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Multi-Perspective Interview of Video Streaming featuring: Leandra Preston-Sidler, University of Central Florida; Kiren Shoman, SAGE Publishing; and Michael Arthur, The University of Alabama

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ATG Multi-Perspective Interview on Video Streaming featuring:

**Leandra Preston-Sidler, PhD, Associate Lecturer, Women's and Gender
Studies Program, University of Central Florida;**

Kiren Shoman, Editorial Director, SAGE Publishing;

**Michael Arthur, Department Head, Resource Acquisition & Discovery,
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by **Tom Gilson** (Associate Editor, *Against the Grain*) <gilson@cofc.edu>

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ATG: *From your experience can you tell us how library-provided video streaming services get used across an academic institution? Are they primarily for classroom use? Or does individual, unprompted viewing account for most of the usage? Can you estimate percentages?*

LP-S: I can only speak for myself as an Instructor, and I have used streaming films primarily in the online classroom with a couple exceptions in a face-to-face classroom or for a film screening in an educational setting.

KS: Since launching SAGE Video in 2015, we've found that library-provided streaming services are well-used by faculty as a pedagogical tool for their students in the classroom or for setting assignments in a flipped classroom model. As our video is embeddable, we see the highest usage of SAGE Video content when faculty embed the clips that they have selected, reinforcing topics covered in their course material. At the same time, we are also seeing strong signals that students and researchers use video in self-guided work, wanting reliable and citable visual sources, or videos that improve practical skills (particularly methods skills, for example). For students living off-campus, having access to the videos they need anywhere and anytime is important.

We've also conducted research on the use of video across campus that reflects these trends. In 2014, we conducted a survey of 1500+ students and found that 68 percent report watching videos in their classes and 79 percent voluntarily watch them to enhance their understanding of a topic, to better understand material introduced in class, to learn the steps necessary to do something successfully, to understand the practical application of a theoretical concept, and to find a video that they can use during their own presentations (read more in our 2015 white paper, "Great Expectations: Students and Video in Higher Education").

MA: I regularly review usage data, and have conversations with faculty, librarians and video providers. My comments are based on all of the feedback I have been getting over the past few years. Streaming video as we are providing it today in the academic setting is a recent addition to our collection strategy. Most of the usage appears to be at the individual

level, either faculty or students, and does not appear to be aligned with course requirements. Our streaming video is mostly available in large collections and we have monthly data that easily shows trends in usage. It is easy to see when usage of a specific title is trending upward, and that is usually attributed to assignment in a course or the film supports a popular initiative on campus. A review of 2016 data from Swank, Kanopy, Alexander Street Press, and Films on Demand showed that a small percentage of films have usage levels that clearly separates them from the pack. I think it is clear that most usage is individual, unprompted use.

ATG: *How does distance education factor into library streaming services?*

LP-S: For me, a thousand percent. I used films heavily in my face-to-face teaching and over the years in my online or mediated classrooms but as my teaching became predominantly then exclusively online, streaming films became essential to my teaching.

KS: Distance education sees streaming as a prime need; the simplicity of being able to access media and distribute amongst a distance learning community is incredibly enabling. In fact, currently some of our highest usage is coming from institutions with strong DE programs.

MA: On most campuses today it is critical to evaluate how the resources we acquire will serve the needs of students who are not on the campus. We need to be sure that the content can be easily accessible, with unlimited users and site wide license. We try to avoid access models that can result in authentication problems for remote users.

ATG: *What are the unique challenges in ensuring video streaming services are used in the most optimal way by students and faculty? How can those challenges best be addressed?*

LP-S: As an Instructor, I have issues with film access expiring with some programs or having to renew every semester, embed codes failing — things like that. Librarians are extraordinarily helpful with these issues. I do hate the reality of how much expense affects our ability to seamlessly offer streaming to students and faculty across semesters.

KS: I would say one of the biggest challenges is that students aren't always aware of their library's video collections (in fact, our survey revealed that only 32 percent of students report searching for videos in the library or on the library's website). Our research shows that video is used and watched more when it is recommended by professors, has an absolute link to students' independent study needs, is indexed to learning outcomes on courses, or will enable students to follow procedures with success. We focused on these areas when developing our video collections across eight disciplines in the social sciences and our comprehensive and cross-disciplinary methods collection, as well as the platform through which they are delivered. We wanted to ensure that we are offering highly curated material that maps disciplines and draws from faculty as both advisers and contributors. We thought about the value of the audio-visual and different learning preferences, as well as suitability of different content types (case studies, in-the-field documentaries, tutorials, and expert interviews) to help students and faculty find value across their spectrum of needs and interests.

