FREIE UNIVERSITÄT BERLIN

Videos from the Library?

Faculty's Perspectives on Using Streaming Resources in Academic Teaching

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UX@UB

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EXECUTIVE SUMMARY

External videos were used by the interviewees in teaching as primary source and secondary source.

- Primary source: video material provides exclusive access to the teaching subject. Without access to this material, the course is not feasible in its form.
- Secondary source: video material offers multiple didactic advantages. Secondary videos are interchangeable.

When selecting suitable video material, content quality, (free) accessibility and length play a role for the interviewees (in that order). Language and resolution are secondary in the search process.

The exchange with other teachers about the integration of external videos happened rather sporadically and was usually oriented towards concrete questions.

For primary sources, video length plays a minor role and is often incorporated into teaching asynchronously. Secondary sources are mostly integrated into synchronous teaching. The rule here is: as short as possible, usually 1-max. 15 minutes. A subject-dependent variance in video length could not be determined.

Among the interviewees, the procurement of videos was mainly based on sources that are potentially also known from private entertainment use. YouTube, Vimeo, Netflix and Amazon Prime were mentioned most frequently. However, these commercial sources bring some disadvantages and are also associated with inconveniences (e.g., advertising and access restrictions). However, the great advantages here are the very easy availability and low-threshold nature.

The majority of interviewees reported the use of videos available free of charge from the YouTube and Vimeo platforms and from public service media libraries.

The majority of the interviewees were in favor of the use of non-commercial open source solutions and open educational resources (OER). The re-use of video material produced by colleagues also plays a role here.

The majority rejected the idea of students paying for access to single-title video, and interviewees tended to use it as a stopgap measure.

The availability of physical video material (DVD, VHS) was known by the majority, but played a subordinate role in practice for the majority of interviewees. Only where larger DVD collections are already known in the specialist library was it reported in the interviews that these were also used sporadically before the pandemic.

The central library as well as the specialized libraries are largely not present to the interviewees as possible contacts for the procurement and cost absorption of video material.

INTRODUCTION

"The Revolution Will Be Streamed Online" is the title of an article published by Geoffrey Little (Concordia University Montreal, Canada) in The Journal of Academic Librarianship some 13 years ago. Directly referring to Gil-Scott Heron's poem/song "The Revolution Will Not Be Televised", Little describes the dynamic development of streaming video, outlines its rapidly growing relevance to academic libraries and predicts that the revolution, in fact, would be rather streamed online than broadcast on linear TV (Little: 2011: 71-72).

What Little predicted in 2011 is a reality in 2024: On-demand streaming is on the rise, massively so, and not only in the area of private entertainment, but also in public education and research and therefore in the world of libraries. Catalysed by the COVID-19 pandemic, libraries of all kinds are expanding access to streaming content for their patrons (Bohn/Piquet 2020; MacDougall/Ruediger 2023). Despite this development, knowledge about the actual trends, strategies and needs related to the sustainable accessibility and use of streaming content in higher education is still limited.

To address and fill the knowledge gap Ithaka S+R[1] in 2021 started its project "Making Streaming Media Sustainable for Academic Libraries". The project's objective was to collect and connect data about the use of video content and streaming resources "across institutional silos" in order to create insights on "patron practices and needs when working with streaming content". By doing so, the project aimed at contributing to a more comprehensive understanding of "streaming media's academic potential", an assessment of the "broader streaming landscape", and a discussion about "new strategies for licensing and managing streaming use" (Ithaka S+R 2021).

In 2021 to 2022, Freie Universität Berlin's university library participated in Ithaka's streaming project alongside the libraries of 23 US-American and Canadian universities and colleges (MacDougall/Ruediger 2023: Appendix 1). The authors of this report, all library staff, conducted nine interviews with faculty members from various subject areas and departments who had in advance been identified as likely users of video content in their academic teaching.

LITERATURE REVIEW

Commercial on-demand-platforms for streaming video and audio content have widely benefited from the Corona pandemic. The market leaders Netflix and Spotify in particular can be counted among the economic winners of the global health crisis of 2020/2021 (Derr et al. 2021: 45-48). Nevertheless, the success story of on-demand streaming platforms began long before the pandemic and it still seems unbroken (Chalaby 2023: 68; Daniel 2020: 335).

What applies to providers of content for entertainment also holds true for suppliers of academic and educational audio-visual streaming resources. In 2012, the US faculty survey conducted by ITHAKA S+R found that non-textual resources are on the rise in the fields of higher education and research. According to Ithaka's insights a significant percentage of interviewed faculty regularly used non-textual resources for academic teaching and for their own research, among these online video and audio content (Housewright et al. 2013: 13-19).

A SAGE report in 2015 observed that video is widely used among university lecturers in

[1] Ithaka is a US-based non-profit organization that facilitates "action-oriented research" in order to support academic institutions and communities in order to "improve their performance and further their missions". Ithaka's fields of research and action are access to "educational opportunities" and study success, "organizational leadership", "collection and preservation" and "research and teaching practices" (Ithaka S+R 2024).

class (68%) and students (79%) as an additional resource to further understanding (Leonard 2015: 1-3). According to a survey published in Campus Technology magazine in 2017, interviewed faculty ranked video streaming among the top five technologies they believed to become important in higher education within a decade (Kelly 2017: 37). And a Choice White Paper about the implementation and management of streaming media services in North American academic libraries from 2021 states that "96.70% of respondents currently offer some form of streaming media content" (Tanasse 2021: 9).

