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Winter March, 2014

# Streaming Video Resources for Teaching, Learning, and Research

Julie A DeCesare, *Providence College*



Available at: [https://works.bepress.com/julie\\_decesare/19/](https://works.bepress.com/julie_decesare/19/)

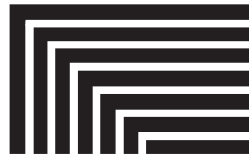
# Library Technology

R E P O R T S

Expert Guides to Library Systems and Services

## **Streaming Video Resources for Teaching, Learning, and Research**

*Julie A. DeCesare*



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## Abstract

In less than ten years, the availability of digitally converted or born-digital video has grown exponentially. Libraries and librarians are constantly navigating, and helping their patrons to navigate, this shift from analog to digital. For access to video, our libraries are challenged by an individual consumer marketplace where institutional access is often limited and expensive. Due to limitations of streaming content, licensing and copyright issues for use in learning management systems and public performance screenings, and time and budgetary issues surrounding the conversion of analog to digital formats, public and educational institutions are still reliant on physical formats. Patron demand is changing, and we have to look in places other than our collections to find the online video resources patrons need. For individuals, online and streaming video has saturated the consumer market for popular television shows and movies, but the market is fragmented and competitive.

This report will cover many resources available for free and for fee, with a focus on online resources available for library instruction, research education and assistance, and curriculum use. In addition to providing a substantial list of resources, I will also cover tips and tricks for navigating the Internet in search of visual resources. The scope of this report will be mostly consumption: searching for, viewing, sharing, and embedding online video for use in teaching, learning, and research activities.

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# The Expanding Role of Online Video in Teaching, Learning, and Research

## Abstract

*Chapter 1 of Library Technology Reports (vol. 50, no. 2), "Streaming Video Resources for Teaching, Learning, and Research," will explain who is using online video and why it is important for information professionals to know how to find and use it in library instruction and research education. Recent surveys and research about online video, as well as some literature on the literacies surrounding video, will be covered. The chapter also includes some tips and tricks for viewing online video and best practices for using popular search engines in the search for online video.*

## Introduction: Why Online Video?

In less than ten years, the availability of digitally converted or born-digital media, especially video, has grown exponentially. Libraries and librarians are constantly navigating, and helping their patrons navigate, this digital shift. Online and streaming video has saturated the consumer market for popular television shows and movies, and the market is fragmented. My first full-time job was as a video store clerk. I had those shelves memorized, and I can remember when DVDs were introduced to reluctant patrons and staff. I still haven't been able to part with the impressive VHS collection I acquired during that job! Now, I find I am still drawn to visual formats, but instead of memorizing shelves, I am constantly on the lookout for online video resources that can benefit my patrons or colleagues. Collecting and accessing videos and media has always been complicated for librarians—fair use limitations and allowances, individual versus institutional rights, closed-circuit rights, public performance rights, streaming rights, and other questions of licensing,

copyright, and access, make this area murky. Navigating the availability of titles and needed formats is also complicated. This report will cover many video resources, available for free and for fee, that are ideal for use in library instruction, research education and outreach, curriculum, and embedding into content and learning management systems.

The scope of this report will be mostly consumption: searching for, viewing, sharing, and embedding online video in teaching, learning, and research.

## Why Is Online Video Important, and to Whom?

To start, let's think about how nontextual resources are being used in higher education. Ithaka's S + R US Faculty Survey 2012 provides an overview of faculty research and teaching behaviors. In the report, video, film, and nontextual resources are at the same level of importance to faculty research as textual reference materials such as encyclopedias.<sup>1</sup> Video is a great supplemental resource for faculty, but it is also becoming more and more important in their primary scholarly research—especially as more and more special collections and archives digitize their audiovisual holdings.

In the survey, faculty members were asked how important film and video resources are to their scholarly research. Close to 40 percent of humanities faculty responded that these materials were very important; in social sciences, the response was less than 20 percent; and for the sciences, about 10 percent considered these materials very important.<sup>2</sup>

In terms of teaching, faculty members use video and film for both lower- and upper-level undergraduate assignments. When asked about the types of materials used in their assignments for lower- and upper-level

undergraduates, the disciplines varied again. Film, video, artwork, and other nontextual sources were used often or occasionally with lower-level undergraduates by close to 85 percent of humanities faculty; in the social sciences, about 70 percent; and in the sciences, about 35 percent.<sup>3</sup> For upper-level undergraduate assignments, humanities led with a little over 80 percent using nontextual sources often or occasionally; social sciences, about 58 percent; and sciences, about 30 percent.<sup>4</sup>

In terms of the higher education community, the need for and use of the material vary depending on how faculty will be using them—for their own scholarship, or for the teaching, learning, and research of different communities.

The Online Video 2013 summary of findings from Pew Research Center's Internet and American Life Project reported that the percentage of American adults who were Internet users who watch or download videos had grown from 69 percent in 2009 to 78 percent in 2013.<sup>5</sup> Video-sharing sites like YouTube have been the main driving force in the increasing percentage of online adults that post, watch, or download videos. Since 2006, the percentage has grown from 33 percent to the current figure of 71 percent.<sup>6</sup> Among online adults, rates of online video viewing are highest among users ages 18–49 and those with higher and household income levels.<sup>7</sup>

According to the July 2012 edition of Library Journal's "Patron Profiles: Media Consumption and Library Use," DVD borrowing in public libraries has fallen sharply: 17 percent of respondents to the 2012 survey said that streaming services—from providers such as Netflix, Hulu, Apple, and Amazon—were their primary source for movies.<sup>8</sup>

Both the K–12 and the Higher Education editions of the New Media Consortium's 2012 Horizon Report confirm that the role of online or blended learning continues to increase and come of age.<sup>9</sup> The use of video no longer stands out for distance and traditional learners. It is expected to be integrated into the curriculum—lectures, primary content, methods of analysis, and instruction are in nontextual formats. The "flipped" classroom, which uses video lecture and materials outside of class so that class time can be spent on active projects and engagement, is a popular model for student learning.

## Critical Literacies of Online Video

Film and video have long been research and teaching tools. The journal *Media and Values* began in 1977 and was one of the first journals dedicated to the analysis of media materials and the teaching of media literacy.<sup>10</sup> Media literacy is defined as "the ability to access, analyze, evaluate, and communicate

information in a variety of forms, including print and non-print messages."<sup>11</sup> For the purpose of this report, I am going to use the term metaliteracy. In summary, that only scratches the surface. The ACRL is currently revising its standards on information literacy to include nontextual objects and formats and to incorporate the language and purpose of other core literacies, such as digital, media, visual literacies, etc.—metaliteracy. In their 2011 paper "Reframing Information Literacy as a Metaliteracy," Jacobson and Mackey define metaliteracy as "an overarching and self-referential framework that integrates emerging technologies and unifies multiple literacy types. This redefinition . . . places a particular emphasis on producing and sharing information in participatory digital environments."<sup>12</sup>

The coauthor of that paper, Trudi Jacobson, is also cochair of the ACRL Information Literacy Competency Standards Review Task Force. In 2012, the task force submitted recommendations to the ACRL Information Literacy Standards Committee to continue the work of revising and evaluating the current ACRL Information Literacy Competency Standards for Higher Education. The revised information literacy standards will recognize and incorporate information literacy, media literacy, visual literacy, digital literacy, etc., as an overall, overarching metaliteracy framework.<sup>13</sup>

The core argument is that all these literacies, as well as others, are important, but that the original standards of information literacy are still relevant as well. Metaliteracy is an intersection and framework where subject content, technology, format, text, nontext, and participatory culture are all incorporated to ensure competencies in our learners. For example, format knowledge is part of the metaliteracy scope. As stated in Jacobson and Mackey's paper, knowledge of format is getting increasingly important for online users. It is especially important for online media and video users. The Internet Assigned Numbers Authority provides lists of officially registered media types and subtypes. There are too many to mention here. Flash (.flv), MPEG-4 (.mp4), MPEG-3 (.mp3), and QuickTime (.mov) are a few well-known video and audio file formats. Knowledge of the formats and their limitations on platforms, browsers, and operating systems can be useful to the online video researcher.

*Internet Assigned Numbers Authority:  
Media Types: Video*

[www.iana.org/assignments/media-types/media-types.xhtml#video](http://www.iana.org/assignments/media-types/media-types.xhtml#video)

## Copyright Resources

Most video-hosting websites that allow uploaded

content from users are protected by the Online Copyright Infringement Liability Limitation Act (OCILLA), a provision of the Digital Millennium Copyright Act, Section 512.<sup>14</sup> This provision is designed to shelter service providers from the infringing activities of their customers. The Internet service is required to delete any infringing content if notified and asked to do so by the copyright holder. It is important that researchers and instructors know that multimedia content can be fluid and is often not a permanent resource.

For aid in navigating copyright and fair use law, several sites can help. For example, the Center for Media and Social Impact at American University published a Code of Best Practices in Fair Use for Online Video. This document helps creators, distributors, and educators interpret the copyright guidelines surrounding fair use and online video content. It is just one of several documents CMSi has published on behalf of educators, librarians, and filmmakers.

*Code of Best Practices in Fair Use for Online Video*  
[www.cmsimpact.org/sites/default/files/online\\_best\\_practices\\_in\\_fair\\_use.pdf](http://www.cmsimpact.org/sites/default/files/online_best_practices_in_fair_use.pdf)

Many of the born-digital or public domain content websites also adhere to Creative Commons licensing. CC is an important initiative in creating the balance between web technology, creation, licensing, and current copyright law. Its mission statement says, “Creative Commons develops, supports, and stewards legal and technical infrastructure that maximizes digital creativity, sharing, and innovation.”<sup>15</sup> The creators can choose a license that best suits their needs. CC gives creative owners control of how their content can be used in terms of commercial use, open access, limited use, etc.

Creative Commons also asks users to contribute to its content directories. These directories list organizations that provide services using Creative Commons licenses. For example, Flickr.com is a photo-sharing website that allows users to license their photos under Creative Commons licenses. Flickr hosts millions of CC-licensed photos on its site and allows users to limit their searches to images with Creative Commons licenses. Vimeo, a user-upload video service similar to YouTube, also encourages users to tag their created videos with creativecommons so the videos can be browsed and searched for easily.

*Creative Commons Content Directories*  
[http://wiki.creativecommons.org/Content\\_Directories](http://wiki.creativecommons.org/Content_Directories)

*Vimeo: Videos Tagged “creativecommons”*  
<http://vimeo.com/tag:creativecommons>

Some of the websites and online collections mentioned in this work are proprietary, corporate, or commercial, while others are library, archives, museum, cultural, and educational initiatives from a wide range of institutions. It is important that librarians and educators recognize the differences, as most of these sites are free but can include advertisements, fees for subscription service, or “paywalls” for additional content. I will outline some of these details later in this report. Most of the resources outlined here are for personal, face-to-face or distance learning use. As always, public performance rights for public screenings vary from resource to resource.

## Tips for Searching for Online Video

Whether you are using general search engines, site-specific search boxes, or a specialized video search engine, you should consider a variety of tactics and tips:

- Just as with searching for text, explore using a variety of search terms and synonyms. In fact, this strategy is even more important with video. And if you are uploading a video to a site for user-created content like YouTube or Vimeo, always use descriptive metadata and tags to ensure that other users can find the resources.
- Adding the terms video, multimedia, film, or movie can shape your keyword results as well.
- On all websites, look for advanced search and faceted interfaces, which will include additional fields to narrow or focus your search. Date, file or media formats, duration, author, and sources are often options and are especially helpful for video and audio resources.
- Each search engine is different, and many offer specific tips on searching for multimedia content. Check the Help or FAQ links for keyboard shortcuts and useful query formats.
- Don’t get settled on one search engine; try multiple engines. Google, Bing, Yahoo, or even lesser known search engines like Yippy can provide different top results to your keywords and lead you to alternate resources. There are many search engines, and using several can help expand your results list effortlessly.
- Most search engines provide options for a family filter or safe search to restrict adult content, but others do not. These options are often available in the Preferences or Settings menu of the search engine or can be moderated in advanced search portals or facets. Use of these options will depend on the situation: research, audience, and personal sensibilities.
- Creating accounts or profiles on search engines allows for greater user functionality in saving, searching, and setting preferences.



- A warning: the Internet is a moving target. Search functionality on sites can change, navigational tools can move around, and websites can disappear, as can content. Use a bookmarking system to save links. If you can't find a previously accessed link or resource, try a Google search. Due to issues and activities surrounding rights management, such as expired licensing and copyright infringement, it is important to know that multimedia content can be fluid and is often not a permanent resource. Seek out permalinks and permaURLs whenever possible. If you have created and uploaded the video, capture it for future use.
- It is possible to capture streaming video, but before you copy, save, or distribute any content online, make sure you have the legal right to do so. Tools like KeepVid allow streaming videos to be downloaded in limited file formats, and YouTube provides instructions for owners and uploaders of YouTube content.
- To troubleshoot content, switching browser platforms or refreshing the page is an option if a video is not playing. Multimedia formats can have limitations based on operating systems, devices, and browsers. Again, Help, About, or FAQ pages are where technical support is primarily found.
- Permitting pop-up windows or allowing cookies on the Internet browser you are using (Firefox, Safari, Chrome, Internet Explorer, etc.) can modify viewing issues. Each browser is different.
- Certain requirements can affect how well you can view or listen to content on your computer, tablet, or mobile device. Operating systems, file formats, software requirements, browser limitations, and network issues can all affect the quality of the sound or image. An error message will most likely appear if there is an issue. If you are not sure how to proceed, a Google search on the error message can lead you to Help pages, user feedback, and solutions. For example, Windows format (.wmv) can be problematic on Apple products and the Flash format (.flv) doesn't work on iPad OS, but some formats can be used across operating systems and browsers—MPEG-4, MPEG-3, and QuickTime (.mov) are just a few examples. Very often, plug-ins are available for limited browsers and platforms. When it is appropriate, opt for streaming over progressive download. Streaming requires less bandwidth.

### *KeepVid*

<http://keepvid.com>

### *Download YouTube Videos instructions*

[https://support.google.com/youtube/answer/56100?hl=en&ref\\_topic=3031507](https://support.google.com/youtube/answer/56100?hl=en&ref_topic=3031507)

## Search Engines

### Google

One of the benefits of using Google is the range of search options it provides, especially for multimedia. As with all searches, it is important to venture past Google's first ten results, but there are ways to refine searches for more accurate results. Google provides a full listing at Google Inside Search. By setting up a Google account, users get more functionality and options when searching via enhanced search features visible only when logged in. Users concerned about privacy should proceed carefully and read the account agreement.

#### *Google Inside Search: Tips and Tricks*

[www.google.com/intl/br/insidesearch/tipstricks](http://www.google.com/intl/br/insidesearch/tipstricks)

#### *Google Account Settings*

[www.google.com/intl/en/policies](http://www.google.com/intl/en/policies)

Google has both an Advanced Search portal and a Video Search portal. Either can be very helpful when hunting for multimedia content. However, Advanced Search can provide more control over the results at the initial point of search (see figure 1.1). It is important to note that Google search portals and interfaces can change depending on the browser version and compatibility.

#### *Google Advanced Search*

[www.google.com/advanced\\_search](http://www.google.com/advanced_search)

#### *Google Advanced Video Search*

[www.google.com/advanced\\_video\\_search](http://www.google.com/advanced_video_search)

Once on the Google Advanced Search page, there are several fields useful to the multimedia researcher. They are Site or Domain (a shortcut to a domain or specific website), SafeSearch (adult content filter), File Type (shortcut to a specific file type), and Usage Rights (search by copyright information about the content). The Google Advanced Search interface can also be accessed by Google Gear when a user is logged in to his or her Google account on the initial search results page (see figure 1.2).

As mentioned earlier, another option is the Google Video Search interface, which allows you to filter the search by duration, date posted, and source (see figure 1.3).

