

Technical Report: Usage Scenarios from Variations on Video Project Partner Meeting

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The usage scenarios below were brought to the Variations on Video Project Partner Meeting in October, 2010, in Bloomington. These scenarios represent user needs from the participating institutions and were used as the basis for our initial product concept and requirements.

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Usage Scenarios: Indiana University

Variations on Video Usage Scenario: **Providing Opera Performance Examples for Student Performance Preparation**

Mark Notess, Phil Ponella, Indiana University

Last modified: 9 September 2010

Summary: After seeing the announcement for next year's opera performances, the music library places video recordings of the operas on reserve so that students planning to audition or selected to perform can watch previous IU performances and other productions of interest.

Scenario

Context: Each year, IU stages seven full operas. Students audition for performance parts, sing in the chorus, play in the pit orchestra, and participate in other aspects of production.

Users: orchestral librarian (Natasha), reserves coordinator (Raul), student digitizer (William), and student performer (Rachel)

Orchestral librarian view: Natasha uses the IUCAT online catalog to look up video holdings for each of the seven operas planned for production next year. She selects videos of three or four productions of each opera (where available: one opera is a world premiere), and emails a list to the opera department and conductors asking whether they would suggest any additional production videos for inclusion or purchase. She receives a reply from one conductor suggesting the addition of a recent Metropolitan Opera performance to the collection. Natasha sends off a purchase request. She sends a the full list of videos to Raul.

Reserves coordinator view: Raul looks at Natasha's list. He creates digitization requests for the operas not yet in the Variations system. He uses the Variations access control system to create reserve lists.

Student digitizer view: William digitizes videos, puts them into Variations, and notifies the coordinator that they are available.

Student performer: Rachel, having been selected as one of the performers for the part of "Queen of the Night" in the Magic Flute, decides to review her part in several performances of the opera before attending the first rehearsal. On her iPad Safari browser she starts up the Variations app she downloaded from last night. She has to provide her network ID and passphrase to authenticate. She scrolls through her reserves lists and picks the opera list, selects the opera, and selects one of the videos to watch. The video loads, but she quickly touches the track list button and picks the first scene in which she appears. The scene begins to play. Rachel moves playback forward until she finds the place where her character appears on stage. She creates a bookmark there. Rather than watching the performance, she decides to bookmark the other places in that and the other performances where she appears. On her laptop that evening she runs Variations and uses the bookmark editor to organize the bookmarks by scene instead

of by video. This makes it easy for her to compare performances of the same part later on her iPad between classes.

Assumptions:

1. Student employees will digitize video.
2. iOS device support.
3. Reserve lists are handled within Variations (or this could be a customization just for IU).

Issues:

1. New purchases are likely to be DVDs, at least for awhile. What about the DMCA?

Variations on Video Usage Scenario

Source: William Cowan

Last modified: 30 September 2010

Summary: An application called the Annotator's Workbench allows a professor to segment and annotate digital video files. The professor wants to share these video segments during a lecture in a class he is giving on Film Noir.

Scenario

Context: The AWB is a tool developed at IU and is being used by several projects. It allows the segmentation and annotation of digital video for presentation on the web. Currently, the web sites are specific to a project, Ethnographic Video for Instruction and Analysis or the Central American and Mexican Video Archive. By using Variations on Video as the means of distribution, it would be possible for any one on campus to segment and annotate video and have that video and annotations available through Variations on Video.

Users: Instructor (Prof. Donnelly), student (Clarissa),

Donnelly's view: Prof. Donnelly has a digital copy of the film noir classic *Kansas City Confidential*. This film is in the public domain so he can use as much of the video as he wants for his class. Using the AWB, he segments this video and provides some commentary on each segment about the use of hats in film noir. Who wears them, what does it mean when someone loses his hat, why do men with guns also seem to be men with hats, etc. He now links to Variations on Video, selects the segments he wants to use in class tomorrow and loads them into VoV. In the classroom he opens his laptop or uses the computer in the classroom already connected to the projector and as he lectures, displays the video segments.

Clarissa's view: In class Clarissa found Prof. Donnelly's lecture very interesting but couldn't easily follow all his arguments. Later that day in the library or on her home computer, she logs into VoV and pulls up Prof. Donnelly's lecture videos for *Kansas City Confidential* and is able to see the commentary that Prof. Donnelly added to each of the video segments he put together for his lecture. By looking at her notes and seeing what the Prof. had written about each segment, she's better able to understand what points the professor was making.

Assumptions:

1. Segments from a larger video would be able to be defined by some external tool and that segment would be available through VoV not just the entire video.
2. There would be some mechanism for videos such as *Kansas City Confidential*, a film in the public domain, to be included in videos available on VoV.
3. That metadata created by an external source would be able to be associated with videos or video segments and would be available through VoV.

