this is--” when you read the review of the new “Oklahoma!” the-- not “Oklahoma!” “The Music Man” that’s happening on Broadway, “Oh, we can now--” and yeah, there’s always little clips we can find so we can kind of illuminate for them. Again, YouTube clips. But if we had more streaming possibilities, particularly of full-length live performances, we would use them. The problem is they’re-- again, a lot of those companies that have been doing that are standardizing things and they’re very Eurocentric, very Broadway or London, and so getting the diversity in that access has been difficult trying to find resources that say, “Well, I know what they’re doing at this theater in San Francisco, but you all can’t get out to see the Mime Troupe. Okay.” But, you know, so we’re relying on promotional videos and things to help our-- show our students what else is happening besides the sort of standardization that we want to kind of decentralize. We really want to decentralize the Eurocentric narrative, but that’s what a lot of the material out there is <laughs> unfortunately.

**Interviewer:** Right. Wow. Okay. That’s great. Yeah. Are there any downsides to incorporating streaming content into teaching?

**Interviewee:** No. No.

**Interviewer:** Okay.

<laughter>

**Interviewee:** The more the better.

**Interviewer:** Right, right.

**Interviewee:** The downside is-- the only thing I would say-- is I want, you know, like, I want my students to read the play and then see it. It’s easier for them to see it. The downside is they rely on it instead of going out to see the show live, which, again, I’m not film, I’m theater, and our pedagogy is about live performance and the interaction with an audience, right, so the reliance on, “Oh, I can just watch it later,” does become an issue. Or, “I can watch it. I don’t have to go out and experience it,” and we want them to have those experiences. But that said, the pros on having streaming content so outweighs. I mean, I could show in my Theatre History class when I’m talking about medieval theater, I can show what they were doing in, what they still do, sort of in the UK, and then I can pull a video of “La Pastorela” from Teatro Campesino and say, “And here is how El Teatro has taken the medieval tradition from Spain, how it traveled up through Mexico, and how they’ve then reincorporated it into a Chicano theater practice,” right, because there is some of that content on some of these platforms.

**Interviewer:** Right, right.

**Interviewee:** So...

**Interviewer:** Yeah, that’s... Yeah. What could be improved about streaming content offerings or functionalities?

**Interviewee:** Super-- subtitles would be great. Or even having-- and I know Alexander Street does this and there’s another service and I forget the name, that we can access. Not Kanopy. They would have a transcript because I, you know, not everyone, you know, has-- processes information the same way and to be able to have it in multiple. So even though we’re watching something we can have a transcript or captioning available. Also quality sound quality can-- you know, but then again, you’re-- we’re stuck with older videos sometimes that there’s no way to fix the quality of the sound unless some sound designer wanted to take on that project and that’s time-- labor intensive and not... The other thing I’ve come across, and this is really nitpicky, but-- is when was this video made? Sometimes they have like a date on them that isn’t actually the date the stuff was recorded. It’s the date it was, like, put in or something. Like I’ve watched a video going, “This doesn’t seem like 1982,” and then all of a sudden at the end of the video you see Copyrighted 1975. You’re like, “Yeah, okay,” <laughs> but-- and also, you know, yeah. I mean, that’s-- and search engines on videos. I mean, I’ve had to go through some really creative thinking of how word choices could get me to where I want to go and not-- it’s not always the best-- well, that’s my job as professor is to curate the information for my students, so, you know.

**Interviewer:** <laughs> No. This is-- that’s great, yeah. So--

**Interviewee:** But Kanopy’s great and our students don’t really realize they have it. I’m like, “Y’all, we got Kanopy. You can watch all these great movies.”

<laughter>

**Interviewer:** Yeah, and we would like more of you, you and your students, to watch them because--

**Interviewee:** Yeah. Yeah.

**Interviewer:** Yeah. I mean, because they really have a lot of stuff.

**Interviewee:** You have so-- I always go like, “Oh, I got to go to Kanopy and see what’s there instead of hitting Netflix.”