In fact, a growing importance of e- and distance learning has led to the need of integrating more audiovisual media into academic teaching (Falke 2009; Wang/Loftis 2020: 71). In particular, video has become "a great supplementary resource for faculty", and "it is also becoming more and more important in their primary scholarly research", DeCesare (2014: 5) points out.

Against this background, there can be little doubt that the rise and development of on-demand-streaming has a significant impact on libraries, their acquisition and collection development and management (Bohn/Piquet 2020: 313-314). Streaming promotes an unprecedented personalization of audiovisual media consumption (Chalaby 2023: 59). By adding streaming content and platforms to their portfolio, more and more public and academic libraries are therefore responding to the changing needs of their patrons (Daniel 2020: 335-336; Scardilli 2014). This, however, usually still happens in addition to and not as a general replacement of their already existing collections of physical audiovisual resources, like Blueray, DVD, VHS and CD (McClamroch et al. 2010; Scardilli 2014). And although streaming is becoming more and more popular, libraries are still digitising their physical audiovisual media for users, if needed (Cooper/Klosek 2023).

The COVID-19 pandemic, however, massively accelerated the trend towards streaming media in libraries by condensing "a decade of digital transformation into [just] a few months" (quoted after Smith 2022: 273). It has been observed, with special regard to academic libraries, that "[p]rior to the onset of the pandemic, uptake of streaming media […], while present, was often comparatively minimal when juxtaposed with physical video media uptake" (Smith 2022: 273). Koos et al. (2021: 73) come to the different conclusion, that "streaming video collections have been increasing in popularity and usage in academic libraries for the last several years, and the COVID-19 pandemic has led to additional utilization of these resources […]." Nearly the same goes for public libraries (Adamich 2021: 19; Daniel 2020: 336).

On-demand streaming of audio-visual content emerged subject of discussion in the library and information science community during the 2000s. Initially, it was mainly public libraries, that began to consider the use of YouTube as well as their own websites as platforms for providing self-produced audio-visual content for streaming (Webb 2007; Gordon 2007). They were soon followed by academic libraries (Little 2011), some of which launched self-developed streaming services (Gibbs 2009; McClamroch 2010). As streaming became widely popular in the entertainment business, vendors also started offering streaming content and services to libraries – as well for entertainment as for education and research and under various business models (McGeary 2015: 312-315; for public libraries in particular see Scardilli 2014 and Koll 2020) that still develop and evolve rapidly as Cooper et al. (2022) have pointed out recently.

In recent years in particular, streaming has been discussed from many different angles. Among other things, it has been viewed under the aspects of technical integration (Leffler et al. 2017), of (patron driven) acquisition (Austin/Thornton 2022; Prelitz 2022; Lowe et al.

2020; Knab et al. 2016), collection development (Serrano/Fernandez 2023; Wahl 2017), usability (Beisler et al. 2019), retrieval and discovery (Wang/Loftis 2020; Streeter et al. 2023), accessibility of audio-visual cultural heritage (Bohn 2016; Kleingers 2020), usage of streaming contents related to disciplines and subject areas (Dotson 2023), and – almost inevitably – the development of its use in relation to COVID-lockdowns (Foley 2023).
Despite the sometimes observed complexities that streaming video presents in terms of acquisition, collection development and technical integration (Leffler et al. 2017; Adamich https://www.tandfonline.com/doi/pdf/10.1080/0361526X.2017.1284498 2021; Levenson/Lombardo 2023), academic libraries observe that their teaching support strongly benefited from providing this type of electronic resource during the pandemic (Backowski 2021). And although it is uncertain in which directions the market is going to develop, it seems evident "that streaming, both in and out of libraries, will be here to stay" (Smith 2022: 284) There more so, as it "brings added pedagogical benefits that go beyond those offered by physical video formats" (MacDougall/Ruediger 2023).

ABOUT THE STUDY

RESEARCH QUESTION

How are faculty at Freie Universität evolving in their **practices, perspectives, needs**, and **expectations** of the university library regarding the use of video for teaching?

STUDY DESIGN

- The data was collected by means of guided, semi-structured individual interviews with faculty at Freie Universität Berlin who are currently integrating video content into their teaching. The duration of each interview was around 30 to 45 minutes.
- The interview guide was created and provided by methodological experts at ITHAKA S+R (MacDougall/Ruediger 2023: Appendix 2). Involved staff from the participating universities and colleges underwent an online interview training with staff from Ithaka S+R and colleagues from the other participating institutions (also see Loftis/Lamphere 2023: 71-72).
- Time period of interviews conducted at Freie Universität Berlin: 01/14/2022-03/21/2022.
- The interviews were conducted in English and then coded by the interviewers (hermeneutic text analysis), using MAXQDA 2022 (Vers. 22.02.0).
- In a first step, each interview was individually coded by a team member. A second step involved a coding workshop in which the team discussed the codes and worked on them together, in order to achieve more general results and insights.
- The coded qualitative data was then analyzed using visualization options in MAXQDA 2022 (Vers. 22.02.0).
- Identifiable attitudes, structures, and patterns in the data are presented below under "Results". These are impulses from the sample that give us a basic idea about the "why", "what", "where" and "how" behind the use of video in teaching, not representative quantitative data.
- On the project's methodology also see MacDougall/Ruediger (2023: Appendix 2).