Issues:

1. Would a video created by a professor, as the result of filming a psychology experiment, filming a performance during field work, etc be available through VoV.
2. Reverse this case usage. Students are given the assignment to create a video. They use AWB to segment the video and annotate it with what they were trying to achieve with the video. Professor needs to review the videos and commentary. Would students be able to upload video to VoV for general access.

Usage Scenarios: University of Miami

Variations on Video Usage Scenario: Faculty using short clips from DVDs in course lecture

Source: Scott Britton and Hong Ma, University of Miami

Last modified: September 28, 2010

Summary: A Film Studies instructor teaches using video clips from library-owned DVDs. The library Reserves department captures the clips into a standard format, applies metadata or imports it from the DVD, MARC record or reliable websites, creates high and low resolution versions, and places them in a course “video library” for use by the faculty member and students enrolled in the course. Each video clip can be searched using the metadata created by the library or added for the course by the instructor. A thumbnail of each clip in the course library makes browsing easier. Students access the course library using their university account information (CAS authentication). The system also can be a building block integrated with Learning Environment like Blackboard or Sakai.

Scenario

Context: The instructor uses clips of 10-20 different library-owned DVDs for class instruction. Because her lectures tend to jump around depending on class discussion and questions, she needs to be able to quickly find clips within her course “video library”. Students need access to the same video library to prepare for lectures and review for exams. Bringing this number of DVDs into class, waiting for them to start and the locating the scene wastes too much class time. Quickly jumping between video clips for comparison is impossible.

Users: Film Studies instructor (Fran), Reserves staff (Ray), student (Sue)

Fran’s view: In most of Fran’s lectures, she uses between 10-20 different video clips to demonstrate directorial techniques and decisions. Some are only 15 seconds while others are several minutes long. In preparing for class, she searches the course video library for available clips. If she does not find anything suitable, she has Library Reserves make clips from DVDs that they own. They notify her when the video clip is available for her to use. She sometimes adds or edits the title or subject so that it makes sense to the students. She creates a playlist of videos for each lecture and sometimes teaches from the playlist, but prefers to embed links to the playlist into her PowerPoint presentations. During class discussion, if students reference another clip, she finds the playlist is an easy way to jump between clips. She can even open videos from previous lectures because searching her entire course video library is easy. By logging in once, she can open any other video during her session without needing to authenticate again. When she creates a bookmark on the video timeline, it creates a thumbnail of that scene, which helps identify the bookmarks for easy playback in class.

Ray’s view: He receives Fran’s request for specific scenes or segments from library owned DVDs. He searches the video library to see if the DVD has been downloaded already. If not, he downloads the entire DVD and stores it in the video library, including subtitles, scene selection, format options, special features, etc. He adds metadata taken from the DVD, MARC record or from the web. From a full download, he creates a “clip” by specifying time markers and

additional identifying metadata (time marker, course, instructor, etc.). He then adds a link to the “clip” in the course video library so that the instructor and students may access it. He lets the instructor know that the video is ready to use.

Sue’s view: In class, the instructor opens a lot of video clips and often shows them multiple times as they are compared to other clips. The player never closes once opened, so there is no delay between selecting a video and it playing. When class discussion gets going, the instructor often opens the playlist for the lecture, which makes it easy to identify which clip you want her to display. Sometimes in class, Sue reviews the clips on her laptop before she contributes to the class. Sue also reviews the clips when she studies for an exam, but then she pulls together all of the playlists covered so far in the course.

Assumptions:

1. Keeping staff-only copies of entire videos is not a copyright problem.
2. Access to copies of full videos by instructors or students is a copyright problem. If not, then faculty and students can create their own “clips” once staff download the video.

Variations on Video Usage Scenario: VoV playing library-licensed video

Source: Scott Britton and Hong Ma, University of Miami

Last modified: September 28, 2010

Summary: Subscription databases are providing more video content to libraries. This streamed content cannot be downloaded. To take advantage of the pedagogical tools available in VoV, the VoV system plays streamed video within the VoV player.

Scenario

Context: A course may have video content downloaded from DVDs as well as from licensed databases or even streamed video from the general web. Providing all of this content in a single system will improve the viewing experience. Teaching from different sources could be challenging, so providing a VoV wrapper will make displaying the various content more seamless and allow access to tools such as book marks, playlists, etc.

Users: Film Studies instructor (Fran), Reserves staff (Ray), student (Sue)

Fran's view: Fran finds video content in a lot of places, but a smooth lecture requires having them all in one place. Rather than link out to online videos wherever they might be, she takes the URL for the video and adds it to a VoV wrapper or shell. She creates some metadata for the wrapper so that she and her students can use it, and adds it to her course. Combining these videos with ones downloaded from the library's DVD collection, Fran has a large set of videos that display the same way during her class. She often marks up a clip to identify elements she wants her students to notice. She sometimes asks students to mark up a video and export those annotations to share with the rest of the class.