**Interviewer:** <laughs>

**Interviewee:** The one thing that would be really helpful though also, and I don’t know if this is possible. I thought it was and I tried it and then it just got really hard for me as a-- I just, “I don’t have time,” is to be able to pull a clip from something on Kanopy and then embed that into my Canvas course or have that for my class so that I’m not like, “Okay. I’m going to open this movie. Now I’ve got to go to the 1 hour, 52-minute marker and show that.” Or, “Here’s this documentary, but really, I only want you guys to watch--” you know, “There’s a great documentary on Burlesque that I want them to watch but it’s 45 minutes and I’m like, “Okay. Really there’s like this 20-minute section that is just what I want you to see,” and, you know, to be able to go, “Oh, here.” Be able to pull that clip to show to my class and make that easy would really be great for them because they all of a sudden go-- they hit Play, they don’t read below that says, “Go to the--” you know, and I try to be really clear but they’re like, “Oh, I watched that whole thing,” and I’m like, “You didn’t need to watch an hour and a half. You really only needed to watch <laughs> 20 minutes in the middle.” I’m glad you watched the whole thing, but they feel then that their time’s wasted a bit, but...

**Interviewer:** Huh. Interesting.

**Interviewee:** Yeah.

**Interviewer:** I wonder-- yeah. I just checked. So it’s Nick who is the librarian for Film and Theatre now.

**Interviewee:** Yes, thank you. Nick. He’s came into my class, was so generous with his time and really showed them how to do some research, so thank you.

**Interviewer:** Yes, he’s great. I would say that if you are trying to see if you can have an access, you know, if it’s possible to see those 15 minutes or something, I’d suggest that you talk to him.

**Interviewee:** Okay, great. I will.

**Interviewer:** And then, you know, we can-- he can bring it to the Kanopy team and then we can look into that and see what can be done about that.

**Interviewee:** Great. That would be so terrific because, again, sometimes you just want a chunk.

**Interviewer:** Yes, yeah. I completely understand. These are the kinds of questions we need from faculty and students so that we can talk to our vendors and streamline the resources, because the resources are for all of you and we want to extend them to you.

**Interviewee:** Right.

**Interviewer:** Right. So our-- we are almost coming up to how do your expectations with video relate to your expectations for how other forms of course content are paid for, like textbooks, journal articles?

**Interviewee:** Well, since we can get journal articles, students have access to the library now that we’re back open, the more-- hm. Nobody has DVD players anymore. <laughs> The students can’t check them out. They don’t have them. They don’t even have them in their computers, and so for me to say, “Hey, why don’t you go to the library, check out this video and take it home and watch it,” or, you know, or watch it at school, you know. We have viewing rooms. At least I think we have viewing rooms. It’s been so long since I’ve been in one. You know, if I want-- but if I have 20 students that I want to go watch something and we have one copy of it, do I make the choice as an educator to go, “Okay. We’re going to watch that over two days in class,” so we all watch the whole thing, or am I going to lecture those two days and tell them to go watch it? And then what if they get to the library and it’s-- somebody else has checked it out? So access to streaming, like they would have access to an online journal, I’m kind of expecting us to, if the library has it, I’m expecting it to be able to be streamed. For the students.

**Interviewer:** Mm, I see. Right.

**Interviewee:** I mean, that’s just kind of like-- I’m like, “Maybe in like three to five years this’ll be the norm,” because like I said, nobody, you know, you can check out a video but the students don’t have a video player, and if we can get-- and I know most universities are pushing their VHS stuff onto more digital platforms and that’s a Herculean, Amazonian task <laughs> to do. But I think my expectations are quite high now that we’re coming out of this, and our students and their digital consumption is so great that I think they’re expecting an ease to have access to things, and as students-- I mean, I get it as a nonstudent, but as-- for educational purposes I was hoping that the access they gave us they would, you know, some of these professional theater companies would be like, “Great. This is really great because now they have access to it, they’re going to watch it, it’ll increase our viewership,” and yeah, they’re not making money on it, but it’s students watching it. Right?