Offering excellent metadata and indexing to ensure quick and suitable discoverability (transcripts, title-level MARC records, indexing in major discovery service providers, YouTube channel) and a highly functional platform that gives users choices and accessibility (e.g., clipping, HTML5 playback, viewing and speed choices, responsive web design, keyboard shortcuts) was also incredibly important for optimal use.

MA: I think right now streaming video delivery models vary greatly so it is important to evaluate them closely. I was fortunate as a member of the SAGE Publishing Library Advisory Board to be involved with testing many features of the SAGE Video platform and was able to listen to my librarian colleagues as we thoroughly reviewed the details from content development to purchasing models. There are so many factors when evaluating services, purchase vs. lease, ease of integration into online courses, aggregator or publisher platform, DDA vs. auto selection, packages vs. individual

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titles, technical specifications including ease of use with multiple devices, licensing and fair use, and marketing support from the provider.

These can all be challenges and the best way to address them is to thoroughly review the content delivery and purchasing models from various providers, focus on the usability of the platform, read and understand the licensing agreement and establish clear guidelines and policies that will help guide the library in the selection of streaming content.

ATG: *From your observation, are there specific subject areas where videos get more use? Is there data to back up those observations?*

LP-S: N/A

KS: We're learning from our own experiences in content commissioning in the social sciences, but certainly courses that have huge participation involving a diverse range of students or that are regularly delivered online or in "flipped" formats, are getting high usage. We are also struck by good usage where the academic concepts explored are complex so that the visual context enables learning. There are a host of courses across our subject collections that are showing these strong trends ranging from communication studies to American government and politics, child development and organizational behavior.

MA: A review of the usage data by title does not really indicate that certain subjects get more use than others. Usage tends to be rather even across several subjects with the exception of those films that appear to have been assigned or mentioned in a course. I think that the use of streaming video for educational purposes is an area that is just starting to emerge. Usage will continue to grow as faculty become more aware of the large selection of titles available to them, and the ease of use within online course. Usage can be elevated through marketing campaigns, and active involvement by subject librarians. I think usage trends will be institution specific. I have seen a few faculty embrace streaming video and as they share positive experiences with their colleagues that may drive more use. I am not an expert on the impact of streaming video in the classroom though I have heard from colleagues that some data is emerging that may help promote its use.

ATG: *Are there any kinds of streaming video that you would find valuable for your campus, but you are unable to find?*

LP-S: There have been but **Carrie Moran**, our Women's and Gender Studies librarian has helped us tremendously. I would like **MEF (Media Education Foundation)** entire film library available streaming.

KS: N/A

MA: N/A

ATG: *What infrastructure support is essential to make video streaming a success? Are there specific IT needs that have to be considered? How are the additional costs dealt with?*

LP-S: From Instructor perspective, the accessibility of librarians and their willingness to work on behalf of faculty to attain streaming, as **Ms. Moran** has done for us, has made streaming so much more accessible for us. The new streaming services such as **Kanopy** have been TREMENDOUSLY beneficial to online students and faculty.

KS: N/A

MA: N/A

ATG: *How do publishers work with faculty and librarians to make sure their video offerings meet content and user experience needs? Are there formal processes that enable faculty and librarian input? What about student input?*

LP-S: I directly communicate with a librarian who has been "assigned" to our department based on her research specialization and interests, a new model which has led to collaborative events, publications, and enhanced use of various library materials.

KS: Our vision at **SAGE** has been to create much of the content within our existing collections, building from our base as a textbook and journal publisher as well as what we're learning from other digital products such as cases and data, for instance. This has positioned us well within networks across faculty and librarians as we are able to directly engage with their needs.

The guidance of librarians, faculty members, and students is thus instrumental in shaping **SAGE** Video. We have faculty editorial board advisors in each discipline to help us determine the scope and content coverage of the collections and we have entrusted our library advisory boards to inform us about student and faculty use cases for video, the value of exclusivity of our content, and the library infrastructures required for enabling products to fit in the library. We have also conducted student surveys (as previously mentioned) and hosted a number of student focus groups to work on user testing, discoverability and ensuring our final products work well for our end users.

Often, our most active video participants are leading textbook authors who have received recognition for the impact of their teaching or course delivery. Incorporating videos of those who are proven to elevate learning experiences in the classroom has been vital and we've enabled both students and faculty to help determine who these people should be.