Ray's view: Because no copies are being made, Ray doesn't worry about copyright when instructors link out to online videos. Sometimes he creates the wrapper for instructors, but some instructors do this themselves.

Sue's view: Sue is unaware that she is viewing videos from DVDs as well as the general web. Sometimes the video quality isn't great compared to other clips, but she can still use all of the player features that she's used to.

Variations on Video Usage Scenario: Music Conducting Styles

Source: Scott Britton and Hong Ma, University of Miami

Last modified: September 28, 2010

Summary: The School of Music records students conducting so they can review themselves. Students often view other students' tapes for comparison. Some videos are shown in class for general discussion. Students and faculty can watch two videos side-by-side, add comments and comment on other's comments.

Scenario

Context: Students learning how to conduct must watch recordings of themselves and compare their style with that of others.

Users: Music instructor (Ira), student (Sam)

Ira's view: Ira requires that his students make at least three recordings of themselves conducting. Sometimes staff make the recordings and other times the students do it themselves. Ira receives the recordings and loads them into VoV, providing minimal metadata using a saved template (course, student's ID number, session date, etc.). He selects the "comments" option so that each video has an embedded blog to receive student feedback. He adds comments, selecting private or public depending on if he wants only the conductor or for all students in the course to see his comments. Because participation is part of the grade, he is able to get a report on the number of comments each student makes, and to gather all comments by a student into one display.

Sam's view: Sam records himself conducting, and loads the file in a VoV course mailbox for Ira (the file is too big to email). After a few days, he gets an email from the VoV system telling him that his video has been loaded on his VoV course site. He goes to his video and sees that Ira provided some private comments. A few days later, he gets a VoV email saying that someone has commented on his video. When he checks, he notices that actually three people commented, but the system only sends one email daily so he does not get overwhelmed with updates. He adds a response to one of the comments, which includes a thumbnail and link to another video that is compared with his. He opens both his video and the other student's video and watches them together, pausing and replaying both at the same time using linked controls, and sometimes just controlling just one video or the other. Sam adds a new comment on the other video, and responds to some comments already posted there.

Usage Scenarios: New York University

NYU Use Case 1

Variations on Video Usage Scenario: **Workflow options for collection building, with options for Descriptive Metadata Creation, Video Digitization QA, Pre-publication and Publication, Annotation with group-based permissions**

Source: New York University Digital Library Management Group: David Millman, Melitte Buchman, Brian Hoffman, Joe Pawletko, Eric Stedfeld, Jennifer Vinopal
Last modified: 2010-09-30

Summary:

NYU Digital Library Technology Services (DLTS), in partnership with a University program, will create a website with streaming video materials pertinent to the program's course of study. The website will include both video collected by the program and digitized/encoded by DLTS, as well as video hosted elsewhere but presented through the project website hosted at NYU. The website will also contain various kinds of descriptive information about the videos.

Scenario

Context: While NYU DLTS already has a production workflow for digitizing/encoding video for this project, it does not currently have a tool to manage and control the production process from description, digitization and QA, through to publication.

Users:

Subject Specialist (Luisa)
Video Digitizer (Olga)
Project/Service manager (Janina)
Student doing QA (Lawrence)

Subject Specialist's view:

The subject specialist logs into the system to review the videos from the collection and describe them. Videos in this collection can be served from any service, e.g., internally hosted servers, Vimeo, YouTube. Luisa doesn't need to know from which server the video is being served; from her perspective, all the video – whether hosted internally or externally – is simply part of the project collection and she interacts with all of the video in the same way.

Luisa watches a video and creates rich descriptive metadata that includes not only the title, creator, and performers, but also information like an abstract/summary, background information about the video, tags/keywords, etc. As she watches the video she also uses the video annotation tool to create time-based annotations and/or transcriptions for a few parts where the audio is hard to hear. When she's done she saves all of this descriptive metadata that then becomes part of the video's record in the system. After she's done describing a video, she can go back into the system and edit the descriptive metadata.

Note: although the workflow in this scenario starts with the subject specialist, the system should also be able to handle any other permutation of the workflow – for example, a workflow where the video is created and QA'd first and only after final video QA is complete does the subject specialist see the video and create the descriptive metadata.