**Interviewer:** Right, right. Mm-hm.

**Interviewee:** I would show it in the classroom, you know, which I can do, but again, am I spending my class time showing a video or am I help-- you know, having conversations with them in other modes of assessment as opposed to saying, “Okay. Go watch this video tonight and we’re going to talk about it tomorrow”? So my expectations are getting a little higher because my curatorial aspects of what I’m putting in Canvas are becoming more sophisticated.

**Interviewer:** Mm. Right, right. That makes sense.

**Interviewee:** Yeah.

**Interviewer:** Okay. What are the top factors 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 these costs?

**Interviewee:** Wow. You know, I <laughs> which parts university should cover these costs?

**Interviewer:** Yeah. <laughs>

**Interviewee:** I don’t know how all the money goes around the university, although I think that the university should look at, you know, I’m just starting at kind of the bottom. Like three of us want there to be this video in the, you know, streaming. We should be able to get it if copyrights allow for it, right, and I, again, I also am very well aware of the copyright issues that face a lot of content. But I do think that-- I don’t think we should have it just because, “Oh, we want to watch it.” I think we should have it because it’s integral to our what we’re teaching, and what would be, I mean, you know, I’m a producer so I’m trying to think of like, you know, can we say, “Hey, we get 20 movies this semester from BroadwayHD. Which 20 do we want?” and we, you know, knowing we can, as a faculty go-- there’s going to be 20 things we can have access to, “Boom. These are the ones we want for this semester.” They can change the next semester or whatever. That could be, you know, I’m just trying to think of a solution to not having the 500-film catalog but to be able to say, you know, “What can we have access to?” But I do think that the students are expecting a lot. We’ve got students coming out of COVID where they had free access to lot of things. None of them have given me any pushback on saying, “Hey, YouTube, Amazon Prime or Amazon Apple, they’ve got it for $1.99.” They’re like, “Oh, buck-99, that’s fine.” But I also have to then go do some work and like, “Okay. If you want to watch this video, here it is. Here’s the links to it on all these platforms to get it because we don’t have it,” and there are things I want them to see, and there’s the stuff I would love them to see that don’t exist on video, so...

**Interviewer:** Yeah. <laughs>

**Interviewee:** You know, but...

**Interviewer:** That’s a different kind of challenge.

**Interviewee:** Right. That’s a different problem, but yeah. So I, you know, I don’t think the students should have to pay for it because it’s educational. However, I know they pay for textbooks, but we-- this push for accessibility, for-- this push for open-source information, I think, you know, I try to make everything as, you know, like I said. I curate all of my classes based on the information I can find and only make them buy things if absolutely necessary because I, you know, want them to eat. <laughs> So yeah, I don’t know how it all works.

**Interviewer:** <laughs> Okay.

**Interviewee:** Except that I know we’d lose access. So I do think the university should give us access to things, and we’re very lucky. A lot of universities don’t have Kanopy.

**Interviewer:** Yes.

**Interviewee:** So I know that that is like-- and I tell everybody, <whispers> “We have Kanopy.”

**Interviewer:** <laughs>

**Interviewee:** “So use it. It’s free for you.” I know the university pays a arm and a leg for that, but it’s a great resource and I’m thankful that it’s a-- knowing that it’s there and knowing like I can access The Criterion Collection. They’ve got some really esoteric theater stuff that I’m like, “Wow, this is amazing. I get to show these companies that I wouldn’t-- <audio cuts 00:38:15> to show any other time, but yeah.

**Interviewer:** Yeah. Yeah, the library does pay quite a bit to <laughs> have access.

**Interviewee:** Yeah.

**Interviewer:** But yeah. So another thing is what kinds of resources or other supports would help you identify and access opportunities for including video content? So would additional information about pricing structures, available titles, format types?