THE SAMPLE AND SAMPLING PROCESS

The sample of respondents comprised of nine persons who were teaching at Freie Universität Berlin during the summer semester of 2022. The basic selection criterion in the sampling process was the use of video content as a regular part of individual teaching practice.
In a first step, the local project team identified a variety of subject areas in which they believed video content would be likely to be used in the classroom. As a second step, the team narrowed down the range of subject areas to the following:

- SUBJECT AREA 1: Journalism, political, cultural and social sciences (the focus here was on North American Studies due to the large physical video collection at the library of the John F. Kennedy Institute for North American Studies at Freie Universität)
- SUBJECT AREA 2: Neuroscience
- SUBJECT AREA 3: Art History
- SUBJECT AREA 4: Biology

The selection of the subject areas was partially guided by the fact that the university library of Freie Universität Berlin already provides access to academic streaming platforms that offer content for these areas.[2]
A third step involved identifying individual instructors within the selected subject areas based on the information about their courses in the course catalogue for the 2022 summer semester. Using this information, the project team attempted to assess the likelihood of the use of videos in their courses. In the end the team put together a list of roughly 185 faculty members, of which eight responded positively to the team's interview request.
The *Subject Area 4: Biology* was included into the sample additionally, when a teacher from the biology department contacted the team on his own initiative, after hearing of the project. Thus, the team gained its ninth interview partner.
Low rates of respondents among faculty have also been documented in the context of earlier surveys on streaming (Lohmann/Frederiksen 2018). And within the general cohort of the 24 universities and colleges participating in Ithaka's project, the team at Freie Universität was not the only one to struggle with recruitment challenges. The goal was to conduct around 10 interviews, yet the number of interviews per organization varies between four and 14, and in total Ithaka S+R was provided with 244 interviews for their own analysis, which ran parallel to the analyses by the local teams. (MacDougall/Ruediger 2023: Appendix 2).

OVERVIEW OF RESPONDENTS AND SUBJECT AREAS

Backround of the nine interviewees:

Number	Position
4	Research associate
3	Guest lecturer
2	Professor

Number	Subject Area
7	Political science and cultural studies
2	Natural sciences

[2] The platforms licensed at that time included JoVE (Journal of Virtualized Experiments) for biology and neuroscience and Electronic Arts Intermix for art and art history. A third platform was Kanopy, which offers content for various subject areas, primarily for humanities, arts, social and political sciences.

LIMITATIONS

The following report is based on the qualitative detailed analysis from interviews conducted with members of three departments at Freie Universität Berlin. Due to low response to the interview request it was unfortunately not possible to conduct interviews in other areas as part of this study.

An initial version of this report was produced in parallel with and independently of Ithaka's analysis of the overall data from all 24 participating universities and colleges. The current version of the report was expanded to include a comparison of local results at Freie Universität Berlin with some of the general findings of Ithaka S+R, which were published by Ruby MacDougall and Dylan Ruediger in 2023.

RESULTS

REASONS FOR THE USE OF VIDEO MATERIAL IN TEACHING

For teaching practice, a distinction between primary videos and secondary videos is necessary:

PRIMARY VIDEOS are the central subject matter being taught about (e.g., analysis of a film/series) or provide access to a primary source in a unique way as a medium (e.g., in zoology, a video of a rare animal in its natural habitat). Other features are that emerged from the interviews:

- They can give students the opportunity to hear specific scientists or authors speak. The involvement of renowned colleagues, e.g., also of already deceased luminaries of a subject, becomes possible for the teachers.
- The time of preparation is usually at the beginning of the semester planning, since the teaching content depends on the availability of the primary videos.
- Primary videos are used in the majority because there are few to no alternatives to them as they represent the subject matter being taught.

> “I love the fact that I can get my students to listen to lectures from giants. [...] If you listen to Henry Jenkins talk, wow, I could never get that guy to come, right? [...] Or Marshall McLuhan. The man is dead, but it is fantastic to listen to his voice. And these kinds of experiences, be they virtual as they are, are super valuable. – Interviewee 1”

SECONDARY VIDEOS are used in teaching to further illustrate or otherwise supplement key teaching topics (e.g., in neurobiology, the movement model of a neurophysiological process). Other features that emerged from the interviews:

- Secondary sources were used by the majority of interviewees synchronously, i.e., directly in the course.
- Among the interviewees, the majority of the preparation time for incorporating secondary videos is immediately before the course, from week to week.
- Secondary videos are used primarily because of their didactic advantages and are interchangeable.

> And even in my lectures, I from time to time show short videos. In the method lecture, for example, there – on YouTube, there is an abundance of science videos which illustrate empirical methods like experiments, even very, very famous historical studies. – Interviewee 5

These findings on instructors' motives to use videos to illustrate course content align very well with Ithaka's overall findings: Interviewees from the entire cohort of all 24 universities and colleges stated, that they use video widely for explanatory reasons. Videos, for example, are considered to be very suitable to "reinforce and illustrate material by providing easily digestible examples of course concepts". Videos are also seen as a possibility to quickly convey relevant information about a new topic to the students. They therefore serve as door openers when it comes to opening up new topics. Besides, videos serve as a valuable resource to foster cultural understanding, especially, it seems, when they are used as primary sources (MacDougall/Ruediger 2023).
The majority of the nine interviewees from Freie Universität Berlin use video material as both primary and secondary source. That videos are used either only as primary or only as secondary sources, on the other hand, is very rare. This speaks for a diverse and variable use of video material depending on the teaching situation and content. Hardly any clear subject-related patterns can be identified as to how often videos are used illustratively and how often they are used as primary sources (except for North American Cultural Studies: here in both cases significantly more frequent use as primary source).
From the point of view of all interviewees, the use of video material is linked to manifold didactic advantages and opportunities. The following guiding questions often play a role: "How do we make teaching/teaching more diverse and interesting?"; "How can we reach students who have problems with other media (e.g., text)?"
Specifically, the following DIDACTIC ADVANTAGES of video use in teaching were mentioned by interviewees at Freie Universität:

- Videos are part of promoting multisensory learning that benefits all students (i.e., content is experienced through multiple channels of reception);
- Videos facilitate asynchronous learning (flipped classroom);

- Videos can facilitate more inclusive learning (e.g., better engage dyslexic students or use multilingual subtitles for foreign language students);
- Videos can promote interactivity/participation in the classroom;
- Videos can promote cognitive involvement (fun, entertainment, creativity, and variety) in students;
- Counteract fatigue (esp. in digital teaching);
- There is also self-interest among some interviewees: In recurring courses, the use of current videos makes their own teaching more varied for them;
- Videos allow an easy thematic opening of a learning unit;
- Videos are especially valuable for teaching content that is difficult to convey without moving images;
- Video recordings of lectures by peers can be a good didactic supplement for students due to the different teaching style.

Again, there is considerable agreement with the results from Ithaka S+R, as their study comes to the conclusion that the use of video – in a positive sense – means a break with more traditional forms of teaching. It thus provides students “the opportunity to receive similar messaging in visual, auditory, and affective modes“, supports “different learning styles” and contributes to “diversifying learning modalities” and (MacDougall/Ruediger 2023). In addition, using video content „in conjunction with other elements of the class fosters more productive classroom discussions“ and is able to deepen “the overall understanding and exploration of a topic” (MacDougall/Ruediger 2023). On the whole, Ithaka's general study results concur at key points with some of the didactic effects that were observed by lecturers from Freie Universität Berlin.

> “I also like that for some films on YouTube there is a subtitle option so that students can read content in foreign languages as English translation. – Interviewee 6”

In contrast to the didactical factors mentioned above, the promotion of media competence through the use of videos played a subordinate role. This comes as a surprise insofar as Ithaka S+R, based on the results from other colleges and universities, has observed that “certain fields—notably film, media, cultural studies, communications, and theater—use video to teach discipline specific competencies“ (MacDougall/Ruediger 2023).
All but one of the respondents from Freie Universität Berlin stated that COVID had generally changed the way they design their teaching. In addition, 7 out of 9 people specifically mentioned that video material had a relevant role in this. One factor mentioned for this was that more high-quality external video footage was produced during the pandemic. It was to be expected that Ithaka S+R would notice similar tendencies. An interesting observation in this context was, that some lecturers saw the increased use of video content in their teaching as

a relief for the students, who were “so tapped out” and in a way had forgotten “how to read in the same way because how they were consuming information during the pandemic, it changed their habits – changed their home habits, their learning habit“ (quoted after MacDougall/Ruediger 2023). However, the problem of shorter attention spans among students has also been observed in general. As instructors do not see themselves in a position for reversing this long-term development, they want to make learning content accessible to students in a way that corresponds to their habits of taking in information (MacDougall/Ruediger 2023).

The issue of attracting students’ attention raises questions about the length of videos used in class. As reported by the interviewed staff at Freie Universität the LENGTH OF VIDEOS used synchronously in teaching ranked between 1-15 minutes, with longer videos (both primary and secondary) possible in asynchronous flipped classroom scenarios. This suggests that the didactic deployment scenarios help determine the length of the videos selected.

The closer content analysis reveals: In our sample, sequences between 2 and 20 minutes were used in political science, and much shorter sequences of 1-5 minutes were used in biology. The surveyed person from art history only stated that videos used should be “very short”. This information is not sufficient to make well-founded hypotheses about the subject-dependent variance of video length.

The mostly short length of videos also indicates that instructors do not substitute their active instructional design with the use of videos. It was clear from all interviews that video material is not used to outsource one’s teaching. One interviewed person explicitly emphasized that this also goes against the teaching obligation.

The statements made by faculty at Freie Universität largely correspond to the practice of their US and Canadian colleagues, who also prefer short video clips or excerpts up to a duration of around 20 minutes to longer films. Some of them explicitly declare that they do not want to spend too much “precious contact time” showing films or give students the impression that their teaching merely consists of playing videos (MacDougall/Ruediger 2023).

It is clear that the teaching staff at the institutions examined take their teaching duties very seriously and by no means intend to merely relieve themselves by using video in the classroom. On the contrary: The documented use of videos primarily serves to meet the needs and habits of students in the best possible way.

> “I think most of us take teaching so serious that they do the teaching by themselves and do not buy chunks of their teaching from external factors. – Interviewee 5”

TEACHING PRACTICE WITH VIDEOS OF INSTRUCTORS BEYOND THE SAMPLE

The sampling process for the interviews yielded comparatively little response, which could indicate that video use in teaching is not a widespread phenomenon or that the faculty inquired about (compared to the US interviewees) could not relate to the term “streaming” in this context.

The feedback from the interviewees suggests more of the latter[3]: Although some instructors indicate that they are pioneers in their institute with regard to embedding external video material in teaching, the practice of including video sources in class seems to be more spread out in general.
For example, teachers benefit from the exchange with their colleagues or continue to use their materials. However, most of the interviewees described the exchange with other teachers as rather isolated and usually oriented towards concrete questions.
The practice of integrating external video material into teaching does not seem to be pervasive and self-evident at Freie Universität, but it is not unusual either.