Video Digitizer's view:

For video being produced in-house, Olga will digitize the video following DLTS standards. According to the project requirements, Olga creates a preservation-level master-copy that is transferred to the NYU preservation repository (i.e., this copy doesn't interact with the Variations service). Olga also creates a high-level "derivative maker" file which she places into a "drop-box" on her computer and the video is automatically imported into the Variations system at which point it automatically creates a streaming play copy according to the specifications set by the DLTS project team and transfers that play copy to the streaming server. In the Variations system, this video is now marked as "ready for QA."

Project/Service Manager's view:

The project manager can, at any point, log into the system to see where a given video is in the workflow and to get reports related to the project. Reports might include: number of items processed to date; number of items still needing QA; list of all video names processed; average time it takes from the first time a video enters the system to when it is published. If need be, Janina can also review videos and mark/annotate as can any other users with this permission.

Student doing QA's view:

Once Olga has uploaded video into the Variations system and it is ready for viewing, Lawrence logs into the system to QA the videos that are marked as "ready for QA." If there are any issues that need to be reviewed by the video digitizer, he uses the Variations annotation tool to mark the exact spot in the video where the problem is and creates a note for Olga. He then marks this video as needing re-check by the video digitizer. The next time Olga logs into the system, it tells her there are videos she needs to re-check. Once she does so she can re-mark the videos as "ready for QA" and, the next time he logs in, the system will let Lawrence know. Once QA is complete Lawrence marks the videos as ready for final QA. The next time the subject specialist logs in, she sees there are videos ready for her final QA. If they pass inspection she can immediately publish them through the system. If there are issues, she uses the same process as Lawrence to mark and annotation problems, and pushes them back up through the workflow for someone to review.

Note: annotations should have group-level permissions associated with them. For example, in the scenario above, all video QA annotations should be viewable by the DLTS group and subject specialists' groups, but not by the general user's group.

Assumptions:

1. Each video source provides persistent identifiers for the source video, and an API for extracting information, e.g., time-code, from the video player.
2. All of the rights have been cleared for the material.
3. There is a group-management component or system available.
4. The annotation display component uses group-membership information to determine which annotations to display. The annotation display component allows entitled users to enable any subset of group annotations, i.e., if Olga is a member of Group A and Group B then Olga can enable both Group A and Group B annotations, enable just Group A annotations, or enable just Group B annotations.

Issues:

1. n/a

NYU Use Case 2

Variations on Video Usage Scenario: **Video Annotation Toolset**

Source: New York University Digital Library Management Group: David Millman, Melitte Buchman, Brian Hoffman, Joe Pawletko, Eric Stedfeld, Jennifer Vinopal

Last modified: 2010-09-30

Summary:

Scenario

Use tools to create time-based annotations for any video source that exposes identifiers and timecode in a standardized format. Video can be served from any service, e.g., Vimeo, YouTube, internal servers.

Context:

In collaboration with New York University's Hemispheric Institute, NYU DLTS created the Hemispheric Institute Digital Video Library (HIDVL <http://hidvl.nyu.edu>). Although the Hemispheric Institute uses the publicly available HIDVL website in a variety of pedagogical settings they have requested a separate password-protected online teaching environment containing "Custom Interactive Teaching Tools". These teaching tools may be applicable in more general contexts and across multiple content sources.

Users:

Lehyla (Professor)

Jose (Student)

Vlad (Scholar at another institution)

Professor Lehyla's view:

In preparation for the upcoming semester, Lehyla creates a playlist for her course and adds content from various video sources to the playlist. For each piece of content, Lehyla selects time-in and time-out points for each entry in the playlist, adds textual and/or graphical annotation at specific points in each clip, and specifies which groups may see and add to her annotations. Lehyla is able to specify if students will be able to see each other's annotations or only Lehyla's and their own. (This may be useful for homework assignments in which student's have to critique a piece of video individually.) After configuring the playlist, Lehyla shares the playlist with her students and assigns critique homework for a selected playlist entry.

Lehyla is also doing research and analysis on several performances. She creates a new playlist for her research collaboration with Vlad. Lehyla adds tags to several playlist entries, and annotates the content in the playlist. For certain playlist entries Lehyla leaves questions for Vlad in the form on comments for a particular playlist entry. At some point in this process, Lehyla shares the research and collaboration (R&C) playlist with Vlad.

Jose's view:

Jose logs into the Variations on Video system and selects the playlist for Prof. Lehyla's course. He watches the assigned video in the playlist. Jose keeps his annotations private while he refines his analysis. When Jose is finished refining his critique he shares his annotations with Prof. Lehyla so that she may grade the assignment.

Vlad's view:

Vlad logs into the Variations on Video system using his (Guest login? Federated?) credentials and selects the R&C playlist for Prof. Lehyla's course. He views the content in the R&C playlist, adds and annotates additional content he has been studying to the shared playlist, and then leaves playlist-item comments and one overall playlist comment for Prof. Lehyla.