The following Google shortcuts are particularly helpful for multimedia searches and will work on all Google search interfaces, including YouTube, which is covered in chapter 2.

## Advanced Search

### Find pages with...

all these words:

this exact word or phrase:

any of these words:

none of these words:

numbers ranging from:
to

### To do this in the search box

Type the important words: tricolor rat terrier

Put exact words in quotes: "rat terrier"

Type OR between all the words you want: miniature OR standard

Put a minus sign just before words you don't want: -rodent, -"Jack Russell"

Put 2 periods between the numbers and add a unit of measure: 10..35 lb, \$300..\$500, 2010..2011

### Then narrow your results by...

language:

any language

Find pages in the language you select.

region:

any region

Find pages published in a particular region.

last update:

anytime

Find pages updated within the time you specify.

site or domain:

Search one site (like wikipedia.org) or limit your results to a domain like .edu, .org or .gov

terms appearing:

anywhere in the page

Search for terms in the whole page, page title, or web address, or links to the page you're looking for.

SafeSearch:

Show most relevant results

Tell SafeSearch whether to filter sexually explicit content.

reading level:

no reading level displayed

Find pages at one reading level or just view the level info.

file type:

any format

Find pages in the format you prefer.

usage rights:

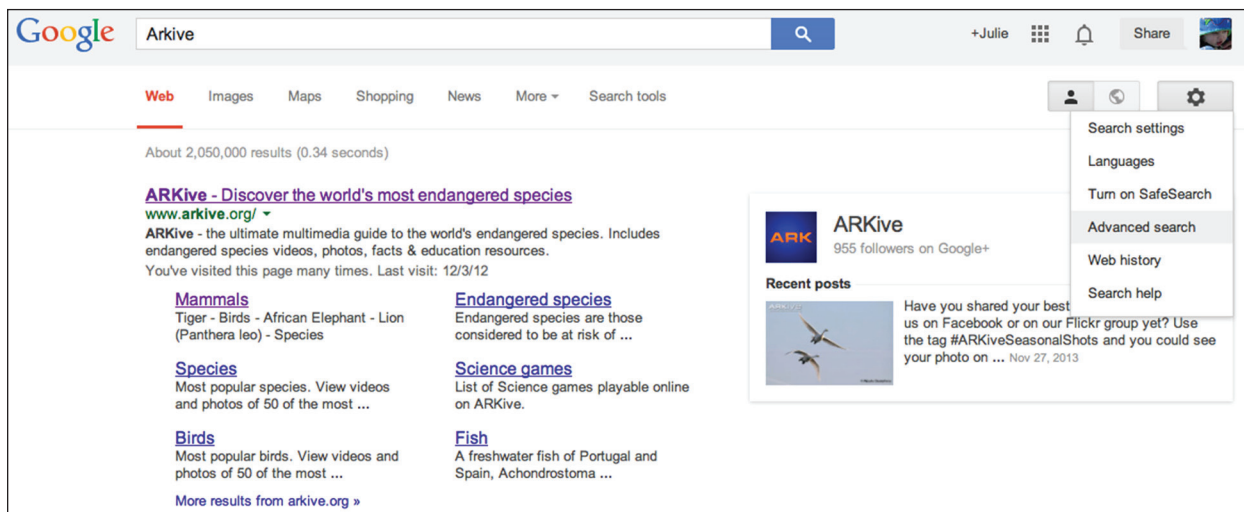
not filtered by license

Find pages you are free to use yourself.

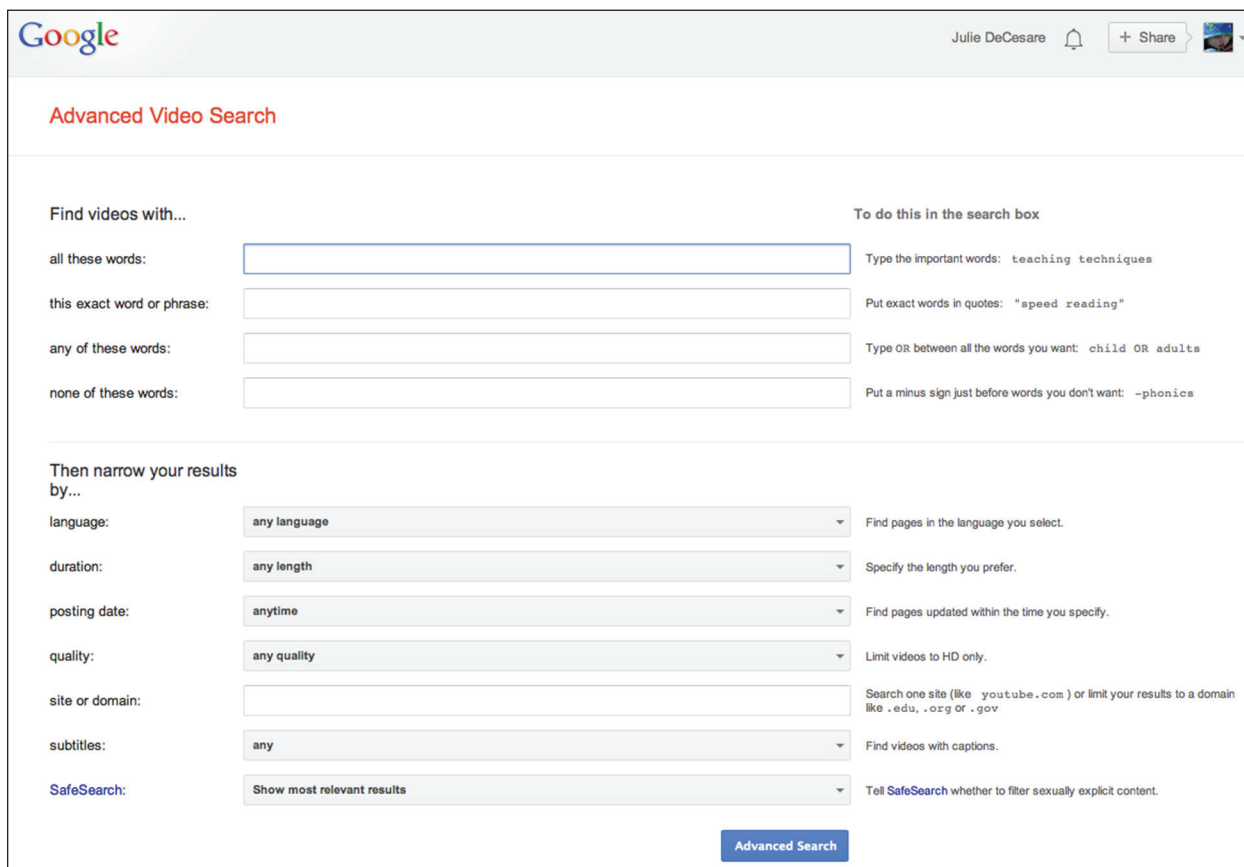
Advanced Search

**Figure 1.1**  
Google Advanced Search interface

- Adding the word `intitle:` in a Google search is unnecessary since Google automatically searches for all words input into the search box.
- Quotation marks are used when searching for a specific phrase or name. For example, “popular culture” will return only websites where the word popular is immediately followed by culture. Without quotes, Google will retrieve all websites that contain the words popular and culture anywhere on the page, which increases the results considerably.
- The word `OR` (Google prefers capital letters) can be used when looking for at least one match among a list of possibilities. For example, searching for `cat OR kitten OR cats OR kittens` will return all websites that contain any one of these four terms.
- A minus sign (`-`) will exclude the word or phrase immediately following it. (Note: There is no space before the excluded term.) For example, `angora -rabbit` will return all websites that contain the word `angora` but not the word `rabbit`. Another great way to use this command is by omitting popular sites (like YouTube and Wikipedia) so that you can dig a little deeper into Google’s results. For example, `octopus -youtube.com` will omit results from YouTube.
- An asterisk (`*`) following a search term is a wildcard. For example, `dog*` will retrieve `dog`, `dogs`, `doggie`, `doggone`, `dogma`, etc.
- An asterisk (`*`) can also be included to complete a phrase or title. For example, `martin scorsese *driver` retrieves results on the Martin Scorsese film *Taxi Driver*.
- An `intitle:` command searches for words in a title. For example, `intitle:batman`, with no space before and after the colon, will provide results where `batman` is in the title of the website. An `inurl:` command provides similar functionality for searching within the URL of a site. For example, `inurl:video` will show results of websites with `video` in the URL.
- The `site:` command searches for a specific website or a specific domain extension (e.g., `.com`, `.edu`, `.gov`, `.mil`, `.org`). For example, `history site:pbs.org` will retrieve pages on the PBS.org website that contain the word `history`, whereas `history site:.edu` will return results from any `.edu` sites containing



**Figure 1.2**  
Example of Google Gear and Advanced Search access



**Figure 1.3**  
Google Advanced Video Search interface

the word history. Again, note the lack of a space before or after the colon.

- The filetype: command will bring back only the requested file extension and format. There are

dozens of file types (e.g., .swf, .mp3, .mp4, .wmv, .mov, .jpg, .flv) for images, audio, and video. For example, filetype:flv octopus returns any Flash files with octopus in the name.

- The above shortcuts can be combined to make a very precise search. For example, `intitle:smithsonian site:youtube.com` will return YouTube videos with *smithsonian* in the title.

By incorporating these shortcuts, you make your searches more efficient; they yield a greater amount of quality content that accurately meets search expectations for online video.

## Other Search Engines and Resources

Bing has a video search portal, and it also includes a site index for video channels and providers. There are some limitations to the video search, and not all links from the index work. In terms of limitations, there is no advanced search option available once in a channel or a list of video results. Facets allow you to narrow down results by Length, Quality (though this isn't necessarily clear or descriptive to the user), and Most Recent/Popular only. There is no way to "view all" in a channel.

### *Bing Video Index*

[www.bing.com/videos/browse/index](http://www.bing.com/videos/browse/index)

The website blinkx is a multimedia search engine that attempts to repurpose technology built for the text Web. It uses a unique combination of patented conceptual search, speech recognition, and video analysis software to efficiently, automatically, and accurately find and qualify online video. It doesn't have advanced search capabilities, but it does allow browsing by categories.

### *blinkx*

[www.blinkx.com](http://www.blinkx.com)

In terms of expanding your search, consider using other web platforms and tools. Social bookmarking sites like Delicious and Diigo can act as search engines for mined multimedia and online video resources. LibGuides can be used as a search engine for finding already vetted content from subscribing libraries. Searching the LibGuides Community is a great way to find excellent (and already vetted by librarians) digital collections organized by subject categories and subjects.

### *Delicious*

<https://delicious.com>

### *Diigo*

[www.diigo.com](http://www.diigo.com)

### *LibGuides Community*

<http://libguides.com/community.php?m=i&ref=libguides.com>

iTunes is another resource I recommend for searching for video content. Many of the collections outlined here have iTunes channels. iTunes U in particular is a great resources for educational content and video lectures from academia, cultural institutions, and libraries.

## Notes

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# User Uploads and YouTube One Channels for Teaching, Learning, and Research

## Abstract

*YouTube and Vimeo are excellent resources for online video. These sites are very different in their offerings for user upload. Length of video, audience, and tools available vary. Chapter 2 of Library Technology Reports (vol. 50, no. 2), "Streaming Video Resources for Teaching, Learning, and Research," will also cover some excellent open-access, statewide, and institutional online video initiatives, as well as interdisciplinary sites with large online video collections in a range of categories and topics.*

## Video-Sharing Sites: Vimeo and YouTube

According to the 2013 Pew online video survey<sup>1</sup> and the 2011 video-sharing sites report<sup>2</sup>, video-sharing sites, mainly YouTube and Vimeo, have been a major driving force in the increasing percentage of online adults who post, watch, and download videos. The percentage of online adults who use video-sharing sites grew from 33 percent in 2006 to 71 percent in 2011.<sup>3</sup>

### Vimeo

There are major differences between Vimeo and YouTube that online video searchers and users should be aware of. Even though it is a popular site, Vimeo is still primarily a community of filmmakers, so comments are often more constructive and professional. The limitations on video length are more open than YouTube's (which limits videos to ten minutes). Vimeo has a cleaner layout, and there is more focus on the video. It also doesn't have advertisements, which is a huge difference between the two sites. Another difference

is that the uploader can assign a password to a video. Instead of setting the video to Private and prompting a login to the individual's account, the unique password can be shared with an invited viewer regardless of that person's account status on Vimeo.<sup>4</sup>

In addition to the main site, Vimeo also offers Vimeo Video School, a great collection of video tutorials and best practices, as well as Vimeo on Demand, which includes a selection of full-length films and a directory of channels. Vimeo Enhancer allows uploaders to modify the looks of the video and add music and audio. In addition to the browser-based Enhancer tool, Vimeo has also partnered with Getty Images to provide a platform for B-roll submissions from Vimeo filmmakers.

*Vimeo Video School*

<http://vimeo.com/videoschool>

*Vimeo Enhancer*

<http://vimeo.com/enhancer>

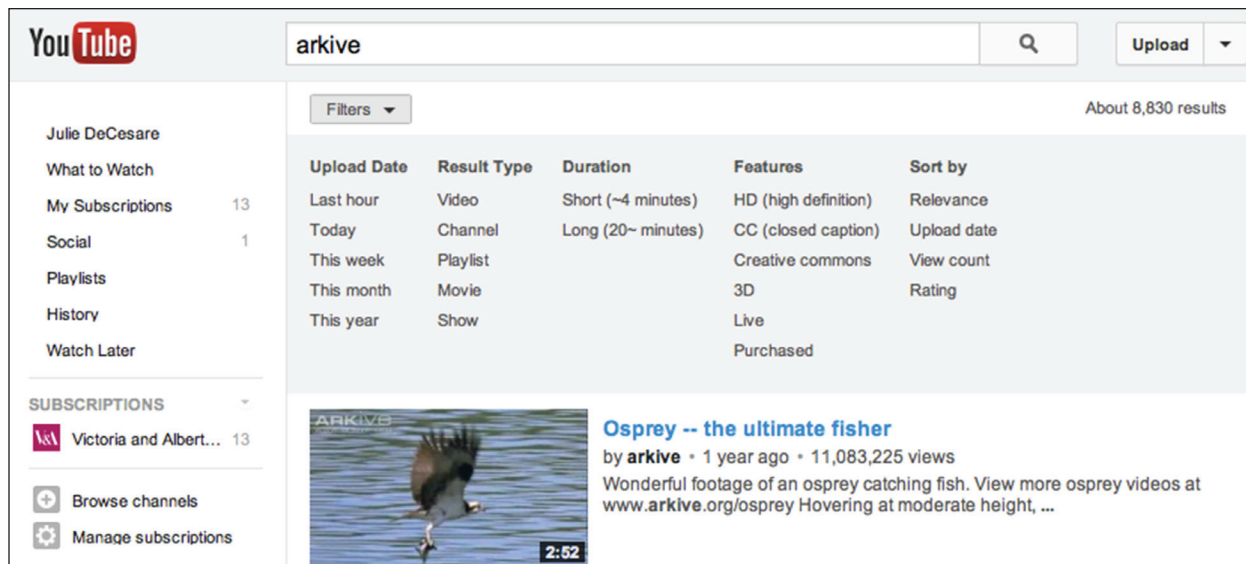
*Vimeo + Getty Images*

<http://vimeo.com/creatorservices/gettyimages>

### YouTube

YouTube (which is owned by Google) is a massively popular video-sharing website where users can upload, view, and share video clips. Videos can be rated, and the average rating and the number of times a video has been watched are both published. Unregistered users can watch most videos on the site; registered users have the ability to upload an unlimited number of videos.