> I think that, often, exchange with colleagues alerts me to further possibilities. – Interviewee 9

SELECTION CRITERIA AND SOURCES FOR VIDEO MATERIAL

The content quality of the video is the central selection aspect for the teachers surveyed at Freie Universität (i.e., if no adequate content is found, no video is included rather than a video with less qualitative and less appropriate content).
The lecturers use video material which, in addition to their quality requirements, is characterized by the fact that it can be found and obtained most quickly and without any hurdles. Easy discoverability and accessibility also is a central criterion for teaching staff at other participating institutions (MacDougall/Ruediger 2023). Loftis and Lamphere (2023: 74) in a recent article share insights from Portland State University as one of the institutions involved in the study. They observe that „busy faculty often use the open web to find films before going to the Library [sic] catalog or databases“ (Loftis/Lamphere 2023: 74), which they perceived “as confusing, unreliable, and ‘impossible to navigate’” in many cases (MacDougall/Ruediger 2023). Already a several years ago, Beisler et al. (2019) noted the tendency for faculty to prefer YouTube and other online resources to their library's discovery system. The current study results from Ithaka S+R hence suggest that libraries in the meantime have not found the means to remedy the difficulties with library discovery effectively.
Simplifying discovery is therefore a major concern for faculty from all participating universities and colleges (MacDougall/Ruediger 2023). This is all the more true as in a recent article Streeter et al. (2023: 173-174) point out that patrons’ difficulties with using the library’s discovery system often results in existing streaming video collections remaining unknown. Possible steps towards the simplification and improvement of discovery have been proposed by Wang and Loftis (2020) and also by MacDougall and Ruediger (2023).
Other criteria for the selection video content relate to accessibility in terms of language and/or to certain technical features of the videos. While lecturers at Freie Universität Berlin

[3] One person, for example, declined the interview on the grounds that she does not use video streaming in teaching, but at the same time reported back to the project team: “*What would basically help us would be support in obtaining journalistic archive material for video analyses, which are also used from time to time as seminar papers and theses or in research. [...] [W]e had to buy the archive material from the broadcaster, for which we as teachers have no budget. At that time, our support association [...] paid for it once – if it were possible to get something like that from the UB [=university library] in the future, I would very much welcome it.*”

mentioned the language (German/English) and the resolution of the video are secondary as selection criteria, their colleagues elsewhere considered for example captioning to be highly important (Loftis Lamphere 2023: 72-73). Poor quality of videos in terms of recording and playback is according to Ithaka, a major challenge to instructors that inhibits the effective use of video in class (MacDougall/Ruediger 2023).

In this context, providers without monetary costs, first and foremost YouTube, are consequently the most common procurement sources[4], both in relation to Freie Universität and the surveyed cohort as a whole. As MacDougall and Ruediger write, YouTube for some instructors even "is the only place" they „want to use to find content". In general, there is a high level of satisfaction with YouTube as a source for video content, despite minor inconveniencies observed with the popular platform. Among these are concerns about the trustworthiness and uncertain provenance of videos, about possible copyright infringements and irritations due to advertising (MacDougall/Ruediger 2023). Yet, undesirable and annoying Advertising on the platforms of commercial providers (e.g., on YouTube) is accepted and circumvented with certain strategies[5].

It should be added, however, that paid offers – with the exception of primary sources such as commercially distributed films and series – were viewed very critically by several interviewees at Freie Universität. The tenor in six interviews – but quite explicitly and ostensibly in the case of four interviewees[6] – was the advocacy of "genuine", i.e., non-commercial, open source solutions and Open Educational Resources (OER) beyond YouTube and co. A study by Horbal (2018: 183-184) also highlighted that instructors for various reasons prefer non-commercial educational resources over e.g. YouTube, except in terms of usability.

The awareness that people do not pay monetarily on platforms such as YouTube, but that interactions and usage data secure the commercial basis for the platform, also plays a role here. Similar questions of privacy and data protection do not seem to appear to a great extent in the data collected from US and Canadian respondents. At least, neither MacDougall and Ruediger (2023) nor Loftis and Lamphere (2023) mention anything that would indicate data and privacy protection to be an important issue there.

In the German context, however, privacy concerns were a reason, why the online media libraries of German public broadcasting stations that are committed to standards of the GDPR are most often mentioned as a concrete non-commercial alternative source, at least for the humanities. Here, however, the time limits on availability were found to be annoying in some cases.

[4] An additional thesis could not be substantiated due to the nature of the interviews: Whether an additional reason for YouTube use could be that one does not need any login to access the platform's content.

[5] One interviewee from Freie Universität Berlin reported on the practice at the institute of loading the YouTube video before the start of a face-to-face course and having the opening commercial already play and then pausing so that the entire course does not have to watch the commercial first (Interview 6). None of the interviewees reported the possibility of skipping this advertising via a YouTube premium access.

[6] Interviews 1, 5, 6 and 7.