Assumptions:

1. The institution supports federated authentication, or a guest-id program.
2. Online video providers provide open APIs with sufficient granularity to support annotation.
3. Online video providers provide persistent, or at least very long lived, URLs

Issues:

1. A generalized annotation strategy would greatly benefit from a common format for specifying annotations for time-based media.

Usage Scenarios: Northwestern University

Scenario #1

Variations on Video Usage Scenario: Making portable clips from streaming video

Source: Claire Stewart, Northwestern University

Last modified: October 4, 2010

Summary: Professor Honey makes clips from a streamed title.

Scenario

Context: Professor Honey has assigned a video title for his students to view outside of class, but he has had trouble with the wireless connection from his classroom, so he wishes to make clips to use in class and when he is presenting his research at conferences.

Users: American Studies faculty (Prof. Honey)

Professor Honey's view: Professor Honey has assigned three film titles to students in his AM230 class. He is preparing for the class discussion for the first film, and would like to make clips that he can insert into his PowerPoint presentation and carry with him on his thumb drive. He doesn't want to be without media if his network connection acts up in class again. He logs into the Variations system and chooses the folder for AM230 from the list of classes he is currently teaching. He chooses the title he's interested in, and scrubs around until he locates the sections he wants. He makes three selections and gives each a brief description. As he saves each selection, he chooses an option to make clips for download. The Variations system sends him an email when each clip is ready, along with a link to download the file.

Assumptions:

Video title has been previously digitized and cataloged in the system.

The system can perform conversions/compression tasks asynchronously.

The system can generate notifications and messages.

Users have accounts in the system.

Issues:

Scenario #2

Variations on Video Usage Scenario: Searching for digitized video

Source: Claire Stewart, Northwestern University

Last modified: October 4, 2010

Summary: Bill is preparing for a new course, and requests a combination of video titles: those that have already been digitized, and titles that only exist in analog form.

Scenario

Context: There is a secure search feature that will permit faculty with sufficient privileges to log in to the system and look for video titles. Copyright policies at Bill's institution require that each use of a video title be tracked, and that the professor briefly explain how each title will be used.

Users:

Bill is a Radio, TV, Film Faculty member

Carol is a staff member who works with the video collection.

Piper is a staff member who prepares media for streaming and provides end user support.

Bill's view: Bill is teaching a new class for the first time; he knows that the library holds several films that he would like to use. He logs in to the system and searches for the titles. He finds that the library holds five he would like to use, and three are already available in streaming format. He adds all five to his shopping cart, then clicks the request button for the cart. He types in his courseID number, and enters a brief note about his intended use of each title.

Carol's view: Carol receives a notification from the system that Bill has requested two titles that aren't yet available in streamed format. She prints the request form and leaves it on the student job shelf with six other similar requests that have come in. The next morning, her student workers have pulled all the titles. She takes these videos, along with their accompanying request slips, to Piper's office.

Piper's view: Piper assigns the video digitization tasks to her students. When the streamed files are ready, she logs in to the system and links the files to the appropriate catalog record. The system starts a compression job, and sends her an email when the files are ready. Piper logs back in, checks that all five titles are available and working properly, and approves the request to link them to Bill's class. His students now see the video titles when they log in to the course management system.

Assumptions:

1. The system can interact directly with the course management system.
2. The system has a metadata search feature that seamlessly merges digitized and not-yet-digitized assets (the trad. Library catalog and those already digitized)

Issues:

1. There are some workflow management/request tracking steps here. How far into these processes should the Variations system extent? Do we want the system to support these features?
2. Copyright, request tracking. Rules will vary by institution? How to build in this flexibility?

Scenario #3

Variations on Video Usage Scenario: Tracking video acquired digitally with differing license terms

Source: Claire Stewart, Northwestern University

Last modified: October 4, 2010

Summary: Video titles are acquired in digital format; the terms of use will vary but the Variations system is able to keep track of the permissions, translate them into access control rules, and generate notifications based on key dates in the rights statement.

Scenario

Context: The library provides access to media assets in both physical and online (streamable) formats, some prepared and hosted locally, some remotely hosted, and some acquired directly in digital formats from the producers. These items appear as directly linkable objects to students and faculty who are looking for content.