**Interviewee:** Oh, my gosh. Available titles would be so wonderful. If at the end of one semester I know what titles are available next semester. Like if Alexander Street all of a sudden said, “Hey, we’re going to give you ‘Gem of the Ocean.’ We’re going to give--” I would maybe go, “Oh, I was going to teach ‘Fences.’ I’m going to teach ‘Gem of the Ocean’ instead.” You know, this, you know, it could change, you know, but they’re both August Wilson plays, right, but knowing, “Oh. They can actually read and see,” which is important to our craft. But knowing what titles are available on these platforms, you know, and put into categories <laughs> like theater, film, live stage performance, dance. Because I do access, because I teach Voice & Movement, I do access some films and I do access some dance performances that kind of blur the lines between pure dance and physical theater. But to have a list of the titles available and what’s being removed. Like Netflix does. Like every month you get like what’s going off Netflix, what’s coming on Netflix. It’s a gift, because you’re like, “Oh, I only have two more months. I’m going to move ‘Shrek’ up because they’re going to lose it,” <laughs> you know. That would be really fantastic.

**Interviewer:** So ideally how would you like to get this information, and from whom?

**Interviewee:** I would love to get it from our library liaison actually, because that’s our main, and Nick came to our faculty meeting just like Paul did, and we know that person’s name. They’re in our-- he’s in our syllabus, right. So for Nick to say, “Hey everybody, here’s the titles that are leaving, and here’s the titles that are coming in for our area,” and I know that’s probably very labor intensive for you all to do, but it would help us so much to know like “On Kanopy these are the titles; on Alexander Street these are the titles.” We would-- because I know they change. This is what’s leaving; this is what’s coming, and they’re-- and Nick said this to me, and Paul always had done this too was, you know, “If there’s a title you want, let us know.”

**Interviewer:** Yes, yes, always.

**Interviewee:** And we have gone, “Hey, can we get this?” but, you know, sometimes that takes a long time to get, and it would be great to have that information in plenty of time to work on your syllabus for the next semester, so, you know, like right now, or like the end of the semester for the fall and then maybe like mid-October for the spring, you know, to get that information so you have those couple months to really formulate what you want to do and what’s-- for me, you know, I’ve got a new, a couple new lectures that I’m like, “Oh.” They’re like, “Hey, does the library have this?” I’m like, “Go look.” <laughs> I have no idea what they have any more.

**Interviewer:** Yeah.

**Interviewee:** So...

**Interviewer:** But that’s something you can always write to Nick about.

**Interviewee:** Yeah, absolutely. I’m like, “Here’s Nick. Email Nick. He’ll take care of you,” and Nick did. He took care of one of our new faculty members. He was on it and just, like, got you everything you needed. “Here you go.” Even if it’s temporary access to it, you know, because it does facilitate what happens in the classroom. So yeah.

**Interviewer:** Yeah, that’s great.

**Interviewee:** That would be-- ah, that would be golden.

**Interviewer:** Yeah. <laughs>

**Interviewee:** To go…

**Interviewer:** So we are almost wrapping up now.

**Interviewee:** Great.

**Interviewer:** But I’d 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.

**Interviewee:** Sure.

**Interviewer:** So how does your use of video content in your teaching compare to the practices of your peers? Are there any kind of video content or functionality that you would like to see more of?

**Interviewee:** As in my peers, as in professor peers?

**Interviewer:** Yes, like--

**Interviewee:** Ah. Okay. <laughs>

**Interviewer:** Yeah. I mean, like teaching with streaming content, right.

**Interviewee:** Yeah, teachi--

**Interviewer:** So yeah.

**Interviewee:** You know, I think-- you know, I think I-- I’m not going to toot my own horn here, but I think I’m the move savvy of all my peers about how I’m using the video content and how I access it for my students because they’re always coming to me saying, “How did you get them to see that?” I’m like, “Well, here’s the link, and you do this and you do that.” <laughs> Right now I don’t think so. I think more of what’s happening in my field, in my research field as a theater artists, is going to impact then the content that the school-- that the universities have, that’s going to affect my teaching. So I don’t know what your question’s-- your next question’s going to be, but...