> [C]ommercial streaming platforms like YouTube or Vimeo […] are basically digital intermediaries that just want to sell our data. […] That I find potentially annoying. I don't want to be a product. I want to be able to access, and I want it to be a service. – Interviewee 1

Time-limited access to resources leads to a de facto disappearance of content. And in fact, Ithaka found that the more general issue content disappearance is counted among the main challenges instructors face when using videos in academic teaching. The problem of content disappearance not only applies to platforms that primarily offer user-generated content, such as YouTube, but also to providers like Netflix and even Kanopy (MacDougall/Ruediger 2023). The latter is a streaming service that in the past unofficially marketed itself as "Netflix for colleges" (Swoger 2015: 109) and, according to Cooper et al. (2022), is leading the ranking of the most subscribed vendors.

Ithaka's report even observes: "Noting that streaming has seemingly erased so much content, some faculty sounded an alarm at the library's rapid transition from DVDs and Blu-rays to streaming. They encouraged libraries to focus on acquiring physical copies of video rather than licensing content to ensure faculty have access to content in the future" (MacDougall/Ruediger 2023).

In the interviews conducted with faculty at Freie Universität the most frequently mentioned commercial providers are YouTube, Netflix and Amazon Prime, which offer feature films and series, but also documentaries. When asked, the interviewees were aware of a wide variety of paid academic streaming providers, but only a few individually advertised test accesses for a semester were used. There was no regular use of databases currently licensed by the university library of Freie Universität Berlin (especially JoVE and Kanopy) among the interviewees, and the databases were only explicitly mentioned in one interview (cf. Fig. 2).

The interviews with lecturers at the US and Canadian universities and colleges that took part in the study show that they use a considerable variety of resources to find videos for teaching. The "myriad sources" noted by the authors of Ithaka's report include "YouTube, Vimeo, Netflix, Amazon Prime, journalistic websites, listservs, colleagues, [and] friends" but also "library streaming services" (MacDougall/Ruediger 2023). The local results from Portland State University even reveal that 80% of respondents there regularly search the library catalog for videos to use in courses, while only 50% of them claim they use YouTube instead (Loftis/Lamphere 2023: 74). This suggests that either university and college libraries the United States and Canada are more actively communicating their offerings in this regard or that US and Canadian educators in are more actively engaging with their libraries' media services themselves than their German colleagues.

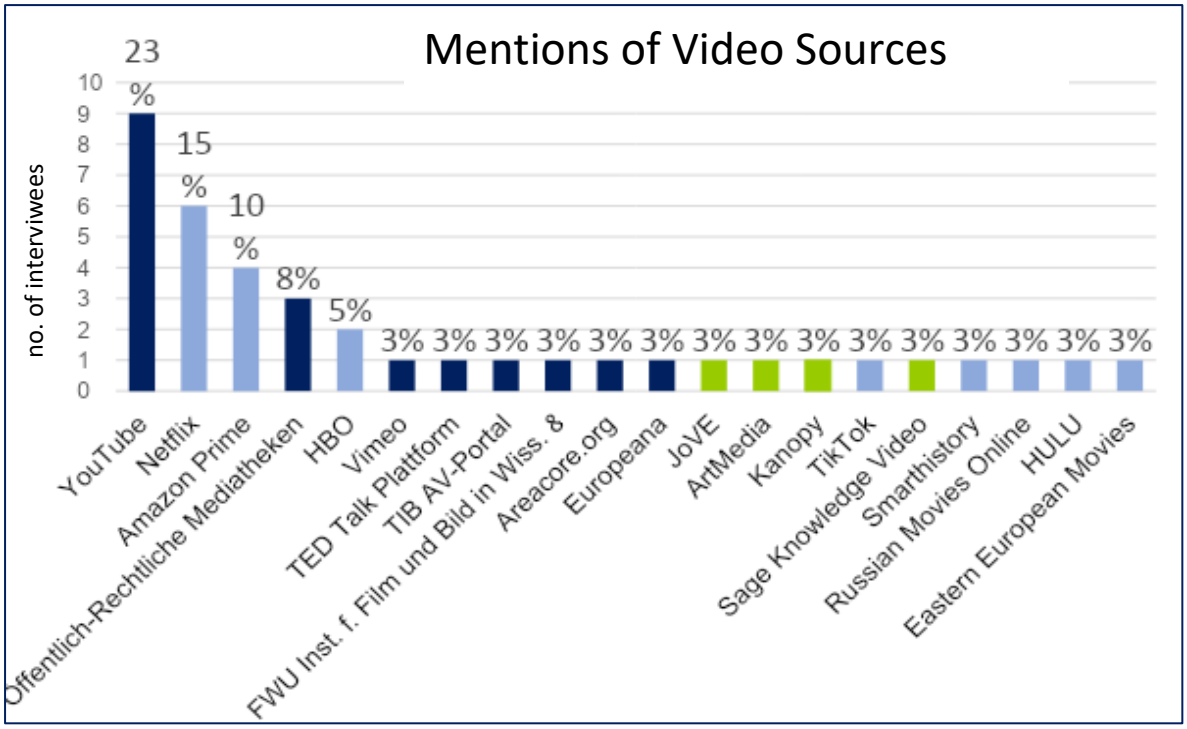

Fig. 2: Sources of procurement for video material in teaching ranked by number of interviewees who mentioned them (**dark blue** = freely available; **light blue** = individual license or account required; **green** = institutional license required).