MA: Publishers/content providers definitely offer to work with faculty and librarians with the idea of providing guidance and also gaining valuable feedback. I have participated in many discussions with content providers, and I know that certain publishers actively seek out opportunities to visit campus, or conduct virtual meetings with librarians, faculty and students. I believe, for most of these companies it is difficult to establish connections on campus. More user studies are needed. I think we will continue to move to streaming video and it will be interesting to see if there are more studies on the impact of video in the classroom. If such studies produce positive results the popularity of streaming video among faculty will increase, and librarians will have

usage data and user feedback to help manage selection and procurement.

ATG: *What new metadata/cataloging and discovery issues are associated with video and streaming services? Are there specific challenges that have to be overcome to make video collections accessible?*

LP-S: N/A

KS: With respect to metadata and discovery, a key challenge is that the process of digitizing video does not automatically yield extractable information as text-based content does. This means that metadata application and transcription becomes a necessary part of the publishing workflow to enable discovery of video.

Additionally, finding the most relevant section of videos in a large set of content can be an ongoing discovery issue. Books are assumed to be chapterized, but videos are not always created that way. **SAGE** addressed this issue by segmenting each video in our collections based on change of subject matter or natural breaks in the video. In doing so, we enable users to find the most relevant segment of a longer video for viewing or referencing.

MA: N/A

ATG: *Speaking of accessibility, can mobile devices access video streaming services? How does that impact costs/pricing?*

LP-S: I don't know about this from my perspective but I foresee it and hope for it though I predict costs will keep it from being accessible for TOO long.

KS: Our research has revealed that all patrons — students, faculty, or librarians themselves — highly value being able to access materials via the library while on the move. So it was absolutely necessary for us that our video collections are on a mobile-responsive platform. Additionally, each video is encoded with multiple bit rates so that users with lower bandwidth can still stream video on the platform — an extra step for us, but one we felt was a core requirement.

MA: My understanding is that most of the platforms make use of responsive design. I am sure the cost is figured into the product though I have never heard any discussions. I can say for sure that being included in the development phase for **SAGE** Video was an important opportunity for me to get insight on just how much planning goes into the process. I was impressed by focus on accessibility, usability, selection of content, and pricing models.

ATG: *How do streaming services fit into library budgets? Are there creative pricing models that allow librarians to stretch shrinking funds? Do public performance rights fit into the pricing mix?*

LP-S: N/A

KS: N/A

MA: I believe that streaming video is still rather new for most libraries. Libraries do not necessarily have the same structure in place for selection, acquisition and funding for this format. In my experience, thus far, most

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streaming video is purchased in large collections, or it is acquired through demand driven or lease options. Funds are not specifically allocated for streaming video and there are not separate funds used to track streaming video. I think that could change if more faculty embrace streaming video for classroom use. That would result in the need to provide better fund level tracking. My experience has been that most streaming video is purchased with one-time funds and is the result of not purchasing other resources including journal backfiles, or eBook collections. I am not sure the point has come where libraries will specifically allocate funds for streaming video. I think vendors should consider multiple pricing models that allow for both subject collection or title-by-title purchasing, demand driven acquisition, or leasing. How libraries allocate money often has a direct link to selection. Funding is used to drive what is collected and how. Right now, libraries are making decisions about where streaming video fits in the overall collection strategy. Will the film have long term demand and does it complement other materials in the collection (collection development focus) or is the film serving an immediate need without an expectation of long term need (service focus). The answer to that question will influence the level to which libraries develop detailed purchasing strategies and thus change long standing practices related to funding and selection.

ATG: *Given concerns about budgets, what strategies would you recommend to librarians that ensure they select the best videos for their institutions?*

LP-S: Talk to instructors and teaching faculty to see what they need and use on a regular basis. Work with publishers and let instructors know what is available. I usually contact the library about videos which I am often privy to thanks to publisher promotions via email and mailers.

KS: While usability is obviously a must in building video collections, we still believe that content is king. We feel that our historic and continued value as an academic publisher enables us to focus well on ensuring content fits with learning and research needs. As such, building on our current content and relationships with leading social scientists, we have launched seven video collections in the social sciences including business & management, education, politics & international relations, counseling & psychotherapy, media, communication & cultural studies, psychology, and most recently, research methods. In 2017, we will add criminology & criminal justice and sociology to our collection making for a robust suite of videos across social science disciplines, all of which build on decades as a social science and methods publisher.