Users:

Jill, a media librarian

Baxter, a Voice & Opera student

Jill's view: Jill knows that Deutsche Grammophon's Opera videos are very heavily used by the Voice & Opera faculty. She negotiates a bulk purchase with perpetual use rights for all of the pre-2000 recordings, and a three-year use deal for all of the post-2000 recordings, with an option to acquire perpetual rights at a reduced rate at the end of three years. After the negotiations have concluded and the contract has been signed, Jill arranges for catalog records and digital video files to be delivered to the library. The catalog records are bulk-loaded into the Variations database, with references to the video file identifiers. The video files are submitted to the ingestion service, which prepares streamable derivatives according to Jill's specifications. The database also captures the information about the use rights; six months later, Jill has left the library for another position and her successor, who has heard about some special deal with the DG titles, is able to log in to the system and see the full rights statement for each of the videos. Two years and six months after the date of the original deal, the system sends an email to her departmental account that a rights agreement will shortly expire and is in need of review.

Baxter's view: Baxter is a Voice & Opera student on his summer break. He is looking for opera CDs and music in the library, and stumbles across a record for an Aida performance in the catalog that includes a link to "Watch It Now." Curious, he clicks, enters his NetID when asked, and is thrilled to be able to watch the 1989 Metropolitan Opera performance from his apartment. He will have a leg up on Professor Hill's Repertoire Studies class in the fall!

Assumptions:

1. Record bulk-loading capability exists
2. Notification mechanism exists

Usage Scenarios: Ohio State University

Variations on Video Usage Scenario: Course on 'Dance in Popular Culture' streams excerpts from films and documentaries to students

Source: Sean Ferguson, Ohio State University

Last modified: 3 October 2010

Summary: Professor uses excerpts from dozens of feature films, television shows and documentaries to illustrate the various contexts and styles in which dance has been utilized in popular media

Scenario

Context: Twice each year, the OSU Dance Dept. offers a course on the uses of dance in popular culture. The course is open to students across the university and uses dance scenes from movies, TV and other video sources for in-class viewing and at-home assignments.

Users: professor, students, reserves coordinator, digitizer

Professor's view: The professor chooses excerpts from videotapes and DVDs in the library's collection and sends a list of titles with excerpt timings or scene numbers to the reserves coordinator.

Reserves coordinators's view: Upon receipt of the list with excerpts identified, the coordinator pulls videos and DVDs from the library's collection (purchasing any new additions since the previous offering that are not already owned).

Digitizer view: Student digitizes the content and ingests it into the VoV system for delivery to students and the professor via links in the course management system.

Student view: Student views content streamed to the classroom with excerpts cued for efficient delivery. For homework assignments, student views selected content on laptop, iPad or other device by logging in to VoV and connecting via links.

Assumptions:

1. Access is restricted to students currently enrolled in the course
2. This same basic model could be used for any music or dance course that utilizes video materials owned by the library

Issues:

1. Will the entire film/show be provided, with 'bookmarks' or other markers pointing to the relevant excerpt, or will only the excerpt be streamed?

Variations on Video Usage Scenario: OSU dance performances, rehearsals and lectures are shared for teaching purposes

Source: Sean Ferguson, Ohio State University

Last modified: 3 October 2010

Summary: The Music/Dance Library could work closely with the Dance Dept. stream locally produced video content for use in courses and by faculty and graduate students in their research.

Scenario

Context: The OSU Dept. of Dance presents numerous performances and lectures each year, from undergraduate recitals to guest artist/scholar appearances. Currently, inconsistencies in recording, storing, and making the content available results in lack of easy access.

Users: professors, students, Dance Dept. video technicians, library digitizer/VoV ingester

Professor's view: The professor chooses recordings of local performances/lectures to use in classes and rehearsals and communicates with dept. technical staff and the library.

Recording technician: Staff and students in the Dance Dept. record events (possibly on a variety of equipment and formats), and deliver all or selected content to the library.

Digitizer view: VoV coordinator and/or student library employee receives content in various forms (digital files, DVDs, videotapes, etc.) and digitizes/ingests the content into the VoV system for delivery to a variety of users in the Dance Dept.

Student view: Student views content in class, or for course assignments, or for personal research/investigation.

Assumptions:

1. Access is restricted to dept. faculty/staff and currently enrolled students
2. Guest artists would need to give permission for use of their performances/presentations

Issues:

1. Will the content be stored by the library, or by a dept. or institutional repository?
2. Will all dept. recordings be ingested and made available, or only those requested for course or other specific use?
3. In which formats will content be recorded/delivered/stored?

Usage Scenarios: Stanford University

Variations on Video Usage Scenario

Providing library patron with online access to digitized videotape from an archival collection

Source: Hannah Frost, Stanford University Libraries

Last modified: October 1, 2010

Summary: A British researcher is given online access to a digital surrogate of a unique analog video recording from an archival collection held by the Stanford Archive of Recorded Sound depicting a concert performance that is relevant to her dissertation topic. Due to copyright, access to the digital file is protected by Stanford network authentication and available to the research for a limited time.