**Figure 2.1**  
Example of YouTube search results filter options

The site also has various functions that provide the ability to comment, annotate, and subscribe to content feeds for particular videos. The video player allows for sharing videos through social media outlets such as Facebook, Twitter, and Google +, but also provides shortened URLs and embed code for use in content and learning management systems. YouTube also offers closed captioning and options for transcripts on most videos. For users uploading content, YouTube offers a built-in editing tool as well as options to add captioning and transcript syncing to your personal videos. YouTube also has a TestTube site for tools and functionality open to user testing and feedback.

*YouTube Video Editor*  
[www.youtube.com/editor](http://www.youtube.com/editor)

*YouTube TestTube*  
[www.youtube.com/testtube](http://www.youtube.com/testtube)

I provided a detailed outline of Google search shortcuts in chapter 1. Google shortcuts can be used to efficiently search YouTube content as well. Here are a few examples:

- As mentioned in chapter 1, use quotation marks to search for a specific phrase. A minus sign (-) can be used to exclude a word or phrase.
- The intitle: command searches for words in a video's title.
- Adding HD to your search query will return high-definition video results, and 3D will return three-dimensional videos.

- To narrow down to more recent content, add the terms today, this week, or this month to your search string.
- Adding the words channels or playlists to your search will return results of user channels and playlists.
- If the length of a video is pertinent, add the term long to search for videos longer than twenty minutes and the term short to return videos shorter than four minutes.

These terms and shortcuts can be seen in YouTube filter options (see figure 2.1), but adding them at the search level is the fastest way to begin narrowing down and controlling results.

### YouTube One Channels A–Z

YouTube One channels are public profiles and playlists of videos from the same provider or individual. All users with an account have the option to have a channel, but this chapter lists a small selection of channels useful for teaching, learning, and research from a variety of sources—some scholarly, some entertainment. It is certainly not exhaustive. Users can subscribe to channels as a way of being alerted of new content and videos:

- AIDS.gov  
[www.youtube.com/user/aidsgov](http://www.youtube.com/user/aidsgov)
- Alan Lomax Archive: Association for Cultural Equity  
[www.youtube.com/user/AlanLomaxArchive](http://www.youtube.com/user/AlanLomaxArchive)
- All about Psychology: David Webb  
[www.youtube.com/user/learnaboutpsychology](http://www.youtube.com/user/learnaboutpsychology)

- American Cancer Society  
[www.youtube.com/user/AmerCancerSociety](http://www.youtube.com/user/AmerCancerSociety)
- American Film Institute  
[www.youtube.com/user/afi](http://www.youtube.com/user/afi)
- Animal Planet  
[www.youtube.com/user/AnimalPlanetTV](http://www.youtube.com/user/AnimalPlanetTV)
- Associated Press  
[www.youtube.com/user/associatedpress](http://www.youtube.com/user/associatedpress)
- BIO: A&E Television Networks  
[www.youtube.com/user/BiographyChannel](http://www.youtube.com/user/BiographyChannel)
- Book TV  
[www.youtube.com/user/BookTV](http://www.youtube.com/user/BookTV)
- Burke Museum of Natural History and Culture: University of Washington  
[www.youtube.com/user/burkemuseum](http://www.youtube.com/user/burkemuseum)
- California Academy of Sciences  
[www.youtube.com/user/calacademy](http://www.youtube.com/user/calacademy)
- Carl Sagan's COSMOS  
[www.youtube.com/user/SagansCosmos](http://www.youtube.com/user/SagansCosmos)
- CDCStreamingHealth: Centers for Disease Control and Prevention  
[www.youtube.com/user/cdcstreaminghealth](http://www.youtube.com/user/cdcstreaminghealth)
- CitizenTube  
[www.youtube.com/user/citizentube](http://www.youtube.com/user/citizentube)
- Cornell Lab of Ornithology  
[www.youtube.com/user/LabofOrnithology](http://www.youtube.com/user/LabofOrnithology)
- Crash Course: Hank Green and John Green  
[www.youtube.com/user/crashcourse](http://www.youtube.com/user/crashcourse)
- Dance Channel TV  
[www.youtube.com/user/DanceChannelTV](http://www.youtube.com/user/DanceChannelTV)
- The Economist  
[www.youtube.com/user/EconomistMagazine](http://www.youtube.com/user/EconomistMagazine)
- Federal Student Aid: US Department of Education, StudentAid.gov  
[www.youtube.com/user/FederalStudentAid](http://www.youtube.com/user/FederalStudentAid)
- Garland Science: Taylor & Francis Group  
[www.youtube.com/user/garlandscience](http://www.youtube.com/user/garlandscience)
- Getty Research Institute: Video Gallery  
[www.youtube.com/gettyresearch](http://www.youtube.com/gettyresearch)
- History: A&E Television Networks  
[www.youtube.com/user/historychannel/videos](http://www.youtube.com/user/historychannel/videos)
- It Gets Better Project  
[www.youtube.com/user/itgetsbetterproject](http://www.youtube.com/user/itgetsbetterproject)
- Khan Academy  
[www.youtube.com/user/khanacademy](http://www.youtube.com/user/khanacademy)
- Kaplan SAT and ACT Prep: Kaplan Publishing  
[www.youtube.com/user/KaplanSATACT](http://www.youtube.com/user/KaplanSATACT)
- Lonely Planet  
[www.youtube.com/user/LonelyPlanet](http://www.youtube.com/user/LonelyPlanet)
- Mind Your Mind  
[www.youtube.com/user/mindyourmind](http://www.youtube.com/user/mindyourmind)
- More than Dance: Anaheim Ballet, City of Anaheim  
[www.youtube.com/user/AnaheimBallet](http://www.youtube.com/user/AnaheimBallet)
- Morgan Library & Museum  
[www.youtube.com/user/morganlibrary](http://www.youtube.com/user/morganlibrary)
- NASA Television  
[www.youtube.com/user/NASATelevision](http://www.youtube.com/user/NASATelevision)
- National Audubon Society  
[www.youtube.com/user/NationalAudubon](http://www.youtube.com/user/NationalAudubon)
- Natural History Museum  
[www.youtube.com/user/naturalhistorymuseum](http://www.youtube.com/user/naturalhistorymuseum)
- National Institute of Mental Health  
[www.youtube.com/user/NIMHgov](http://www.youtube.com/user/NIMHgov)
- National Writing Project  
[www.youtube.com/user/NatlWritingProject](http://www.youtube.com/user/NatlWritingProject)
- Natural Resources Defense Council  
[www.youtube.com/user/NRDCflic](http://www.youtube.com/user/NRDCflic)
- Nature Video Channel: Nature Publishing Group  
[www.youtube.com/user/NatureVideoChannel](http://www.youtube.com/user/NatureVideoChannel)
- New York City Ballet  
[www.youtube.com/user/newyorkcityballet](http://www.youtube.com/user/newyorkcityballet)
- Nobel Prize: Nobel Prize Foundation  
[www.youtube.com/user/thenobelprize](http://www.youtube.com/user/thenobelprize)
- NPR Radio Pictures: National Public Radio  
[www.youtube.com/user/npr/videos?view=1](http://www.youtube.com/user/npr/videos?view=1)
- Penn Museum: University of Pennsylvania Museum of Archaeology and Anthropology  
[www.youtube.com/user/pennmuseum](http://www.youtube.com/user/pennmuseum)
- PlunkettResearch  
[www.youtube.com/user/plunkettresearch](http://www.youtube.com/user/plunkettresearch)
- Pulitzer Center on Crisis Reporting  
[www.youtube.com/user/PulitzerCenter](http://www.youtube.com/user/PulitzerCenter)
- Robert Krampf Science  
[www.youtube.com/user/RobertKrampf](http://www.youtube.com/user/RobertKrampf)
- Royal Opera House  
[www.youtube.com/user/royaloperahouse](http://www.youtube.com/user/royaloperahouse)
- SciShow  
[www.youtube.com/user/scishow](http://www.youtube.com/user/scishow)
- Science Channel: Discovery Communications  
[www.youtube.com/user/ScienceChannel](http://www.youtube.com/user/ScienceChannel)
- Science Channel: ScienceTV  
[www.youtube.com/user/ScienceMagazine](http://www.youtube.com/user/ScienceMagazine)
- Sesame Street: Sesame Workshop  
[www.youtube.com/user/SesameStreet/videos](http://www.youtube.com/user/SesameStreet/videos)
- Sick Science!: Steve Spangler  
[www.youtube.com/user/SteveSpanglerScience](http://www.youtube.com/user/SteveSpanglerScience)
- Sixty Symbols: University of Nottingham  
[www.youtube.com/user/sixtysymbols](http://www.youtube.com/user/sixtysymbols)
- Smithsonian Folkways  
[www.youtube.com/user/SmithsonianFolkways](http://www.youtube.com/user/SmithsonianFolkways)
- Smithsonian Videos  
[www.youtube.com/user/SmithsonianVideos](http://www.youtube.com/user/SmithsonianVideos)
- Stanford Hospital & Clinics  
[www.youtube.com/user/StanfordHospital](http://www.youtube.com/user/StanfordHospital)
- Stanford University  
[www.youtube.com/user/StanfordUniversity](http://www.youtube.com/user/StanfordUniversity)
- Stratford Festival  
[www.youtube.com/user/stratfordfestival](http://www.youtube.com/user/stratfordfestival)
- Thug Notes  
[www.youtube.com/user/thugnotes](http://www.youtube.com/user/thugnotes)
- UCLACourses: University of California, Los Angeles  
[www.youtube.com/user/UCLACourses](http://www.youtube.com/user/UCLACourses)

- UNICEF  
[www.youtube.com/user/unicef](http://www.youtube.com/user/unicef)
- United Nations  
[www.youtube.com/user/unitednations](http://www.youtube.com/user/unitednations)
- USA.gov  
[www.youtube.com/usagov](http://www.youtube.com/usagov)
- US Department of Education  
[www.youtube.com/user/usedgov](http://www.youtube.com/user/usedgov)
- US Department of State  
[www.youtube.com/user/statevideo](http://www.youtube.com/user/statevideo)
- USC Annenberg: Annenberg School for Communication and Journalism  
[www.youtube.com/user/USCAnnenberg](http://www.youtube.com/user/USCAnnenberg)
- USC School of Cinematic Arts: University of Southern California  
[www.youtube.com/user/USCCinematicArts](http://www.youtube.com/user/USCCinematicArts)
- Videos from College: US Department of Education  
[www.youtube.com/user/collegedotgov](http://www.youtube.com/user/collegedotgov)
- White House  
[www.youtube.com/askobama](http://www.youtube.com/askobama)
- Wildlife Conservation Society: Wildlife Conservation Society  
[www.youtube.com/user/WCSMedia](http://www.youtube.com/user/WCSMedia)
- Witness  
[www.youtube.com/user/Witness](http://www.youtube.com/user/Witness)
- Words of the World: University of Nottingham  
[www.youtube.com/user/wordsoftheworld](http://www.youtube.com/user/wordsoftheworld)
- World Economic Forum  
[www.youtube.com/user/WorldEconomicForum](http://www.youtube.com/user/WorldEconomicForum)
- World Health Organization  
[www.youtube.com/user/who](http://www.youtube.com/user/who)
- YouTube EDU  
[www.youtube.com/education](http://www.youtube.com/education)
- YouTube Teachers  
[www.youtube.com/teachers](http://www.youtube.com/teachers)
- Zoo Aquarium Network: Animals Inc.  
[www.youtube.com/user/zooaquariumnetwork](http://www.youtube.com/user/zooaquariumnetwork)
- Zoo Atlanta  
[www.youtube.com/user/ZooAtlanta1889](http://www.youtube.com/user/ZooAtlanta1889)

The YouTube Time Machine is a really fun tool that allows users to create a historical playlist of videos with a certain date.

*YTTM: YouTube Time Machine*  
<http://yttm.tv>

## Interdisciplinary Video and Multimedia Sites

There are some multimedia initiatives and platforms too large to break down into subjects. These are content creators, digitizers, or online video

repositories and resources that hold a variety of different subject areas.

### Library of Congress Films, Videos

[www.loc.gov/film-and-videos/collections](http://www.loc.gov/film-and-videos/collections)

The Library of Congress and its Motion Picture, Broadcasting, and Recorded Sound Division acquires, catalogs, collects, and maintains physical audiovisual collections and now provides online video of historical films and clips. The LOC player provides embed code when embedding is permitted by the rights and permissions of the video. A full listing of all titles tagged film, video in the LOC collection is available. Resources can be refined to film and video titles available online.

*LOC films tagged "film, video"*  
[www.loc.gov/film-and-videos/?q=](http://www.loc.gov/film-and-videos/?q=)

### Origins of American Animation from the Library of Congress—Animation 1900 to 1921

[www.loc.gov/collection/origins-of-american-animation/about-this-collection/#overview](http://www.loc.gov/collection/origins-of-american-animation/about-this-collection/#overview)

Through early animation (1900–1921), the Library of Congress's Origins of American Animation collection reveals many of the social themes and feelings in America at that time. Any excellent example of the use of early animation techniques and processes—such as clay, puppet, pen, and cut-out drawings—is represented.

### Library of Congress American Memory Collection

<http://memory.loc.gov/ammem/index.html>

According to its mission statement, “American Memory provides free and open access through the Internet to written and spoken words, sound recordings, still and moving images, prints, maps, and sheet music that document the American experience. It is a digital record of American history and creativity. These materials, from the collections of the Library of Congress and other institutions, chronicle historical events, people, places, and ideas that continue to shape America, serving the public as a resource for education and lifelong learning.”<sup>25</sup>

*American Memory motion picture collections*  
<http://lcweb2.loc.gov/ammem/browse/ListSome.php?format=Motion+Picture>



**PBS Video**

<http://video.pbs.org>

PBS Video is the Public Broadcasting Service's video-on-demand portal. It is free, but there is advertising content, and not every title is available in full on the site. PBS Video recognizes your IP address to pull in local content and availability, but you can switch the zip code for availability based on geography. The Boston area member station, WGBH, produces more than two thirds of nationally distributed programs on PBS and is a leader in developing accessible technologies around video content.<sup>6</sup> PBS Video includes not only recent programming, but also historically broadcast materials and series. For example:

- American Experiences  
<http://video.pbs.org/program/american-experience>
- Frontline  
<http://video.pbs.org/program/frontline>
- Nature  
<http://video.pbs.org/program/nature>
- NewsHour  
[www.pbs.org/newshour/video/index.html](http://www.pbs.org/newshour/video/index.html)
- NewsHour Extra: Lesson Plans for Teachers  
[www.pbs.org/newshour/extra](http://www.pbs.org/newshour/extra)

**PBS LearningMedia**

[www.pbslearningmedia.org](http://www.pbslearningmedia.org)

PBS LearningMedia is an excellent resource that provides teacher resources browsable by grade level, format or media type, language, subject, and lesson format (guided or self-directed). In addition, educators can browse based on accessibility (closed captions, transcripts, and control flexibility) and usage rights. Resources are categorized based on the rights to stream, download, share, and modify. Functionality to embed or download depends on the rights associated with the resource, and the user must agree to the terms provided before downloading, sharing, or modifying. An account and login are required, but it is a free resource and provides very worthwhile resources for educators and librarians to explore.

**WGBH Open Vault**

<http://openvault.wgbh.org>

WGBH Open Vault describes itself this way: "We provide online access to unique and historically important content produced by the public television and radio station WGBH. The ever-expanding site contains video, audio, images, searchable transcripts, and resource management tools, all of which are available for individual and classroom learning."<sup>7</sup> Note facets for additional browse and search functionality.

**WGBH Teachers' Domain**

<http://access.teachersdomain.org/tdhome.html>

WGBH's Teachers' Domain offers educational videos enhanced for accessibility. Set up a free account, or take a "test drive."