We also decided to map each subject to a discipline taxonomy, and worked to ensure we had different types of educational video attributed to the different sub-topics and learning objectives within each field. We devised different content types to suit subjects and en-

able stronger learning — case studies, tutorials, in-the-field or in-practice vignettes, documentaries etc. Stability of video collections also matters to librarians, so we've ensured well over 60% exclusivity in SAGE Video.

So, content fit, stability, and professional video offer, we believe, the magic formula to enable librarians to be confident in using their budget on these resources.

MA: When possible it is helpful to involve librarian selectors and to market existing collections to faculty. Going back to my previous response, I think it is important for libraries to decide what they are trying to accomplish with streaming video. Is this part of a larger collection strategy, or just a means to provide access without any expectation of having long term access? Leasing should always be a cheaper option than purchasing (as long as the library does not lease the same film multiple times), and purchasing in bulk can lower the price per film. The drawback is that often there will be films in the collection that get little or no use. I think we want to avoid the Big Deal for streaming video. I think it is important to develop a collection policy for streaming video and then to test the various models to determine the best bets for the library and university. I have been reviewing content delivery and pricing models, and evaluating usage for a few years now. My belief is that more time is needed to know where things will end up regarding preferred ways to select and acquire streaming video.

ATG: *Have there been any open access efforts in the video space? How about patron driven acquisitions?*

LP-S: I use TedTalks and YouTube as much as possible

KS: N/A

MA: We do have a demand driven acquisitions plan with **Kanopy**. It was started after my arrival at **The University of Alabama** in Fall 2015. As with most purchasing models there are pros and cons to demand driven purchasing for streaming video. However, we have monitored the usage routinely and feel that being able to pay based on usage combined, and having access to the full selection of titles on the platform is a good option for our users. Demand driven acquisitions with streaming is slightly more complicated than the model is for eBooks. Often the trigger results in a one-year lease of the title rather than an actual purchase. At the end of the lease the title becomes available for demand driven selection so the library could pay for the same film again in subsequent years. While I am not a proponent of paying more than one time for materials intended to be one-time resources, it can be an advantage as part of a larger collection strategy for streaming video.

ATG: *What current trends have you noticed in video streaming services?*

LP-S: From a faculty perspective, I think folks are using and will benefit from streaming services more and more. Largely because of the increase of online course but also because students respond to new technologies. So I don't know that it "adds" anything but I do see video streaming as more imperative than ever, particularly in the context of online class-

es. While you can show streaming videos in face-to-face environments, you cannot show non-streaming videos in online environments, so it only makes sense to move to streaming as the primary video mode.

KS: We've seen some interesting trends as video use in higher ed continues to grow. For example, ensuring disability legislation compliance; providing better tools for customization (e.g., clipping and embedding); allowing stronger indexing for discoverability; providing better exclusivity in product lines for libraries, just to name a few.

MA: Over the past few years it seems that the demand has risen, resulting in more providers and more options for how the content is delivered and acquired. There has been an increase in leasing and demand driven acquisitions (actually more like leasing) with the library often paying annually for the same film.

ATG: *How do you see the future of video streaming services evolving in academe?*

LP-S: Because I see the future of academe as increasingly media and web-based, as well as students as more media savvy/dependent and desiring instant access, I assume streaming services will become the norm in the next five to ten years. I have pushed for it and been a very early adapter and even harasser to gain access for my students, as my program and courses are greatly enhanced by the use of streaming video.

KS: I believe the immediate future will see a significant increase in the amount of video used by students and faculty and that academia will continue to embrace this because the medium supports a wide range of teaching, research, and learning styles. We are witnessing video transition from a "nice-to-have" resource to an essential part of the library's holdings/offering. This trend will continue in the future as we see an increasing number of distance learning programs and faculty/students who rely on video resources right alongside journal, book, and database content.

MA: I think that eventually a few models and providers will win out. I have spoken with people at **YBP** about what role they might play with helping libraries manage streaming video. I often wonder if there would be a market for the types of services provided by **YBP**, only for streaming video. There still may be something like that which will come along. I also think that streaming video will either succeed or not based on faculty embracing it and making use of it in the classroom. Some providers have really invested in providing video collections with outstanding content, and well developed platforms. I think the next step is marketing directly to faculty and trying to encourage them to make use of the film and provide libraries with feedback. Right now I am planning for a gradual increase in streaming video purchasing and leaning toward demand driven acquisitions models. 🌱