Scenario

Context: Some researchers who request access to audio and moving image materials in Stanford's special collections require networked access to surrogates of these materials in order to efficiently conduct their research from remote (i.e., non-Stanford campus) locations.

Users: Doctoral student at Cambridge University in England (Beth) ; Archive of Recorded Sound public service librarian (Dawn) ; Media Preservation Lab video engineer (Mike) ;

Doctoral student's view (from England): Beth is doing extensive research in archives for her doctoral dissertation, specifically seeking primary materials on symphonic works performed in a wide range of concert hall designs. In an EAD finding aid for a collection housed at the Stanford Archive of Recorded Sound, she identifies a video recorded in the early 1980s that pertains to her topic. She contacts the public service librarian at the Archive to request a copy of the taped recording, and waits for notification that the work is available.

Archive of Recorded Sound public service librarian's view: Dawn discusses the Archive's policies for providing researchers with copies of works in the collections, including works protected by copyright. Dawn explains that the video is unique and must be digitally reformatted before access to the content can be granted, and that online access will be limited to a period of 4 weeks. After collecting the order paperwork and fees from Beth, Dawn retrieves the video from the collection storage area, and sends it to the Media Preservation Lab for digitization.

Media Preservation Lab video engineer's view: Mike receives the package from Dawn. He creates a digital master of the original, and then produces a derivative file for streaming delivery in Variations. He applies to appropriate settings so that the video stream is available temporarily and restricted to Beth (with a guest account on the Stanford network). Mike sends Dawn an email indicating that the digitization request has been fulfilled and that the video is ready in Variations for access by the external researcher.

Assumptions:

1. Availability for research purposes within the Stanford network for a short period of time to a single user is not a copyright problem.

Issues:

1. Link is ephemeral? Is there any persistence or documentation of the delivery in the digital object registry?

Variations on Video Usage Scenario

Delivering digitized and captioned video content from an EAD finding aid

Source: Hannah Frost, Stanford University Libraries

Last modified: October 1, 2010

Summary: A selection of videos in an archival collection are made available online through the collection's EAD finding aid.

Scenario

Context: Researchers in archival collections consult online finding aids. Finding aids are commonly encoded in the Encoded Archival Description (EAD) data standard. The standard allows for linking from an EAD document describing an archive to an online digital surrogate of an item in the archive. Often archival materials are protected by copyright, so access to the online surrogates may be limited (e.g., restricted by network IP address or to an individual user for a limited time). Videos that are captioned promote wider accessibility of the content.

Users: Special Collections Archivist (Molly) ; Media Preservation Lab video engineer (Mike) ; Digital Production Group student worker (Sally) ; Researcher (Dan)

Special Collections Archivist's view: Molly is processing the archive of an award-winning documentary filmmaker recently donated to the university library. She uses a software application designed to manage metadata (descriptive, technical, administrative, etc.) about archival collections, and to produce finding aids and catalog records. Due to the high research value of the collection, the archivist anticipates that demand for access to the collection will be high. An EAD finding aid for the collection will be published on the library's public web site. The archivist decides that a selection of video recordings in the collection will be reformatted for online access. Due to copyright, distribution of the videos is limited to those with accounts on the Stanford network. As Molly identifies a recording suitable for online delivery, she records the access rights/access conditions and then sends the original to the Media Preservation Lab for digitization. If a transcript of the video exists in the collection, she sends the transcription file to the lab for processing, too.

Video Engineer's view: Mike at the Media Preservation Lab receives the original tape from archivist Molly. He creates a digital preservation master of the original tape, and then derives a file for streaming. Mike then notifies Sally, a student who provides production support in the

Digital Production Group, that there are video files on the local server ready for quality control and processing for the web.

Digital Production Group student worker's view: Sally reviews the video file and finds it passes quality control. Sally produces a DFXP file of the transcript and submits both the video and transcript files to Variations. Sally sends a message to Molly, notifying her that the video is online and ready for linking to the collection metadata / finding aid.

Researcher's view: Dan is a hearing impaired student at Stanford student. He is interested in material in the filmmaker's collection for a Digital Humanities course research paper that he is currently working on. He uses the online finding aid to review the materials and is pleased to find links in the EAD file leading to the streaming copies of the captioned videos provided by Variations. Dan studies the videos presented online, and, finding some material that supports the thrust of his argument, incorporates excerpts from the dialogue in the videos into his research paper.

Assumptions:

1. Copyright within Stanford network is not a copyright problem.
2. Variations can support DFXP-encoded captions.

Variations on Video Usage Scenario

Providing faculty online access to a video title in obsolete format in the library's Media Center collection

Source: Hannah Frost, Stanford University Libraries
Last modified: October 1, 2010

Summary: A faculty member wants to show her class a video from the library media collection; the title is in a now-unsupported format, and a replacement (in DVD format or otherwise) is not available for purchase in the open marketplace. A digital copy of the item is created and made available for classroom playback using Variations.