**Internet Archive: Movies**

[www.archive.org/details/movies](http://www.archive.org/details/movies)

The Internet Archive's Moving Images is a library of free movies, films, and videos. This library contains thousands of titles, which range from classic full-length films to daily alternative news broadcasts to videos of every genre. Archive users can upload content, and most titles are available for download in a variety of formats. Internet Archive collection examples:

- Prelinger Archives  
<https://archive.org/details/prelinger>
- TV News  
<https://archive.org/details/tv>
- Understanding 9/11  
<https://archive.org/details/911>
- September 11 Television Archive  
[https://archive.org/details/sept\\_11\\_tv\\_archive](https://archive.org/details/sept_11_tv_archive)
- University of California San Francisco: Tobacco Control Archives  
<https://archive.org/details/tobaccoarchives>
- Vintage Educational Films  
<https://archive.org/details/vintageeducationalfilms>

**Annenberg Media Video-on-Demand**

<http://learner.org>

Annenberg Media Video-on-Demand is large collection of high-quality streaming videos covering subjects such as math, the sciences, the humanities, the arts, and teaching and education. This is a highly valuable, user-friendly online resource of documentary series. Annenberg Media's multimedia resources help teachers increase their expertise in their fields and assist them in improving their teaching methods. Many programs are also intended for students in the classroom and viewers at home. An account is required, and there is a request for purchased licenses in order to download and host videos on a separate server.<sup>8</sup> Key titles:

- American Cinema
- Art of the Western World
- Death: A Personal Understanding
- Democracy in America
- Economics USA
- Voices & Visions
- The World of Abnormal Psychology

## TED Talks

[www.ted.com/talks](http://www.ted.com/talks)

[www.ted.com/index.php](http://www.ted.com/index.php)

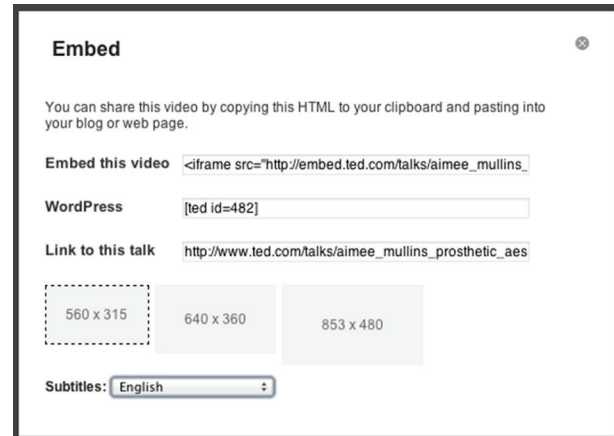
The TED Talks division of the TED site makes the best talks and performances from TED available to the public for free. These videos are released under a Creative Commons license, so they can be freely shared, embedded, and reposted.

TED Talks is a division of TED. TED stands for “Technology, Entertainment, and Design,” and it is a nonprofit devoted to “Ideas Worth Spreading.” TED began as a conference in 1984 to unite the best thinkers from the worlds of technology, entertainment, and design. TED Talks are recorded presentations from the TED Conferences. TED’s scope has become ever-broader, and the quality of the videos, speakers, and content has grown, as has TED’s popularity. Its core mission is to spread ideas that “change attitudes, lives and, ultimately, the world.” TED Talks is considered a “clearinghouse of free knowledge from the world’s most inspired thinkers, and also a community of curious souls to engage with ideas and each other.”<sup>9</sup>

Along with two annual conferences—the TED Conference in Long Beach and Palm Springs each spring and the TEDGlobal conference in Edinburgh, United Kingdom, each summer—TED includes the award-winning TEDTalks video site, the Open Translation Project and TED Conversations, the TED Fellows and TEDx programs, and the annual TED Prize—all of this in addition to TED Talks.

The TED Talks website began in 2007, and as of this publication, there are 1,500-plus speaker videos available. According to the site, TED Talks have been viewed more than one billion times. Indeed, the reaction has been so enthusiastic that the entire TED website has been reengineered around TEDTalks, with the goal of giving everyone on-demand access to the world’s most inspiring voices.<sup>10</sup>

Videos can be browsed by length, language or subtitles, dates, subject, or overall emotions the audience can expect (inspiring, thought-provoking, challenging, funny, etc.). TED Talks uses Google’s speech recognition technology for closed captioning, but this technology is in beta and in its infancy. Closed captions are available not only in English, but also in as many as twenty additional languages. Also available in these languages are interactive transcripts, which allow you to click on a phrase to navigate the video. By utilizing its Open Translation Project and translation style guidelines, TED has developed a system that allows participants around the world to translate their favorite talks into their own language.<sup>11</sup> This approach is scalable, and—what is important—allows speakers of less-dominant languages an equal opportunity to spread ideas within their communities. To seed the site, a handful of talks were professionally translated into twenty languages, but all translations going



**Figure 2.2**

Example of TED Talks embed and language options

forward will be provided by volunteers.

A full, searchable spreadsheet is available on the TED Talks site and a simple Ctrl-F on the spreadsheet with the word teach or research yields interesting results. TEDTalks now provides curated playlists by experts and leaders representing a variety of voices in different fields, occupations, and geography. TED Talks are also available in a wide range of formats, including TED DVD on Demand. Users can order up to six talks per DVD, with subtitles.

### *TED Talks Google spreadsheet file*

<https://docs.google.com/spreadsheet/cc?key=0AsKzpC8gYBmTcGpHbFILLThBSzhmZkRhNm8yYllsWGc&hl=en#gid=0>

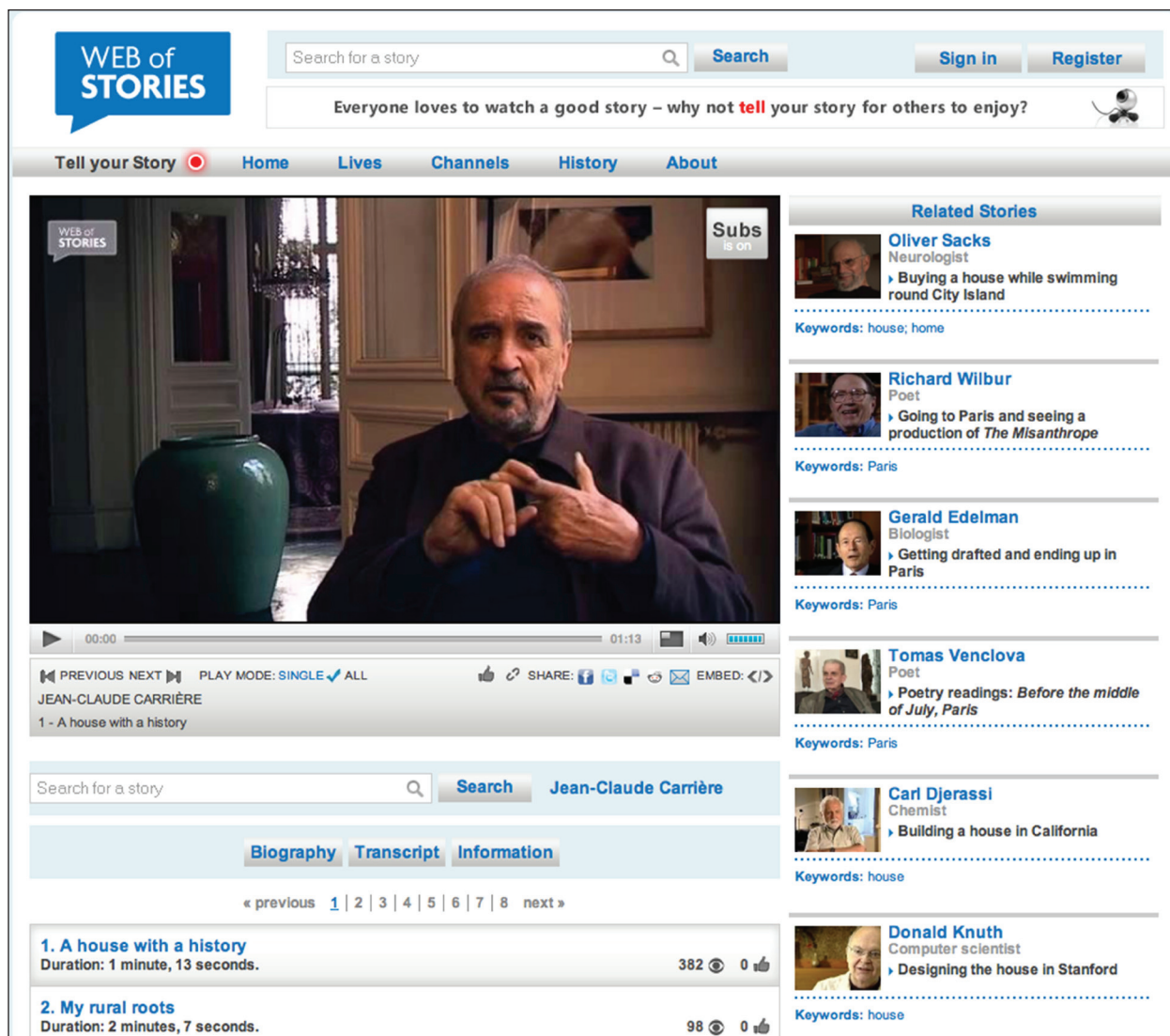
TED Talks videos are available for download, and a TED app is available for iOS devices (iPad, iPhone, iPod Touch). TED is available through podcasts through the iTunes store and for Android mobile devices through Google Play. Sizes and quality can be modified for viewing and embedding optimization. A quick list is available for download information. There is a specific option for embedding in a WordPress site, as well as permalinks available for all videos. Subtitles are available and optional for embedding (see figure 2.2).

### *How Do I Get TED on My Mobile Device?*

<http://support.ted.com/customer/portal/articles/213405-how-do-i-get-ted-on-my-mobile-device>

### *Downloadable TEDTalks*

[www.ted.com/talks/quick-list](http://www.ted.com/talks/quick-list)



**Figure 2.3**  
Example of Web of Stories player interface and chapter options

### Web of Stories

[www.webofstories.com](http://www.webofstories.com)

Web of Stories is dedicated to collecting for posterity the stories of the great thinkers, creators, and achievers of our time. The people whose stories you see on this site are leaders in their fields, whose work has influenced and changed our world. Interviewees tell their life stories—upbringing, memories, education, career—and the interviews are all available as documentaries or chapter-ized clips for bite-sized viewing (see figure 2.3).

### Open-Access Courses and Resources

This section includes examples of institutional open courseware initiatives, as well as resources and

directories for open-access video and multimedia content.

### Academic Earth

<http://academicearth.org>

Academic Earth is an organization founded with the goal of extending high-quality academic opportunities to people around the globe. Online courses and video recordings from Harvard, Stanford, and MIT are included.

### VideoLectures.Net

<http://videlectures.net>

VideoLectures.net is a portal and open-access video repository of academic and scholarly video content. Content can be searched by keyword and browsed by subject. There are also facets to limit results by year,

language, and type (lecture, event, keynote, etc.). There are over thirty-two contributors to this site, including MIT OpenCourseWare.

### **MIT OpenCourseWare**

<http://ocw.mit.edu/index.htm>

On its About page, MIT OpenCourseWare describes itself as a permanent and open web-based publication of almost all MIT course content.<sup>12</sup> The Advanced Search page allows users to limit a search to video lectures. Embed and link code is available, as well as the option to download videos via iTunes University and Internet Archive.

#### *MIT OCW Advanced Search*

<http://ocw.mit.edu/search/AdvancedSearch.htm>

### **Open Culture**

[www.openculture.com](http://www.openculture.com)

Open Culture is one of my favorite sites. Ever. Not only is it kept up-to-date with excellent open-access resources, but it provides exhaustive “Free Movie” and “Intelligent Video” lists. While these lists were produced several years ago, the links are in great shape, and they have been updated since the original post and can lead to many more video resources.

### **OpenLearn**

[www.open.edu/openlearn](http://www.open.edu/openlearn)

OpenLearn is a portal to open educational resources of the Open University. To find the video portal page, go to Start Here, then click on the Watch link. This opens up an advanced search portal based on formats and additional criteria of the resources.

#### *The Open University*

[www.open.ac.uk](http://www.open.ac.uk)

#### *OpenLearn advanced search portal*

[www.open.edu/openlearn/tags?](http://www.open.edu/openlearn/tags?)

## **Statewide Video and Multimedia Initiatives**

Here are some great examples of statewide multimedia initiatives, either in creating repositories or in providing statewide access to multimedia content through the state library organizations.

### **Utah Collections Multimedia Encyclopedia**

[www.uen.org/ucme](http://www.uen.org/ucme)

The Utah Collections Multimedia Encyclopedia is a digital collection of items related to Utah history and culture, such as maps, videos, audio recordings, and special collections.

### **OhioLINK Digital Resources Commons**

<http://drc.ohiolink.edu>

OhioLINK provides statewide access to electronic resources, including many digital media titles. In addition to member-restricted content, there is a public databases portal available through the OhioLINK Digital Resources Commons. One of the databases is “Foreign Language Video Instruction,” which includes 270-plus video interviews of native speakers discussing their countries and cultures.

#### *OhioLINK: Publicly Accessible Databases*

[www.ohiolink.edu/resources/public-databases.php](http://www.ohiolink.edu/resources/public-databases.php)

### **NJVID**

[www.njvid.net](http://www.njvid.net)

NJVID is a digital video repository service and provides a platform for faculty and instructors to upload their own media learning resources, but also provides a secure platform for subscription and licensed content for NJVID members. All nonpromotional, educational, and cultural content from state institutions, archives, libraries, and museums is welcome and can be uploaded to the system. There are over 3,000 commercially licensed films available.<sup>13</sup> NJVID also provides very thorough support and help resources, including step-by-step instructions on utilizing media materials in learning management systems.

#### *NJVID Support*

<http://support.njvid.net/support/home>

## **University Channels and Collections**

Unique multimedia collections are arising out of libraries, archives, and special collections from many higher education institutions. These are just a few examples.

### **Boston College Front Row**

<http://frontrow.bc.edu>

According to its FAQ page, “Boston College Front Row is a Web site that offers free access through streaming media to tapes of cultural and scholarly events at Boston College. Front Row is a service of Boston College Magazine and is produced by the Office



of Marketing Communications in partnership with the colleges, schools, departments, and programs of the University.”<sup>14</sup>

### University of Nebraska–Lincoln Image and Multimedia Collections

<http://contentdm.unl.edu>

The University of Nebraska–Lincoln Image and Multimedia Collections include government and educational comics collections, as well as several art and images collections.

### University of Washington Libraries Moving Image Collection

<http://content.lib.washington.edu/filmarchweb>

The University of Washington Libraries Moving Image Collection includes digitized and preserved historical home movies, industrial films, documentaries, news footage, art clips, and interviews from the Pacific Northwest area.

### MITVideo

<http://video.mit.edu>

MITVideo and Massachusetts Institute of Technology provide more than 12,000 videos. You can browse by channels (over 100), broken down by topic and provider as well as by type of video—community, news, history, events, etc.

### University of California–San Diego Television: UCSD-TV

[www.ucsd.tv](http://www.ucsd.tv)

Covering a wide range of subjects, topics, and channels, the UCSD-TV videos are available for audio (.mp3) and video (.mp4) download and embed for academic purposes. There is also an option to purchase lectures on DVD. According to its About page, “UCSD-TV is unlike anything else on local television. UCSD-TV reflects San Diego’s rich intellectual and cultural diversity through television programs that are unique in their intent and scope. As a university based station, UCSD-TV has unusual access to people and events that impact both the campus community and the greater San Diego region. The station’s non-commercial status gives it the autonomy to create content based strictly on relevance, interest and merit and [it] is able to devote significant airtime to in-depth coverage of new ideas, key issues and emerging talent. After more than a decade of broadcasting success, UCSD-TV believes

that enlightenment and entertainment need not be mutually exclusive.”<sup>15</sup> One example channel is Grey Matters, which includes recent developments in brain and nervous center research.