Awareness of the availability of physical video resources (e.g., VHS, DVD) existed among four interviewees, but only played a concrete role in the teaching practices of two interviewees prior to the pandemic. A pattern in the responses about physical video sources was that the videos needed were much more conveniently available in streaming or the barrier of getting the physical material to students, especially during the pandemic, was too high. In some cases, the use of DVD or VHS was described as out of date. The extensive replacement of physical video material with a streaming option was not discussed in detail in any interview. However, two interviewees reported on specific collaborations with cinemas or theatres through which physical access to primary videos was ensured.
A slightly different picture emerges with it comes to the surveyed US and Canadian faculty, who at least in some cases tended to recall “the old days of DVDs with fondness”. Some even pleaded for increased efforts to digitise their libraries’ DVD/VHS-holdings and consequently to greater reliability with regard to the findability and accessibility of specific videos (MacDougall/Ruediger 2023). Such demands hardly played a role in the responses of instructors at Freie Universität.

THE ROLE OF THE UNIVERSITY LIBRARY

Since the majority of interviewees at Freie Universität reported free availability as the second most important selection criterion for video materials, presumably cost issues did not arise in many instructional preparation situations. Ergo, the majority of interviewees did not directly reflect that there could be any costs associated with the use of video materials at all They primarily considered YouTube, Vimeo, and similar providers as sources for video content, thereby avoiding monetary access barriers.
Against this background, when asked by the interviewees, there was generally no precise specification of the expected cost for video material that is not available free of charge.

Against the background of the above-mentioned open source idea, some interviewees were highly critical of paying money for access to educational videos.
The coverage of costs for access to single video titles by students themselves was requested by three interviewees in the past, namely through the use of private licenses or the purchase of single titles for amounts below 10€. These cases referred to commercially produced films or series that were to be used as primary sources. In principle, however, this path of procuring videos for courses was rather rejected among the interviewees – by six interviewees even categorically.
The goal of „[k]eeping costs low for students" is „a key factor that determines which streaming content instructors assign" according to Ithaka's overall analysis of the survey data. And across the whole cohort „instructors expressed a strong aversion to imposing any additional costs on students" (MacDougall/Ruediger 2023; for local results at Portland State University see also Loftis/Lamphere 2023: 74).
In this context, the university library of Freie Universität Berlin was not perceived as an active player in the procurement of video material by the local faculty who were interviewed for the study. There was also no functional differentiation between faculty libraries and the central library[7] apparent in the interviews – apart from mentions of the physical DVD collections of the faculty libraries.
As mentioned above, the existence of paid academic streaming providers is generally known among interviewees at Freie Universität Berlin, but not the databases licensed by the library. Here is probably one of the reasons why the university library is also not perceived as a service provider in the assumption of costs by local instructors. This somewhat contradicts the overall findings: According to Ithaka's conclusions a majority of faculty who participated in the study clearly felt that „[i]f a video could not be accessed for free, […] libraries, not students, should bear the costs". Apart from this, MacDougall and Ruediger (2023) observe a mixed attitude towards libraries and their streaming services among the respondents in the general cohort. While some interviewees report that they receive excellent support from their libraries, only few explain that they successfully browse „the library streaming options to discover new content" (MacDougall/Ruediger 2023).

SUPPORT NEEDS

Technical difficulties in the integration of video material were reported only occasionally among interviewed faculty from Freie Universität Berlin. They were mainly related to the integration in Blackboard[8] or in the FUBox[9]. In addition, some of the interviewees experienced problems with the live integration of video material via video conference software in synchronous online teaching. Especially in this context, the asynchronous streaming option was perceived as an easier way to incorporate audio-visual media into the course content and teaching.

The interviewees in the greater cohort complained about various technical challenges, which in at least one case led to the resort to DVD as a backup. Especially against the background

[7] Freie Universität Berlin has a functionally one-tier library system that includes various faculty libraries in addition to a central library. The libraries are spread across thirteen sites. All libraries together with the university archives form the university library.
[8] Blackboard is an e-learning platform used at Freie Universität Berlin.
[9] FUBox is Freie Univeritäts Berlin's open source sync-n-share solution.

of rapid technological change, MacDougall and Ruediger (2023) therefore advocate “enhanced technical training and curriculum development”, provided to teachers by the libraries. Even though interviewees at Freie Universität did not explicitly require such support, its provision by the university library could possibly motivate more lecturers to start incorporating video content into their teaching.

> Accessibility and free streaming opportunity is most important to me. If I would have to download a film first to share it in class, this would distract me. – Interviewee 6

Among the interviewees from Freie Universität, there was hardly any concrete knowledge of the copyright situation in the use of external video material and the framework for its use in teaching. Two-thirds of the interviewees were aware of these legal uncertainties, but they were not mentioned as an obstacle to the integration of external video material. Two interviews suggested that the university library, as a consultant, should provide answers to these questions.
This clearly echoes a need present among respondents from all participating institutions: Not many faculty are clear about whether their use of streaming videos in the classroom complies with national copyright laws and they “were confused about how to show content legally if the library couldn’t provide it“. Consequently, Ithaka also argues for a development or enhancement of “copyright training” and “legal counsel” for instructors.
This, however, requires that librarians themselves develop expertise in this area (MacDougall/Ruediger 2023). It is a demand that is supported by Ithaka’s 2023 report on streaming and copyright in the US context, as the report clearly states that “additional training or assistance in the interpretation of copyright law may be warranted” (Cooper/Klosek 2023).