**Interviewer:** Are there 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 few years?

**Interviewee:** Yes. Yes. So when we switched to COVID all the theater companies realized they needed to livestream their shows or they needed to videotape their shows. So we’re going to start to see in the next-- really the next three to five years a huge influx of shows that have been captured that we can see. Because that’s what we’re doing, because you’re taping your show, right. The theater companies are taping their shows. Oh, no, somebody got COVID or-- you know, or there’s no understudy, so they had to cancel the show. And so no now they have it. Now there’s all-- as a working professional, there’s all sorts of copyright fair usage issues about that, and in the industry it is a big, big conversation about what streaming rights mean, what the limitations on those things are. I mean, I’m having my students watch stuff streaming all the time. Like, “This theater has this show going on. Go watch the livestream,” and it’s $5.00, or whatever it may be. Whether we can have access to that show at a later date, like Theater-- like I said, Theater of War just did a production of “Antigone” right before the lockdown about Black Lives Matter that then they reshowed using the construct of “Antigone,” that then they redid while we were on lockdown that was accessible to students. It’s not accessible anymore. It was accessible to everybody, right. So I think we’re going to see a lot more video content that’s going to-- and theaters are going to be putting out like, “Hey, buy our video,” <laughs> and so what the educational streaming component of that’s going to be is going to be really interesting to watch in the next five years, because more theaters are now taping these shows. High quality tapings of the shows. On par with what we were seeing with like “Hamilton” in National Theatre Live. These multicamera captures, not just a single camera in the back, that are not just archival purposes but for the potential profit of the theater to sell it. So what that’s going to mean then for us to get a production of, you know, TheaterWorks’s production of X, Y and Z, is going to be really just-- it’s just going to be interesting and I think it is going to change-- it’s going to increase our access to different things and also, I think, get us away from that standardization, that Broadway standardization, and really being able to look at different types of theater rather than just the Eurocentric that seems to be prevalent in the industry in terms of what’s available right now. So I think there’s a big change coming.

**Interviewer:** Oh, that-- yeah. It will be interesting for the library to observe too, like what kind of sources will become available for institutions to get license from?

**Interviewee:** Yeah.

**Interviewer:** Yeah.

**Interviewee:** Yeah, and if there’s going to be, you know, if it’s going to be something like they choose to go on like a Kanopy or an Alexander Street for a period of time. Yeah, and there’s, like, I think there’s, you know, I remember at one point I was like, “Oh, Alexander Street had this, and now they’re asking me to like buy a Pro subscription.” I’m like, “No.”

<laughter>

**Interviewee:** Like, I have so-- but see, we’re get nickel and dimed to death with all of these subscriptions to things that we need to have. Yeah.

**Interviewer:** Yeah. So my last question. Is there anything else that is important for me to know about how you or your peers incorporate video content into your teaching?

**Interviewee:** So I’ve spent most of this talking about performances that are captured so we can do those-- so we can show those in class, because that’s important, but there’s also interviews with artists that-- and, you know, artists that have passed on, you know, some more historical figures that would be great to have access to, and I’m just trying to think where we find those things. Yeah, I mean, that’s another area that we do. It’s like, “Here. Listen to David Henry Hwang talk about ‘Soft Power’ in this interview he did with this theater,” or these-- in a PoSho discussion that’s an hour long, and how we can mine that content and keep it, because again, a lot of this is me sitting on YouTube going, “Oh,” because I know this play’s happening right now, so I know they’ve put stuff out there on YouTube and I’m going to the theater’s website. Whether it stays there or not, who knows, you know, for subsequent courses. How we can then capture those YouTube videos would be really helpful, particularly for the modern practitioners, but also more like technique-based videos. Like if I wanted to show like what-- because I was teaching Voice & Movement I went to see what Voice & Movement stuff was available, because I was teaching it online. <laughs> What was available through the school, through the SJSU library, and it was fine but not kind of to what I teach and trying to find those things that I teach, you know, there’s either paywalls out in the real world or they’re just not there. So other techniquey type things, not just live-- not just captured performances, are really-- feed our practice and our classes. So that’s just another, you know, thing. <laughs>

**Interviewer:** Right. Wow. This has been great, [Interviewee].

**Interviewee:** Oh, good.

**Interviewer:** It’s good to-- I’ll stop the recording now.

**Interviewee:** Sure.

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