### Grey Matters

[www.ucsd.tv/greymatters](http://www.ucsd.tv/greymatters)

## Notes

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# Multimedia and Video Resources

## *An Annotated Directory*

### **Abstract**

*Chapter 3 of Library Technology Reports (vol. 50, no. 2), "Streaming Video Resources for Teaching, Learning, and Research," provides a list of excellent examples of multimedia and web-based video resources. I've included brief annotation on why I feel the sites are usable particularly for learning management systems like Moodle, Sakai, etc., but also for content management systems like LibGuides and WordPress, which allow for embed of video and multimedia content. I've provided extensive explanation on a few sites I believe are innovative in the creation, maintenance, functionality, and organization of their content. I also detail some of the issues surrounding video search and the nature of multimedia items, as opposed to textual formats and retrieval.*

### **Introduction**

Like most sites on the Web, there are gems hidden among the rocks. My goal for this annotated directory is to provide a list of authoritative, unique, and usable sites for teaching, learning, and research.

#### **Academic Film Archive of North America**

[www.afana.org](http://www.afana.org)

On its website, the Academic Film Archive of North America defines academic film: "Of the over 100,000 educational films made in North America between the early 1900s and approximately 1985, many of the best were in the subject fields of art, history, social science, literature, and science. These we refer to as academic film, as opposed to those made in health, safety, civics, and other non-academic educational subject

areas."<sup>1</sup> Many of these videos link directly to the Internet Archive. This is an interesting site for educators and historians.

#### **ACT UP (AIDS Coalition to Unleash Power) Oral History Project Interviews**

[www.actuporalhistory.org/interviews/index.html](http://www.actuporalhistory.org/interviews/index.html)

On its website, ACT UP New York describes the organization: "ACT UP is a diverse, non-partisan group of individuals united in anger and committed to direct action to end the AIDS crisis."<sup>2</sup> The ACT UP Oral History Project website offers archival interviews with activists and individuals involved in the ACT UP movement from 2002 to the present.

#### **AdViews**

[library.duke.edu/digitalcollections/adviews](http://library.duke.edu/digitalcollections/adviews)

AdViews is a collaborative project at Duke University between the Digital Collections program; the Hartman Center for Sales, Advertising and Marketing History; and a number of other groups. Its website offers thousands of television commercials created or collected by the D'Arcy Masius Benton & Bowles (DMB&B) advertising agency, dated from the 1950s through the 1980s. Videos are hosted and available for download from the Internet Archive, though I recommend using the library's Digital Collections site to browse for content. Users can search for content and narrow down searches with a variety of categories, including brand and year. The content on this site can be used for a wide audience and many fields of discipline, including marketing, communication, and history.

**American Rhetoric**

americanrhetoric.com

The American Rhetoric site makes material available “in the effort to advance understanding of political, social, and religious issues as they relate to the study and practice of . . . rhetoric and public address . . . deemed relevant to the public interest and [the promotion of] . . . civic discourse.”<sup>3</sup> Text transcripts and audio downloads are available for some of the video content. Content is geared towards middle and high school and higher education, but there are advertisements.

**American Theatre Wing**

americantheatrewing.org

The American Theatre Wing Archive provides over 800 hours of archival footage relating to the American theatre and Broadway.

**Archaeology Channel**

www.archaeologychannel.org

Run by the Archaeological Legacy Institute and focused on a narrow subject area, the Archaeology Channel is able to provide valuable and interesting video content to newcomers and to people with a long-standing interest in archaeology. Films include explanations of the history, importance, and excavation of various historical and prehistorical archaeological sites both in the United States and abroad. Each video appears with links to online scholarly and popular content related to the particular archeological site being investigated.

**Archive of American Television**

www.emmytvlegends.org

The Academy of Television Arts and Sciences Foundation’s Archive of American Television has produced hundreds of video interviews with TV’s greatest pioneers and legends. These are full-life histories starting with early influences and ending with current work and advice to aspiring professionals. Videos are hosted on YouTube, so they have functionality for sharing and embedding.

**ARKive**

www.arkive.org

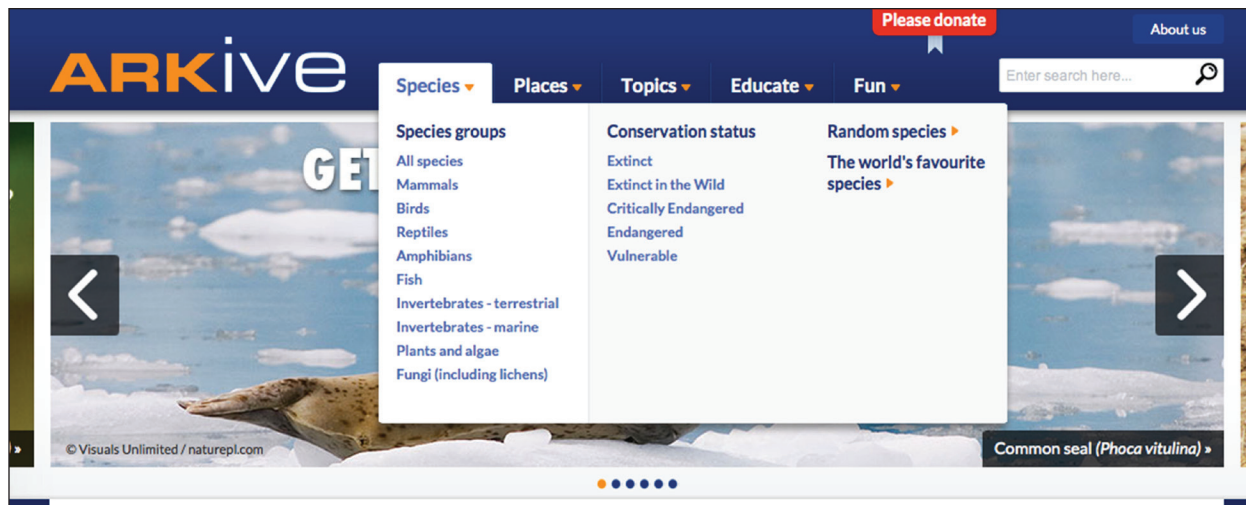
ARKive is a publicly funded digital library focusing on endangered species and aimed at the general public as well as conservationists. ARKive’s core mission is to promote the conservation and study of the world’s animal, marine, plant, and fungi environments and their threatened species by providing high-quality multimedia in a free, easily accessible digital repository.<sup>4</sup> Powerful imagery, video, educational resources, and digital mass communication tools are the focus of its initiative. ARKive is approachable from the perspectives of all ages and all technical and scientific backgrounds.

The goal and overall mission of ARKive is to include and promote the conservation of all species on the International Union for Conservation of Nature (IUCN) Red List of Endangered Species. Created by the Wildscreen Trust, a charitable foundation based in the United Kingdom and United States, the ARKive initiative relies on many partnerships and sponsorships to create, maintain, and publish its content. The principal sponsor is the Environmental Agency of Abu Dhabi. The many sponsors include HSBC, Bank of America Merrill Lynch, and the British Council. Technical and media partnerships include Hewlett Packard, the Smithsonian Institution, London’s Natural History Museum, World Wildlife Fund, and the BBC. There are over 70,000 images and videos, over 5,000 media donors (including BBC, National Geographic, and Discovery), and content and research partners such as the Smithsonian and the Natural History Museum, London.<sup>5</sup>

Let’s talk about usability. There are multiple avenues on the site for user browsing (see figure 3.1). ARKive’s search functionality is in a single search box, and searches can be narrowed down by format (image or video) or species. While the search capabilities are adequate, an advanced search function would be a welcome enhancement. Navigation is based on a “breadcrumb trail” of pages. Certainly helpful, but a user often has to back up to return to a navigation screen. ARKive provides an alphabetical list of species by scientific and common names, as well as a “top 50 species” listing. An Explore ARKive mouseover option is available, allowing a user to browse by species groups, eco-regions, topics, geography, conservation status, “by-age” educational resources, games, tools, applications, lesson plans, and Google Earth. ARKive has a partnership with Google Earth to place the species and their associated multimedia in a geographical context.<sup>6</sup>

The membership component, MyARKive, allows users to create playlists of content, save images and video, share, and personalize the content. ARKive’s partnerships and content producers are reputable. The research and multimedia content are of high quality and consistent. There are options to share the resources to various Web 2.0 and social media tools, but ARKive does not provide embed code.

The site is organized by species topic pages. On each species page is a text entry with facts, embedded references, citations, threats, and definitions. The text resources are easy to navigate while the video or images are playing or explored. The streamed video files are Adobe Flash, but there are options to download in QuickTime and Windows Media formats. All content—images, video, text, and audio—is hosted by ARKive’s servers. ARKive’s technical partnership was with Hewlett Packard. Specifically, HP Labs collaborated with Wildscreen Trust to design and develop ARKive as part of HP Labs’ Digital Media Systems program. HP developed a media production system for



**Figure 3.1**  
Example of ARKive's menu from its home page

digitizing, cataloging, and tracking media assets and a media vault with storage capacity around 74 terabytes. Wildscreen Trust used commercial tools to develop the ARKive websites. The media production system digitizes media to the highest quality available without compression. The media vault is used for storage, management, transcoding, and preservation of digital media and corresponding metadata.<sup>7</sup>

As part of the overall project, ARKive is committed to preserving the media assets, which provides a high level of reliability for educators. It is helpful to know that these assets are being maintained for long-term use. The media vault is an open platform for storing and managing the high-quality media assets for preservation. A system of duplication, backup, and migration is in place, as well as services to re-encode media as preservation standards evolve over time. The encoding services provided by the media production system embed copyright information on the distributed media automatically in the form of a visual attribution to the donor and invisible information to enable tracking of the media.<sup>8</sup>

Wildscreen Trust relied on a staff of media researchers to hand catalog and create descriptive metadata regarding the content, subject, and provenance of the media. The content is verified by subject matter experts, and the cataloging structure is defined by Wildscreen in consultation with other natural history experts. Some technical metadata is captured automatically during ingest or edit of the media asset by the systems HP Labs created.<sup>9</sup>

One of the project's technology partners is 3C Research, which supports and develops a system of Intelligent Content Based Retrieval (ICBR). ICBR's focus is on facial and gait recognition of wildlife, which would allow multimedia and images to be cataloged automatically by an algorithm that recognizes the animal's facial

features and movements.<sup>10</sup> With these possibilities and future technologies, ARKive has the roots to branch further into complex and interesting mobile applications, as well as to continue to develop its virtual interface, preservation, and wildlife conservation efforts.

### ArtBabble

[www.artbabble.org](http://www.artbabble.org)

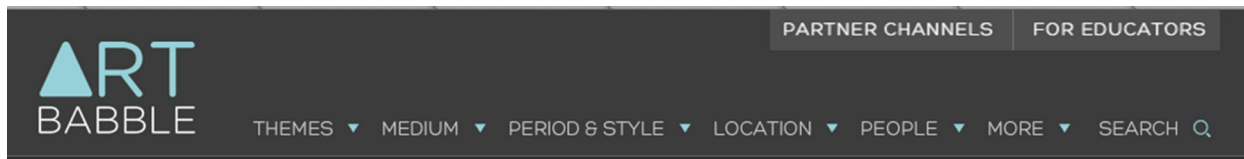
ArtBabble was created in 2009 by the Indianapolis Museum of Art (IMA) with a mission to provide a collaborative online video platform for art content. ArtBabble is a high-quality showcase from various museum partners to bring topics surrounding art, exhibits, and artists to a wider audience. The site and its content are approachable, yet authoritative. A novice in artistic appreciation, criticism, and creation is a welcome viewer, as are professionals and specialists in the field. At the core of ArtBabble are the partners and the unique content they created spotlighting the art, artists, and exhibitions, as well as the community developed around them.

At its launch in 2009, ArtBabble had six museum partners and 150 videos. Currently, it has fifty museum and cultural institution partners.<sup>11</sup> A small selection of ArtBabble's partners includes the Smithsonian American Art Museum, the Metropolitan Museum of Art, the Museum of Modern Art, and the National Gallery of Art, plus global partners such as the Van Gogh Museum (Amsterdam) and the Prado Museum (Spain).

ArtBabble is an excellent example of a collection adeptly managing barriers to access. Heather Nodler's article "A Haystack Full of Needles: Scholarly Access Challenges in Museum Video Archives" lists five barriers to access.<sup>12</sup>

The first barrier is the nature of video itself. Managing streaming video files, format migration, the storage needed for large amounts of video data, and





**Figure 3.2**  
Example of the main headings and navigational menu from the ArtBabble home page

conversion of analog to digital are challenges and can quickly slow down a site's progression, time management, and growth. To better manage these challenges, ArtBabble relies on its partners to create, migrate, upload, and provide metadata (tags) for their videos.<sup>13</sup> On the back end, ArtBabble outsources the hosting and server maintenance by using Vimeo, YouTube, and Brightcove, so that the videos are stored and accessed in the cloud.<sup>14</sup> There are some downsides to managing a collection this way. First, relying on the cloud can be risky, but for services that rely on a third party, downtime of a server is a known risk. Also, since these hosting sites vary in functionality, options for sharing, embedding, and downloading these videos can vary. A second downside can be the partners themselves. Very often, it is a large undertaking for the partners to create the exhibit, learning objects, and videos, so assigning subject categories, metadata, and tags can be rushed or limited. It is the role of ArtBabble to monitor and approve the organization and consistency of the terms assigned to the videos.<sup>15</sup> The videos also have an option for closed captioning and provide a time-coded transcription. There is an option for permalinks for each video and suggested relevant video content.

The second barrier to access noted by Nodler is scholar attitudes. By relying on the partners, ArtBabble has a ready-made community of scholars, curators, and artists. The videos available on the site are heavily curated, and content is chosen by partner institutions. This is both positive and negative. Not just anyone can upload content, so the audience voice and reactions are limited to comments. By limiting who can upload, the site ensures that all content there is seen as authoritative and reliable because it is created by the scholarly community surrounding the art and artists.

The third barrier is rights management for video. ArtBabble relies on partners to manage any rights and licensing issues (such as video releases and image use) on their end, so what is available on the site has Creative Commons licenses. Partner credit is given on all individual videos.

The fourth barrier is retrieval issues surrounding video-specific information. Searching for and retrieving videos is different from the process for text. Different ways of labeling, categorizing, and tagging videos will bring different results. Think about the image of an artist painting blue on a canvas. How many different ways can this be imagined or defined? Therefore, how many

different ways can this be found in a search engine? Each word has a different representation and personal interpretation. Who is the artist? How would you define the color? What type of paint? What type of canvas? Cotton or linen? Stretched or oil-primed?

ArtBabble organizes its content with these challenges in mind, and it created browsable directories and indexes based on the metadata of the videos. As mentioned, the organization is important to the subject matter, especially art, as it relies on visual identification, mood, and medium. ArtBabble identified meta-theme categories to index and search at the top of the website: Themes, Medium, Period & Style, Location, People, and More (see figure 3.2). More includes indexes based on Museum Practice, Video Type, and Language. There is a basic keyword search box, as well as portal pages to Partner Channels (with direct links to the institution's videos) and For Educators (which includes tips for using ArtBabble in lesson plans and curriculum). At a secondary level, there are facets for additional navigation and browsing capabilities.

Nodler's final barrier is treating video like text and the challenges of presenting the context of the video. Is ArtBabble advertising the exhibit, the artist, or the museum? How do the videos fit into their context but also avoid being dated? This all varies depending on why the video was created and its focus. Overall, ArtBabble is a great resource for learning more about art, artists, technique, and some of the most famous museums in the world, and it is an interesting model not only in showcasing some of the great things being done with online video, but also in showing the challenges surrounding all video content.

#### British Pathe

[www.britishpathe.com](http://www.britishpathe.com)

Free registration allows researchers to download clips from the 3,500-hour British Pathe Film Archive. The archive covers news, sports, social history, and entertainment from 1896 to 1970. There are additional fees for further use and licensing.