Scenario

Context: Some of the library's commercial video holdings that are used for courses are in formats (i.e., U-Matic, VHS) that are not supported in the campus teaching facilities, such as classrooms or library playback stations. Replacement copies in current formats (i.e., DVD) are not always available for purchase.

Users: Professor of Anthropology (Dr. John) ; Media Center Manager (James) ; Library Selector for Anthropology (Annika) ; Media Preservation Lab video engineer (Mike) ; Metadata Specialist (Gretchen)

Professor's view: Dr. John arrives at the main library's Media Center to check out a video for screening next month in her Anthropology 101 course. When the item is pulled from the shelf, the professor sees the video is in VHS format. She realizes that this is going to be a problem: the

Anthropology Department's classrooms are no longer equipped with VHS players and the campus' AV unit no longer offers services that support this format. Frustrated that her lesson plan is ruined because she will not be able to show this video to her students, Dr. John confronts the manager of the Media Center to see what can be done to resolve the problem.

Media Center Manager's view: Sympathetic to Dr. John's feelings of frustration, James offers to see if the title is available either for purchase in DVD format or by interlibrary loan. After running a preliminary search, James determines that the title is quite rare and not readily available through the usual channels. James contacts the librarian who selects materials in support of the Anthropology curriculum, informing her of the situation and requesting her assistance in finding a publisher/distributor of the title or, short of that, in determining if the video can be lawfully reformatted.

Library Selector's view: Annika extends the search for a replacement of the VHS tape, but exhausts all possibilities and comes up with nothing. Annika considers the 4-part Fair Use test, and decides that to digitally reformat it for classroom playback is acceptable under the circumstances. Annika calls back James, directing him to send the tape to the Digital Production Group's media reformatting lab for digitization and to see that the work is made available in Variations for the Stanford community (only). Annika also requests that the catalog record for the title is modified, indicating that the original format is no longer available, but a digital version is available to the campus community in Variations.

Video Engineer's view: Mike at the media lab receives the VHS tape from James at the Media Center. He creates a digital master of the original tape, and then produces a derivative file for streaming delivery in Variations. Mike sends James an email indicating that the digitization request has been fulfilled and that the video is ready in Variations for access by instructor. Mike registers the digital asset in the digital library registry, including the appropriate access/distribution setting, and then stages the master file(s) for ingestion to the library's digital preservation repository.

Metadata Specialist's view: Gretchen receives a message from James with a request to update the catalog record for the video title, indicating that the original format is no longer available, but a digital version is available to the campus community in Variations. Gretchen makes the necessary changes to the library record.

Assumptions:

1. Library selectors (or an other designated role) are empowered to make Fair Use assessments regarding reformatting of irreplaceable, commercially-published media items in obsolete formats.

Issues:

1. Does the digital library object registry (and preservation repository) know that the object is delivered via Variations?
2. Access/distribution metadata – who enters it and into which system? Can it be entered only once?

Usage Scenario: WGBH

Variations on Video Usage Scenario: **Academic use of video in a publication or for teaching**

Karen Cariani, WGBH Educational Foundation

Last modified: October 3, 2010

Summary: A professor wants to use videos as primary source materials as evidence in a lecture or in a paper or publication. They may also want to allow students to use a collection of videos as part of an assignment.

Scenario

Context: A professor teaching about the Vietnam War wants to use first person accounts about war experiences to either support a lecture or to support a point of view in a paper/publication. In the same manner he may want to allow his students to use the same materials as part of their own arguments in an assignment. The videos have been gathered from various sources the professor has found on-line. But the videos are only available as streaming from the source website. How can the professor or student keep a collection of these videos on their own workspace, edit them to fit their point of view, reference them in their work – via a lecture or a digital paper.

Users: teaching and research faculty, students

Professor view: No one source has all the videos I want to use in my lecture. But I can't download the videos to my own computer because they are streaming only. I need a tool to help me gather reference to the streams in one place, annotate or edit them so I have bookmarked the sections I want to use, and then embed them in my presentation.

Student view: I want to use videos to support my paper I am writing. Showing the visual is far more powerful and persuasive in my argument than just a transcript of their words. But the video is streaming only. How can I embed sections of the video into my paper.

Assumptions:

1. Videos are already on-line streaming
2. Student and faculty have access to the videos
3. Student and faculty have a curation tool to gather resources they want to work with
4. Student and faculty have presentation tools they work with

Issues:

1. Streaming video is problematic in it's reliability to be there, working, when you need it to be there.
2. Users are dependent on reliability of the source
3. Rights issues may prevent local copies to be kept