CONCLUSION

Oftentimes, the interviewees were not aware of points of contact for requests regarding the acquisition of streaming licenses such as the university library’s central acquisition department. Similarly, there is a current lack of knowledge about the extensive collection of physical audio-visual media available from the university library. Not least, the library’s knowledge about the concrete video (streaming) needs of teaching staff for their course planning could be improved. Strengthening liaison work plays a central role here.
With regard to the integration of external video material into teaching, the interviewees reflected a practice that is mainly based on media sources that are also used in private such as YouTube or Netflix. Supposedly, these sources do fulfil the needs for teaching in some cases, but rather poorly and are associated with several inconveniences.

The notion and use of the video databases currently licensed by the university library of Freie Universität Berlin could bring added value to the teaching activities of faculty in the following respects:

- First, access to videos that answer to certain academic or artistic standards in terms of quality or relevance or maybe even are designed for academic teaching specifically.
- Second, the exemption of teachers and students from advertising as common on non-academic platforms.

GENERAL RECOMMENDATIONS FOR LIBRARIES TO PROMOTE THE USE OF STREAMING RESSOURCES

(based on the needs of all interviewees of the ITHAKA project, see also MacDougall/Ruediger 2023: 28)

- Libraries could provide a 'meta-database' or list, on which all currently licensed video databases are listed with conditions of use. [10].
- Also, libraries could further the development and collection of Open Educational Resources (OER) that do not require a license and providing of a platform to make these resources available for faculty.
- Various marketing measures could be taken to inform faculty about academic streaming platforms and sources for video content the library grants access to. Libraries could start with simple measures such as info mails about currently licensed video databases at the beginning of each semester and actively communicating licensed streaming services at department meetings at the institutes to promote the use of streaming content in class. More advanced marketing could consist of training of multipliers among library staff that would systematically inform faculty about video and streaming content available from the library in order to establish a better knowledge about the library's streaming services and holdings of audio-visual media as well as about the responsible contact persons. This is might be a task especially for liaison librarians, subject librarians and others who frequently are in direct contact with faculty.
- It also could contain workshops with librarians and faculty from the institutes reflecting on current practices in dealing with video materials and matching the identified user needs with what is available through OER and licensing by the university library. The goal would be to promote exchange about video practice and strengthen university library's role as a partner in academic teaching. If it seems necessary, the marketing measures could also contain internal marketing, since not all library staff might be fully aware of the streaming platforms available via the library.

- Offering assistance to faculty with the technical integration of video content into their courses, could help to encourage them to a more frequent use of streaming content in class.
- It might be worth considering an expansion of the subject indexing of video content offered as licensed streaming in order to make these offerings more visible and findable for users in the library's discovery system. However, this would mean a significant

[10] The University Library of Freie Universität Berlin has already taken action in this regard and created a subpage in its Datenbank-Infosystem-website (DBIS) that lists all subscribed streaming platforms separately (Freie Universität Berlin 2024b).

increase in in the efforts required for data curation and indexing costs (human resources, software, etc.), which most libraries under the current budgetary constraints cannot afford.

- Libraries could continue to monitor conditions for negotiating campus licenses to documentaries produced or provided by commercial streaming platforms (Netflix, Amazon Prime, etc.). This is currently still a challenging field of action, as commercial providers show little interest or willingness to co-operate with libraries on a larger scale (Levenson/Lombardo 2023: 400).

> “I think the ideal solution or at least one part of a solution would be some kind of library-run platform […] with the video sources. – Interviewee 2”

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APPENDIX: INTERVIEW GUIDE

The interview guide was designed by experts at Ithaka S+R (MacDougall/Ruediger 2023).

1. Do you currently use any video content in your classes?

»If yes, briefly walk me through what kinds of content you are using, and in what format/platform and length?
▪ For which classes do you use this content in?
▪ How does the content contribute to the pedagogical goals of the class?
»If no, why is that? [and if they have never used video content in their classes, skip to question 3]

2. 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 typically have very specific titles in mind?
»Where do you typically look for content?
»To what extent do delivery affordances determine whether you incorporate a specific video offering into your course? (e.g., delivery platform, accessibility options)
»Do you consult with any other people to identify opportunities to incorporate video content into your class offerings?

3. To what extent are your current needs for incorporating video content into your courses being adequately met?
»Has the pandemic changed your needs for incorporating video content into your courses in any way?
»Are there any recent examples where you encountered barriers to incorporating specific content into your class? [e.g., unavailability of specific titles, copyright complexities]
»If yes, What were the barriers, and how did you workaround them?
▪ Did you work with any others to mitigate those barriers?
▪ Is there anything else that could have been done to alleviate these challenges?

4. Has the availability of streaming content changed how you integrate video content into your teaching?
»What do you see as the greatest affordances of streaming content for your teaching?
»Are they any downsides to incorporating streaming content into your teaching?
»Is there anything that could be improved about streaming content offerings and/or functionalities to maximize the opportunities to incorporate it into your teaching?

5. Has the availability of streaming content changed your expectations about how the costs of the video content should be covered?
»Are there any instances where it is acceptable to require students to pay directly to access video content for educational purposes?
»How do your expectations with video relate to your expectations for how other forms of course content are paid for? E.g., textbooks, journal articles.
»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 part(s) of the university should cover those costs?

6. What kinds of resources or other supports would help you identify and assess opportunities for including video content into your classes?

»Would additional information about pricing structures, available titles, or format types affect your decision-making about what content to assign?
»Ideally, how would you like to get this information and from whom?

7. How does your use of video content in your teaching compare to the practices of your peers?
»Are there any kinds of video content or functionality that you would like to see more of?
»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 five years?

8. Is there anything else that is important for me to know about how you or your peers incorporate video content into teaching?