#### CNET

[www.cnettv.com/?tag=vidlib](http://www.cnettv.com/?tag=vidlib)

CNET's easily searchable and browsable video library includes helpful technology reviews (gadgets, software, and even cars) and how-tos as well as music videos and original CNET-TV programming. Excellent

videos combined with a sleek user interface make this a fun and engaging resource for consumer technology.

### **Cornell Lab of Ornithology**

All About Birds—[www.allaboutbirds.org](http://www.allaboutbirds.org)  
The Macaulay Library—[www.birds.cornell.edu/MacaulayLibrary](http://www.birds.cornell.edu/MacaulayLibrary)

All About Birds and the Macaulay Library both provide access to audio and video recordings of bird species and habitats. All About Birds offers live webcams during nesting and bird feeder seasons, as well as opportunities for users to chat with specialists. The site also allows users to search and browse in a variety of ways: by taxonomy and name, but also by shape, which focuses on the visual identification of the birds. Each species entry provides links to resources, such as identification and behavior information, life history, sounds, and videos. Videos are hosted on a YouTube One channel, so there is a great deal of functionality for sharing and embedding these resources. The lab relies on citizen science initiatives that maintain and build the resources found on the site.<sup>16</sup>

The Macaulay Library describes itself as “the world’s oldest and largest scientific archive of biodiversity audio and video recordings.”<sup>17</sup> Its mission “is to collect and preserve recordings of each species’ behavior and natural history and to make them available for research, education, conservation, zoos and aquaria, wildlife managers, publishers, the arts, and both public and commercial media. Since 1930, recordists have contributed recordings, which now number to several hundred thousand in total. A large percentage of the recordings can be searched and played online.”<sup>18</sup> An advanced search allows users to find recordings by location, recordist, catalog number, species, sex, and behaviors. “The Library also provides services for consultation, custom compilations, and professionally edited versions of its assets [for a fee].”<sup>19</sup> In addition, the library provides citation and use instructions for educators and researchers accessing or documenting the collection and recordings.

### **Crackle**

[www.crackle.com](http://www.crackle.com)

Crackle, a Sony Pictures Entertainment Company, is a video entertainment network that distributes digital content, including original short-form series and full-length programming from Sony Pictures’ library of television series and feature films. Crackle covers a variety of genres, including comedy, action, sci-fi, horror, music, and reality.

### **C-SPAN Video Library**

[c-spanvideo.org/videoLibrary](http://c-spanvideo.org/videoLibrary)

This digital collection from the Cable-Satellite Public Affairs Network (C-SPAN) has over 160,000 hours of broadcast footage available to watch online.

It covers from 1987 to yesterday with a full transcript for each video. So whether you want to watch the latest government press release about Egypt, an author speaking on Book-TV, or congressional committee footage about Iran-Contra, this is the resource to try.

### **Defense Video and Imagery Distribution System**

[www.dvidshub.net](http://www.dvidshub.net)

The Defense Video and Imagery Distribution System is a video and image repository connecting international, national, and local media with military personnel and services. Facets for search and refinement include, but are not limited to, when the video was uploaded, format, branch of military (Army, Navy, Marines, etc.), and unit (active, guard, or reserve), as well as geographical information, such as country and state.

### **eHow**

[www.ehow.com/videos.html](http://www.ehow.com/videos.html)

eHow offers an interesting variety of video how-tos and tutorials. Covering topics such as software, health and fitness, popular hobbies, and fashion, the content on this site is valuable to people interested in gaining a new or different perspective from others who share their interests.

### **Encyclopedia of Life**

[www.eol.org](http://www.eol.org)

The Encyclopedia of Life is a large multimedia collection developed with institutional and content partners such as Harvard, the Smithsonian, Woods Hole Oceanographic Institute, and many more.<sup>20</sup> It is an effort to gather and share scientific knowledge about all living things in a single online resource, through “a series of webpages—one for each of the approximately 1.8 million known species. Each species site is constantly evolving and features dynamically synthesized content ranging from historical literature and biological descriptions to quality images, videos, and distribution maps. After an initial search, searchers can filter by image or video, and from trusted or unreviewed sources. The EOL allows you to create an account so users can save videos and images to their collection.”<sup>21</sup>

The history of EOL and its initial funding are very interesting. Biologist E. O. Wilson announced a dream that someone would fund a project for a networked encyclopedia focused on our biosphere and based on the world’s knowledge of life. He did so during his March 2007 TED Prize speaking engagement at the TED Conference, a yearly forum where important, innovative, and luminary speakers are given the opportunity to ask for a dream prize.<sup>22</sup> As I mentioned in Chapter 2, TED Talks are an excellent multimedia resource, and in this case, the dream of EOL began to come true when the cornerstone institutions and two foundations announced an initial \$50 million grant to

get the project started two months later. The grants were from the John D. and Catherine T. MacArthur Foundation and the Alfred P. Sloan Foundation, and the cornerstone institutions include the Biodiversity Heritage Library, the Field Museum of Natural History, Harvard University, the Missouri Botanical Garden, the Smithsonian Institution, and the Marine Biological Laboratory.<sup>23</sup> Each year, EOL develops Red Hot Lists as a call for content to further develop and update entries.

### **Ethics Unwrapped Video Series**

[ethicsunwrapped.utexas.edu](http://ethicsunwrapped.utexas.edu)

Ethics Unwrapped offers three video series from the University of Texas–Austin and the McCombs School of Business on ethical behavior and business practices. It provides tutorials and definitions of key concepts, specific case studies, and teaching notes and exercises.

### **EUScreen**

[euscreen.eu/index.html](http://euscreen.eu/index.html)

According to its website, “EUScreen offers free online access to videos, stills, texts and audio from European broadcasters and audiovisual archives. Explore selected content from early 1900s until today.”<sup>24</sup>

### **EVIA Digital Archive Project**

[www.eviada.org](http://www.eviada.org)

EVIA stands for “Ethnographic Video for Instruction and Analysis.” The EVIA Digital Archive is a repository of video recordings aimed at supporting scholars in ethnographic disciplines. Tools for annotation, analysis, and sharing are built into the system’s infrastructure, and its primary mission is to preserve ethnographic field videos made by researchers. All users are asked to create an account, but there are no charges to access videos or researcher annotations. The content and tools are aimed at scholars and researchers, but it is also appropriate and useful for high school and higher education audiences.

### **FedFlix**

[archive.org/details/FedFlix](http://archive.org/details/FedFlix)

FedFlix is a library of public domain stock footage and government theater produced or preserved by the US federal government. The collection is available through the FedFlix YouTube One channel and the Internet Archive, so there is excellent functionality in sharing, downloading, and embedding the videos.

### **The First World War Poetry Digital Archive**

[www.oucs.ox.ac.uk/ww1lit](http://www.oucs.ox.ac.uk/ww1lit)

The First World War Poetry Digital Archive is an online repository of over 7,000 items of text, images, audio, and video maintained by the University of

Oxford. Videos can be downloaded in MP4 format.

### **Folkstreams**

[www.folkstreams.net](http://www.folkstreams.net)

Folkstreams describes itself as “a national preserve of documentary films about American roots cultures streamed with essays about the traditions and filmmaking. The site includes transcriptions, study and teaching guides, suggested readings, and links to related websites.”<sup>25</sup>

### **Fortunoff Video Archive for Holocaust Testimonies**

[www.library.yale.edu/testimonies](http://www.library.yale.edu/testimonies)

The Fortunoff Video Archive for Holocaust Testimonies provides a collection of over 4,400 videotaped interviews with witnesses and survivors. The archive is maintained at the Sterling Memorial Library in the department of Manuscripts and Archives at Yale University. Excerpts and clips are available on this site for streaming and download. It is an excellent resource of primary sources for scholars and educators on the Holocaust and the related aspects of World War II.

### **Free Music Archive**

<http://freemusicarchive.org>

The Free Music Archive is a resource for free music, but the content still has copyright restrictions. Resources are given Creative Commons licenses, but the user rights and permissions vary based on the content creator. It is a resource for individuals, filmmakers, documentarians, and teachers using and creating video content.

### **Global Oneness Project**

[www.globalonenessproject.org](http://www.globalonenessproject.org)

The Global Oneness Project offers multiformatted stories to connect culture, ecology, and awareness. Language and translation tools are available for each video, as well as embed code and permalinks to content. Stories can be browsed by films or alternate text formats, and also by subject categories. There is also a Surprise Me! option for users who want to just explore the video content. Lesson plans and teacher tool kits are available for purchase, and some videos require additional licensing for public performance.

### **Health Central Health Videos**

[www.healthcentral.com/videos](http://www.healthcentral.com/videos)

Health Central is a consumer health news website accredited by Health on the Net, a nonprofit, nongovernment organization accredited to the Economic and Social Council of the United Nations that promotes useful and accurate health information online. Health Central videos can be shared, embedded, and linked to. Full transcripts of the videos are also available.

I recommend an extra eye towards the critical when it comes to health websites and videos. These

are not a replacement for professional medical advice and are best used to supplement scholarly research and journal articles. Very often health websites feature sponsored content (often by pharmaceutical companies) and paid writers. The About Us and editorial pages are key in vetting these materials.

*Health on the Net*  
www.hon.ch

### **History Channel Videos**

www.history.com/media.do

Owned by A&E Television, the History Channel is a cable television station offering programming related to historical events and people. Much of its content is available online and is broad enough to be used for a wide range of audiences, including K–12.

### **HowStuffWorks Video Center**

http://videos.howstuffworks.com

HowStuffWorks, a subsidiary of Discovery Communications, is a video source of easy-to-understand explanations, geared to all audiences, of how the world actually works. The embedded player has a variety of tools for adjusting quality, sharing, and embedding.

### **IsumaTV**

www.isuma.tv

IsumaTV is a Canadian distribution channel specializing in Inuit and Indigenous films. The online network creates channels for cultural organizations and institutions, but also provides a platform and opportunity for analog films and videos to be digitized and distributed. Online videos can be shared via e-mail and social networking sites, but permalinks and embed codes are also available for each resource.

### **LangMedia: Resources for World Languages**

http://langmedia.fivecolleges.edu/culturetalk.html

LangMedia is provided by the Five College Center for the Study of World Languages. The Five Colleges is the higher education consortium in western Massachusetts that is comprised of Amherst College, Hampshire College, Mount Holyoke College, Smith College, and the University of Massachusetts Amherst. Multimedia resources can be browsed by location and language. The focus of the collection is on lesser known languages and language learning in high school and higher education. Video file formats vary, and accompanying text documents are provided.

### **LearnOutLoud**

www.learnoutloud.com/Free-Audio-Video

According to its website, “LearnOutLoud.com is your one-stop destination for audio and video

learning. Browse over 20,000 educational audio books, MP3 downloads, podcasts, and videos.”<sup>26</sup> There is an advanced search option, and the site is geared towards elementary and middle school teachers and students.

### **LibriVox**

http://librivox.org

LibriVox volunteers record chapters of books in the public domain and release the audio files on the Net (see figure 3.3). Their goal is to make all public domain books available to a wide audience as free audiobooks through a totally volunteer, open-source, free, public domain content project. Advanced search and download options are available.

### **Living Room Candidate: Museum of the Moving Image**

www.livingroomcandidate.org

The Living Room Candidate: Presidential Campaign Commercials 1952–2012 is an innovative online exhibition presenting more than 250 television commercials representing every presidential election year beginning in 1952, when the first campaign ads aired on television, and including ads from the most recent presidential campaign. Users can watch nearly four hours of TV commercials and explore the expanding world of web-based political advertising. The site includes a searchable database and features commentary, historical background, election results, and navigation organized by both year and theme. Transcripts, permalinks, and embed codes are available for each video, and users can set up accounts to create playlists.

### **Mathematical Sciences Research Institute: VMath**

www.msri.org/web/msri/online-videos

VMath is an online collection of videos by the Mathematical Sciences Research Institute (MSRI). In addition to recording the lectures at workshops, MSRI undertakes some special productions, usually with higher production values, for wider audiences. The first series of these productions is New Horizons in Undergraduate Mathematics. These videos will showcase lecturers speaking on topics from current research.

### **Movietone Nostalgia**

www.movietone.com/N\_search.cfm

British Movietone, the London-based newsreel archive and television documentary production company, provides Movietone Nostalgia as a site for the general public. The site features 312 one-minute portraits of famous people, including show business personalities as well as many politicians, artists, and scientists. There are also portraits of places and lifestyles that were originally captured for posterity on 35mm black-and-white film and have since been converted to digital files.



# LibriVox

Acoustical liberation of books in the public domain

Search by Author, Title or Reader

Advanced search

BROWSE THE CATALOG

Author
 Title
 Genre/Subject
 Language

Donate to Librivox

Thank a reader

LibriVox recordings are Public Domain in the USA. If you are not in the USA, please verify the copyright status of these works in your own country before downloading, otherwise you may be violating copyright laws.

Listen/Download (help?)

Whole book (zip file)

Subscribe by iTunes

RSS Feed

Download torrent


## The Little Mermaid

Hans Christian ANDERSEN (1805 - 1875)

The Little Mermaid" (Danish: Den lille havfrue, literally: "the little sea lady") is a very well known fairy tale by the Danish author Hans Christian Andersen about a young mermaid willing to give up her life in the sea and her identity as a mermaid to gain a human soul and the love of a human prince. The tale was first published in 1837 and has been adapted to various media including musical theatre and animated film. But this tale is not the Disney version, all cleaned up and made pretty. This is the way Andersen wrote it. The Little Mermaid is indeed at the happy wedding of her beloved prince, but she is not the bride. And then she becomes a big bubble. Curious? Listen and find out what happens. - Summary by Wikipedia and Phil Chenevert

Genre(s): Myths, Legends & Fairy Tales

Language: English



[Download cover art](#)  
[Download CD case insert](#)

Production details

Running Time: 01:01:57  
 Zip file size: 29MB  
 Catalog date: 2013-10-31  
 Read by: Phil Chenevert  
 Book Coordinator: Phil Chenevert  
 Meta Coordinator: Phil Chenevert  
 Proof Listener: Britannia

Links

[Internet Archive Page](#)  
[Online text](#)

SECTION	CHAPTER	READER	TIME
01	Part 1	Phil Chenevert	00:21:20
02	Part 2	Phil Chenevert	00:24:06
03	Part 3	Phil Chenevert	00:16:31

**Figure 3.3**

Example of a LibriVox entry: "The Little Mermaid," by Hans Christian Andersen (<https://librivox.org/the-little-mermaid-by-hans-christian-andersen>)

### NASA Multimedia Search

[www.nasa.gov/search/multimedia](http://www.nasa.gov/search/multimedia)

The NASA Multimedia Search allows users to search among historical and present content of images, video, and interactive features.

### National Marine Sanctuaries Media Library

[https://marinelife.noaa.gov/media\\_lib/index.aspx](https://marinelife.noaa.gov/media_lib/index.aspx)

The National Marine Sanctuaries Media Library is "a comprehensive collection of select video clips and high-resolution still images from America's underwater treasures."<sup>27</sup> They are available for viewing and download. Users can search for images and videos, as well as by category (e.g., Fish), subcategory (e.g.,

Fish > Eels), and sanctuary location. All videos have in-depth metadata, usage rights summaries, and additional information when it is available. Videos are in .mov format, so QuickTime is necessary to view and download them. They are available for download with a use agreement by the user.

### National Rehabilitation Information Center

[www.naric.com/?q=en/multimedia-collection-view](http://www.naric.com/?q=en/multimedia-collection-view)

The National Rehabilitation Information Center (NARIC) Multimedia Collection is part of the library of the National Institute on Disability and Rehabilitation Research (NIDRR). The multimedia collection is just a small portion of the entire library, which includes

text resources and publications as well. The videos are Flash-based with basic viewing functionality. The collection includes practical how-to videos for individuals at various stages of physical rehabilitation, such as beginning to use a wheelchair, to empower them for independent and safe living.

#### **NewsFilm Online: British Universities Film and Video Council**

<http://newsfilm.buafc.ac.uk>

NewsFilm Online includes over 3,000 hours of television news and cinema newsreels taken from the huge collection of the ITN/Reuters archive. The collection is to be made available online in high-quality format for teaching, learning and research. NewsFilm Online provides access to nearly 100 years of news, from the 1910s to the present day.

#### **NewsLook**

[www.newslook.com/home](http://www.newslook.com/home)

NewsLook licenses content from over 100 news distributors and content creators, including, but not limited to, the Associated Press, Reuters, and National Geographic.

#### **New Music USA**

[www.newmusicusa.org](http://www.newmusicusa.org)

New Music USA is a resource for orchestral composers to share their music and video recordings of their performances.

#### **Next Vista for Learning**

[www.nextvista.org](http://www.nextvista.org)

The Next Vista for Learning project is a free, online library of teacher- and student-made short videos for learners everywhere. Four-minute videos are provided on a variety of topics and lessons. Videos are screened for inappropriate or weak content. The site also provides tools to help educators and their students evaluate video material. All videos have permalinks and embed code, and some are available for download.

#### **The Oyez Project**

[www.oyez.org](http://www.oyez.org)

The Oyez Project is a multimedia archive dedicated to the US Supreme Court. It is maintained by the Illinois Institute of Technology Chicago–Kent College of Law. There is over 7,000 hours of recorded archival audio content from the 1968 term through the 2013 term. It features stories on current cases and individuals involved, and provides citation information for researchers from legal or social science fields.

#### **Prendisimo Collection**

[www.prendismo.com](http://www.prendismo.com)

Aimed at higher education and the business field, Prendisimo contains over 16,000 two-minute video

clips pertaining to business, entrepreneurship, and professional development. Subscription and license fees apply for download and full access, though some clips are available for free.

#### **Radio Days**

[www.otr.com/index.shtml](http://www.otr.com/index.shtml)

Radio Days is a database and index of sound bites from radio shows from the 1940s through the 1960s. The mission of the site is to be both an educational tool and a historical reference for the various aspects of old-time radio, including drama, comedy, mystery, and news. Link-outs to original recordings of news items, as well as radio entertainment, are included. Formats, transcripts and functionality vary depending on the sites.

#### **Sloan Science and Film: Museum of the Moving Image**

<http://scienceandfilm.org>

In order to enhance the public's knowledge of science and technology, the Sloan Science and Film website and the short films on it were created. Funded by the Alfred P. Sloan Foundation, it includes video discussions and links to original articles about the depictions of scientists and engineers in film and television, as well as links to additional resources about the topics and science approached in the films themselves.

#### **Sociological Cinema**

[www.thesociologicalcinema.com](http://www.thesociologicalcinema.com)

The Sociological Cinema has a great collection of videos organized by sociological theme and theory aimed at individuals teaching and learning in the sociological field. It is a blog started by three graduate students at the University of Maryland as a way for instructors and students to browse video clips based on sociological themes, theories, and issues. Video clips and accompanying summaries undergo a submission and review process. All entries are tagged with relevant categories and length. Functionality for sharing and embedding depends on the linked site hosting the video content.

#### **Steven Spielberg Film and Video Archive: US Holocaust Memorial Museum**

<http://resources.ushmm.org/film/search/index.php>

According to its website, "This online catalog provides access to the US Holocaust Memorial Museum's Steven Spielberg Film and Video Archive. The Archive serves as a comprehensive informational and archival resource worldwide for moving image materials pertaining to the Holocaust and related aspects of World War II. Staff continue to locate, acquire, preserve, and document archival film footage from sources throughout the United States and abroad. The collection can be searched by subject, title, source, copyright, keyword,

language, location, event date, and genre.”<sup>28</sup> Videos are chapter-ized, and metadata includes event date, recording date, location, and original transcripts.

### TEDEd: Lessons Worth Sharing

<http://ed.ted.com>

Built to create mashups, lesson plans, and quizzes around TED Talks, TEDEd allows users to create questionnaires around any YouTube video. Quizzes of up to fifteen questions can be developed for a variety of different answer forms, including multiple-choice and open answers. TEDEd lessons can be made public and shared with the wider TEDEd community (see figure 3.4). Lessons can also be kept private for use in a learning management system. All users must set up an account, but teachers can share a quiz with students, and all activities, answers, and feedback are recorded for assessment.

### UbuWeb

[www.ubu.com](http://www.ubu.com)

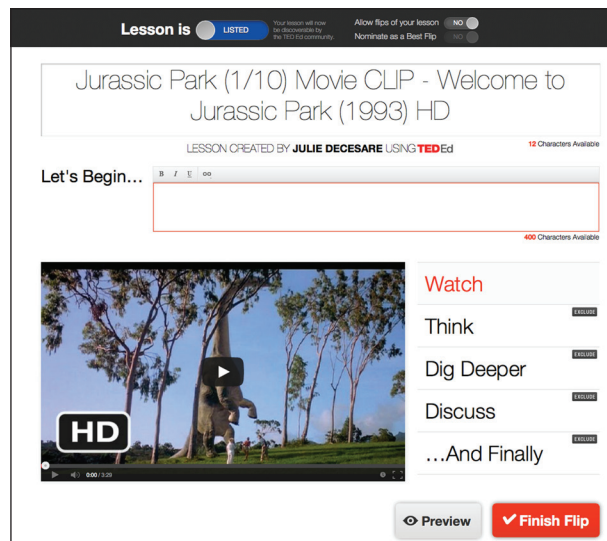
UbuWeb is a resource dedicated to creative writing and poetry. Founded in 1996, UbuWeb was initially created as a repository of vanguard visual, text, and sound poetry, but it has grown into a resource for progressive, obscure, and avant-garde art in all formats.<sup>29</sup> Videos are streamed in Adobe Flash, and embed code is not available, though the videos can be shared via their web links. UbuWeb is run by volunteers with some technical and strategic partners. On UbuWeb's FAQ page, they reveal that their only cost is a \$50 hosting fee for the site.<sup>30</sup> Producers of the content on the site range from the famous to the obscure. Poets like Charles Bukowski, Samuel Beckett, Bertolt Brecht, Maya Deren, and John Cage are featured prominently, but the site is also a showcase for lesser known works and artists.

UbuWeb works with content directly from donors, items in the public domain, and items that are out of print. UbuWeb is a huge proponent of open access, fair use, and access as preservation. While it has dealt with copyright infringement issues, it is making available content that is not currently available for sale, online, or in a digitized format.<sup>31</sup> No content from the site is for sale, and the site does not allow advertisements. The site is aimed at high school and higher education audiences.

### United Nations: Audiovisual Library of International Law

<http://untreaty.un.org/cod/avl/intro.html>

The Audiovisual Library of International Law is a unique multimedia resource that gives the United Nations the unprecedented capacity to provide high-quality international law training and research materials to an unlimited number of recipients on a global level. The library's Historic Archives contains



**Figure 3.4**

Example of a TEDEd lesson

documents and audiovisual materials relating to the negotiation and adoption of significant legal instruments adopted by the United National since 1945. The Lecture Series features lectures given by international legal scholars and leaders on many subjects of international law and country-specific legal systems. Biographies of speakers, transcripts, and supplemental material are provided. Videos are given permalinks, and there are multilanguage voice-over options.

### University of California Los Angeles

Film and Television Archive: Preserved Silent Animation Collection

<http://animation.library.ucla.edu>

The Preserved Silent Animation collection contains examples of silent animation from 1900 to 1928, digitized and preserved by University of California Los Angeles. These films are available for viewing silently, with music, or with historian or preservationist commentary and are available to download.

### US Government Podcast Directory

[www.usa.gov/Topics/Reference-Shelf/Libraries/Podcasts.shtml](http://www.usa.gov/Topics/Reference-Shelf/Libraries/Podcasts.shtml)

Available through USA.gov, the US Government Podcast Directory provides a listing and index of all podcasts and vodcasts created by the US federal government. It is browsable by topic.

### US National Library of Medicine: Images from the History of Medicine

[www.nlm.nih.gov/hmd/ihm](http://www.nlm.nih.gov/hmd/ihm)

The Images from the History of Medicine collection include over 70,000 images chronicling the history of medicine from the fifteenth to the twenty-first

century. Each image is downloadable, and a large amount of metadata and information on known provenance is provided. Searches can be refined by the facets What, Where, and Who, but there doesn't seem to be a facet for original date.

### Voca Audio Video Library: University of Arizona Poetry Center

<http://voca.arizona.edu>

Voca, the audio video library of the University of Arizona Poetry Center, includes forty years of audio-visual recordings, including digitized and born-digital content. There is an advanced search option, as well as options for browsing by author or reader, readings, subjects categories, and title.

### Watch, Know, and Learn

[www.watchknowlearn.org](http://www.watchknowlearn.org)

Managed by the Community Foundation of Northwest Mississippi, Watch, Know, and Learn has over 50,000 educational videos organized into 5,000 categories, including common core curriculum standards, grade level, subject, and events of the K–12 community. Videos are hosted on other sites, such as YouTube and TeacherTube, but are submitted by the user population and reviewed by Watch, Know, and Learn editorial staff.

### WhoSampled

[www.whosampled.com](http://www.whosampled.com)

WhoSampled is a detailed database of samples, cover songs, and remixes made by musical artists and covering over 1,000 years of musical history. WhoSampled provides side-by-side comparisons of songs sampled and musical connections produced by linking to YouTube, but also link-outs to music distribution services like iTunes, Amazon, and eBay. Any user can submit content, but a team of volunteer moderators verifies the details before allowing the content into the database.<sup>32</sup>

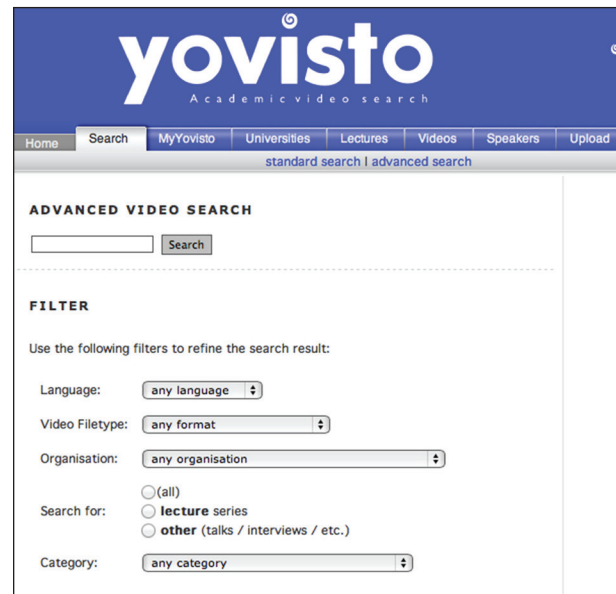
### X-Ray Observatory: NASA's Chandra X-Ray Observatory

<http://chandra.harvard.edu/resources/illustrations.html>

NASA's Chandra X-Ray Observatory is a telescope specially designed to detect X-ray emission from very hot regions of the universe, such as exploded stars, clusters of galaxies, and matter around black holes. Animations and videos are either Quick Time, Real Player, or MPEG movies. Chandra Podcasts lists additional movies and formats.

#### *Chandra: Podcasts*

<http://chandra.harvard.edu/resources/podcasts>



**Figure 3.5**

Yovisto's Advanced Video Search ([www.yovisto.com/advanced.jsp](http://www.yovisto.com/advanced.jsp))

### Yovisto

[www.yovisto.com](http://www.yovisto.com)

Yovisto, an academic and educational video search engine (see figure 3.5), can be browsed by topic, speaker, and university. Very detailed metadata about each video is available. Time codes allow for clip navigation and search. All videos have embed code and permalinks.

### Zoological Society of London

[www.zsl.org/video](http://www.zsl.org/video)

The ZSL video page offers a series of videos from the Zoological Society of London and Whipsnade Zoo. Many videos are taken at night and look behind the scenes with zoo staff. Functionality and search are limited, but the collection is aimed at all ages and levels of audiences interested in learning more about animals and how zoos function.

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# The Mass Market and Consumer Tools

## Abstract

*With a focus on feature films and their distributions to libraries, chapter 4 of Library Technology Reports (vol. 50, no. 2), “Streaming Video Resources for Teaching, Learning, and Research,” covers streaming platforms and consumer models available for individuals and spotlights some for-fee or subscription content available to public and academic libraries. The chapter also provides a list of useful browser-, mobile-, and tablet-based applications and web tools for using and developing online video.*

## Popular Movies and Television Resources

Popular movies and television shows can be a tricky area for libraries and our traditional models of collecting. One copy per library no longer works, and keeping up with trends in popularity is a struggle. Very often libraries purchase multiple copies of a title to keep up with patron demand, only to have that demand dwindle in a couple of months. So what can we learn, or utilize, about the individual-user, consumer model of streaming products? The digital marketplace is a competitive and confusing place for consumers, so even if we are not utilizing the platforms in our libraries, it is helpful for us to know what is available to our users and some of the challenges they face. As libraries, we obviously have a different mission from the larger content distributors and corporations—Amazon, Apple, Netflix, etc.—but we can assist our patrons by thinking of such companies as competitors and providing similar resources on behalf of our communities.

The consumer market is now saturated with individual streaming products and licenses. These

models are unlike the institutional or community models required for libraries, where the licenses support asynchronous and multiuser access to online resources. The streaming marketplace for libraries continues to evolve, while standards and demands from libraries are emerging. More streaming content providers are appearing for libraries and their communities, but licensing, content, and pricing all vary. To fill the gap between what is available to individual users and what is available as a site or multiuser license, libraries have become creative in getting their patrons access to streaming content—especially popular and feature film content, where the licensing and distribution can be more complicated.

## Streaming for the Individual

Below are brief overviews of competitors and consumer content providers for the streaming video marketplace. Hardware and device capability vary, as does content availability.

Amazon offers its Amazon Prime members the ability to watch any streaming title in its Prime Instant library. Individuals must sign up for and pay for a Prime membership. Additional fees are charged for items purchased or rented outside of the Prime Instant library. Apps for mobile and game devices are free, but a paid membership is required for viewing.<sup>1</sup> Amazon Digital Marketplace also allows for the purchase and download of digital content.

Netflix offers a subscription service with unlimited streaming video content for a monthly rate. Netflix also offers flat-rate DVD-by-mail subscriptions.<sup>2</sup> Free apps for mobile and game devices are available, but a membership is required for viewing.

Hulu and Hulu Plus are online video services that offer a selection of popular television shows, clips, and movies. Hulu provides free content, while Hulu Plus is a monthly subscription service for additional popular film and TV content. Hulu Plus also offers the ability to stream items on mobile, tablet, and gaming devices.<sup>3</sup>

iTunes is Apple's platform for all things digital. A native application available on all Apple operating systems, it is also available for download onto PCs.<sup>4</sup> The iTunes Store has become a leader for mass market digital content available for purchase and download.<sup>5</sup> Unlike the case with streaming services, content can be downloaded to your iTunes library and distributed among compatible devices.<sup>6</sup> Prices reflect a purchase model rather than the monthly subscription model of a membership service like Netflix or Amazon Prime.

In addition to the above services, there are other competitors on the market. VUDU is another digital marketplace for popular films and television shows. In addition to storing titles for its users in the cloud, VUDU requires that users sign up for an account, and it prompts them to sign up using their Facebook account.<sup>7</sup> Through a partnership with Walmart Entertainment, VUDU also offers a DVD-to-digital service for a fee.<sup>8</sup> This allows users to not only purchase digital content, but also convert the physical materials to digital formats on the VUDU platform.

Department stores are also competing in the digital download marketplace. Best Buy's CinemaNow offers its users a cloud platform to purchase and store video content and to get digital versions of content purchased as DVDs at Best Buy.<sup>9</sup> And Target is the most recent department store to enter the streaming video distribution service competition with Target Ticket.<sup>10</sup> As with other services, compatible devices vary, and comparison charts about the services and devices can be very useful.<sup>11</sup>

Several of these platforms (Hulu, Netflix, and Amazon) are content creators in addition to being distributors. Content is still making its way onto DVD format, but these providers are licensing and retaining content to be as competitive as possible. As cable feels the shift to digital providers, the content creators are holding out for the platforms that are going to give them as many users as possible. For example, a TV show might have all seasons available on one or more of these platforms, or it might have the seasons divided among the platforms. A good example is HBO, which stayed out of the streaming market (besides iTunes) in order to create its own application and platform for current cable subscribers, called HBO Go.<sup>12</sup> This is partially how the market has become increasingly fragmented. In some ways, the Internet has been a great unifier, but of course, it is still an active marketplace of platforms and corporations.<sup>13</sup>

Public libraries are experimenting with device loan to bring streaming services to their patrons. The



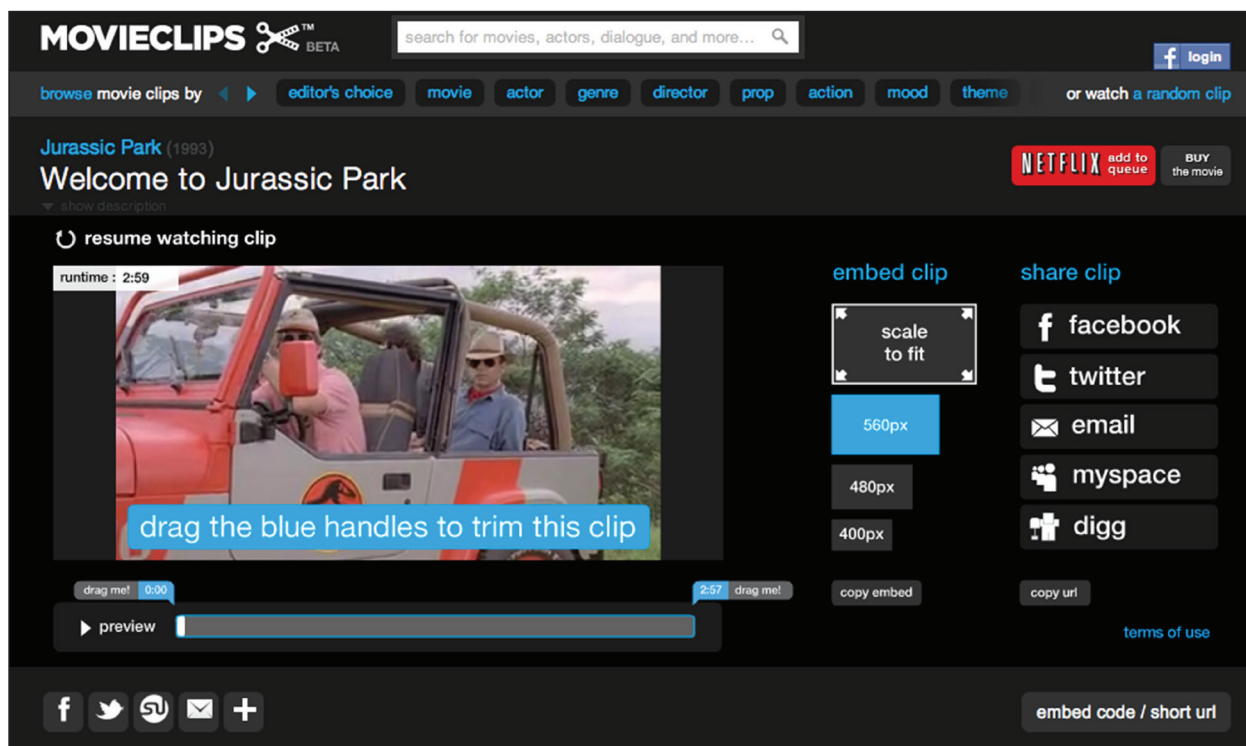
**Figure 4.1**  
CanIStream.it? results screen for a search for the film *Jurassic Park*

Ephrata Public Library launched a Roku lending program, which includes the lending of the device already loaded with applications and dedicated subscriptions to Netflix and Hulu Plus. This is a very practical and innovative approach to providing access to its patrons, but libraries must be careful to not violate the terms of service provided. In this case, library administrators took this issue into account.<sup>14</sup>

Issues of copyright and ownership, as always, are grey areas, but it is important to point out that services like Netflix streaming do see a role for their content in the face-to-face classroom. Instructors can stream Netflix titles in their classrooms if the institution's network supports it, though Netflix does prohibit capturing and downloading the streams for additional offline use.

Given the sheer number of providers and amount of content available, an excellent tool to help users navigate this very confusing, and at times frustrating, marketplace is Can I Stream.it? (see figure 4.1). Can I Stream.it? allows users to search for popular film and TV content and aggregates a list of digital providers with the available title in several categories: streaming (e.g., Netflix, Crackle), digital rental (e.g., Amazon, iTunes), digital purchase (e.g., Amazon, iTunes), disc rental or purchase (e.g., Netflix, Amazon, Redbox), and cable access (e.g., Xfinity, HBO). CISI is also available as a mobile or tablet app or browser plug-in.

*Can I Stream.it?*  
www.canistream.it



**Figure 4.2**

Example of MovieClips options for trimming, embedding, and sharing of clips (<http://movieclips.com/cda5-jurassic-park-movie-welcome-to-jurassic-park>)

Another free site I highly recommend for popular and feature film content is MovieClips. MovieClips is a streaming video library and search engine of clips from popular movies. The great aspect of this site, as opposed to a user-upload site like YouTube, is that the clips and materials have been licensed by MovieClips from larger movie distributors, such as MGM, Sony Pictures, Warner Bros., and several others. All clips are limited to two minutes and thirteen seconds. Clips can be trimmed, resized, shared, and embedded into other sites and resources (like a learning management system). Since the content is licensed and legal, there is less of a chance of the clip disappearing from the site due to copyright infringement, and the website abides by DMCA (Digital Millennium Copyright Act) regulations (previously mentioned in Chapter 1).

*MovieClips*  
<http://movieclips.com>

Clips can be browsed by a variety of categories, for example, actors, directors, theme, mood, genre, prop, and action. Famous quotes, trivia, and additional information are available. Each clip is categorized by MovieClips content curators and is tagged with appropriate

metadata.<sup>15</sup> In addition to the website, MovieClips is available as an iPad application, but the clips are in Flash format, and users need to log in with their Facebook account to use the app. MovieClips has a YouTube One channel. MovieClips also provides a great how-to on incorporating its clips into other sites, PowerPoint files, and presentation materials. MovieClips also provides a variety of options for trimming, embedding, and sharing clips (see figure 4.2).

*MovieClips YouTube One channel*  
[www.youtube.com/user/movieclips](http://www.youtube.com/user/movieclips)

*MovieClips: Embedding Clips in PowerPoint*  
<http://movieclips.com/about/powerpoint>

## Streaming Video Models for Libraries

More and more streaming video resources are becoming available to libraries and their patrons. Again, the marketplace is complicated, but there are a few growing areas and models that librarians should be aware of when collecting for their users. Feature films and



popular content are still the most complicated for libraries, and they differ greatly for public and academic libraries. Licensing fees, subscription fees, pay-per-view, and one-time purchases of collections or individual titles are all models available on the market today. Streaming video is really an area that is still working out standards and best practices in terms of library collections. For this section, I am going to focus on content hosted by the provider as opposed to hosted by the library via its own streaming server. Many institutions are choosing to purchase their own streaming server and are also purchasing, hosting, and maintaining content on it. I don't feel I could do that area justice and give the explanation it needs in this chapter, though it is a popular and necessary model in many cases, especially for academic libraries.

One resource for academic libraries and institutions is Swank Motion Pictures Digital Campus. Digital Campus provides faculty access to course-related movies and titles, therefore providing students with the opportunity to legally view engaging films online via the learning management system. Libraries can license individual titles on a semester-long basis on behalf of faculty members and their courses. After a title is found in the Digital Campus catalog and licensing is arranged between Swank and the institution, a secure streaming link is generated for the faculty member and is shared via the library. Once the link is shared, Digital Campus allows faculty members to embed or link to the movie via the learning management system, as well as to create lesson plans surrounding the title, create custom clips, and time-stamp different parts of movie in order to highlight important segments. This allows students 24/7 access to full-length feature and popular titles. Pricing depends on the length of time the title is needed, the number of classes, and the number of students. Unfortunately, due to the nature of the titles (feature and popular films), this is an expensive model, but one that is imperative for full-length feature films to be transmitted through a learning management system. The Swank Digital Campus catalog is not exhaustive, but it does have a wide range of documentary, popular movie, and television titles.

*Swank Motion Pictures Digital Campus*  
<http://digitalcampus.swankmp.com>

One model for public libraries is the pay-per-circ or pay-per-use model of Hoopla, which is the digital content platform of MidWest Tape. MidWest Tape has been a physical media distributor to public libraries, and it developed Hoopla to compete in the digital market. Hoopla is exclusive to public libraries, and instead of providing a subscription service or charging annual

fees, Hoopla charges public libraries by patron usage. This mode for digital content is becoming an increasingly popular cost structure for all libraries. Rather than spending money on large digital collections and content "just in case," the "just in time" model allows libraries to pay for content their patrons are actively using. Again, this allows libraries to forgo purchasing multiple copies of a popular title, only to watch the demand decrease within weeks.

*Hoopla*  
[www.hoopladigital.com](http://www.hoopladigital.com)

Patrons with library cards in good standing from participating public libraries can create an account on Hoopla. This account allows them to download free apps and plugins for a variety of different devices, browsers, and platforms for use on both PC and Mac products. The Hoopla catalog contains popular movies, television shows, audiobooks, and music albums. Patrons can rent the titles, and a title disappears from the cart when the loan period ends. The participating library can set parameters for budget, loan time, and loan frequency on behalf of its patrons. Hoopla requires sixty days' notice from withdrawal from the program.<sup>16</sup>

Swank Digital Campus and Hoopla are just a couple of examples of options for feature films. Most library database vendors for online video have multiple purchase and/or subscription models for documentaries and educational content. For example, Films on Demand by Films Media Group has an option for libraries to pay an annual fee or subscription based on users (FTE for academic libraries) to access its bundled video-on-demand content. These are quality academic and educational films in the sciences, social sciences, business, and humanities.

*Films on Demand*  
[www.filmsmediagroup.com/digitallanding.aspx](http://www.filmsmediagroup.com/digitallanding.aspx)

Alexander Street Press offers libraries an option to purchase its subject In Video collections with a one-time fee based on FTE, but with an annual technology and maintenance fee. Both Alexander Street Press and Films on Demand have excellent content with functionality, such as captions and video-synced transcripts. Synced transcripts aid in accessibility issues and allow users to perform keyword searching and navigation throughout the video (see figure 4.3). The systems also allow users to set up individual accounts in order to create clips and playlists, share content via learning management systems and other content management



**Figure 4.3**  
Example of transcript and tools options from Alexander Street Press's Silent Film Online

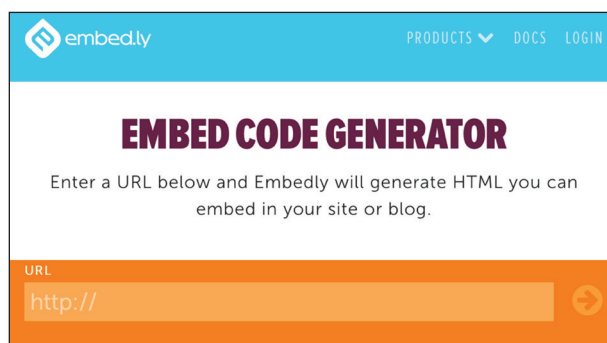
systems (like LibGuides), and save a library of favorite or frequently used titles. ASP licenses content from vendors like PBS, Discovery Channel, A&E, and other providers to create video collections in a range of subjects—World and American History, Health, Nursing, Counseling and Therapy, LGBT Studies, Education, Meet the Press, and Silent Film Online are just a few. Alexander Street Press also offers a Best Practices tutorial for embedding its content into a variety of learning management systems.

*Alexander Street Press Online Collections*  
<http://alexanderstreet.com/products>

*Alexander Street Press: Best Practices for Embedding Media*  
<http://alexanderstreet.com/support-center/resources/best-practices-embedding-media>

## Video Tools

Mobile and desktop applications have opened up the world of what librarians, educators, and technologists can do with online video. If there is limited functionality on a video player on a website, tools like Embed.



**Figure 4.4**  
Embed.ly embed code generator

ly or Amara can help extend the use of the video in a learning environment. Embed.ly is a web browser-based tool that creates embed code from a video's URL (see figure 4.4). This way, if embed code is not readily available for an online video, Embed.ly will generate the appropriate code for embedding into content and learning management systems. Amara is a web browser-based application that provides translation and captioning to videos. Again, inputting a URL will create other possibilities and accessibility for a video that doesn't have these text-based options readily available.

*Embed.ly Embed Code Generator*  
<http://embed.ly/code>

*Amara*  
[www.amara.org/en/videos/create](http://www.amara.org/en/videos/create)

There are many video tools available for a variety of different platforms, but I have focused primarily on tools for Mac desktops and iOS devices, available from the iTunes Preview App Store. These tools not only help create video content, but also capture video content for teaching, learning, and research purposes.

*iTunes Preview App Store*  
<https://itunes.apple.com/us/genre/ios/id36?mt=8>

VideoScribe creates whiteboard animation videos from a library of graphics, music, content, and drawing styles, or from your own drawings (SVG/Standard Vector Graphics format). There is a monthly fee for a VideoScribe license, but with annual or perpetual license options as well.

*VideoScribe*  
[www.sparkol.com](http://www.sparkol.com)

iDraw is available for iOS devices only. iDraw allows users to create images and graphics in standard vector graphics formats. These files can be used in conjunction with a tool like VideoScribe to create unique video tutorials. An alternative for PCs is Inkscape.

*iDraw*  
[www.indeeo.com/idraw](http://www.indeeo.com/idraw)

*Inkscape*  
<http://inkscape.org/en>

Explain Everything is video-capture tool that lets you annotate, animate, and narrate explanations and presentations. It records on-screen drawing, annotation, and object movement and captures audio. Users can also import photos, PDF files, PowerPoint files, and Keynote files from Dropbox, Evernote, e-mail, iPad photo roll, and iPad2 camera. Export options include MP4 movie files, PNG image files, and sharing the .XPL project file with others for collaboration. This is a great option for creating lesson plans or innovative presentations. Currently, the application is \$2.99 in the Apple iTunes Store and Google Play.

*Explain Everything*  
[www.explaineverything.com](http://www.explaineverything.com)

VoiceThread is an application for discussing not only video, but text as well. Upload, share, and discuss documents, presentations, images, audio files, and videos. Over fifty different types of media can be used in VoiceThread, and users can comment on the uploaded content by using one of five options: microphone, webcam, text, phone, and audio file upload. VoiceThread can be shared with a group, kept private, or shared publicly.

*VoiceThread*  
<http://voicethread.com/mobile>

Toontastic creates cartoons using graphics, characters, actions, and scenes. The app is geared for users ages 5–10. It empowers kids to create story arcs and scripts and design the action of their cartoons. The app is free, but users can purchase additional libraries of content and graphics.

*Toontastic*  
<http://launchpadtoys.com/toontastic>

Streaming video is a fast-growing and complicated field for librarians, but as consumer culture and trends suggest, it is not slowing down. Libraries are in a unique place, not only to help provide the content for our patrons, but also to recognize and explain some of the tools they can use for teaching, learning, and research. Video tools and content give librarians, as teachers, new and innovative tools to use in our instruction endeavors—whether it is face-to-face or online. Knowing that this publication has really just scratched the surface of what is available, I hope it provided some basics and encouraged the reader to be curious about video and some of the amazing resources available to librarians, technologists, educators, and our patrons.

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