**User Interview #1: philosophy professor with over 20 years of teaching experience**

His discipline is in philosophy, but his lectures and research covers art history, music, and literature. He is a theatre and music enthusiast, so he has taught scores. His teaching assistants usually help him prepare slides that involve materials he cannot easily find online (on Google foremost) and upload to his Powerpoint presentation. He has an iPhone 6, but doesn’t use apps a lot. When I first talked to him about this project, he immediately said, “why me? I’m not sure I can help you.”

In fact, the app would work well for him, because it means he doesn’t have to download and organize files--he would simply open up an app on his phone. He is comfortable using apps and is familiar with the information architecture of apps and recognizes iOS symbols. Some of the apps he uses are Bank of America, Waze, and the stock market and weather widgets.

He would appreciate zooming, pausing, rewinding, comparing capabilities in some of the video and film he shows in class. When presenting images in class, he is interested in inducing the experience of reading art in the moment and the attentiveness that comes with it. But at the outset, will not show anything to class that he is not interested in at all.

But some of the challenges to having him use the app are:

--He will need help pulling up this app on the projector for his students. He usually has a TA prepare slides for him a week before class.

--He is afraid he cannot lead discussions because of technical challenges.

**User Interview #2: graduate student in art history**

She is widely read and very knowledgeable about the subject matter (Fluxus and Cage-inflected intermedia practices (especially film)). She would like to learn about the latest, emerging technologies that are impacting the humanities. She will pick apart this app, critique it, take copious notes from it. Part of her interest also comes from curiosity about other related disciplines such as film, performance studies, musicology, and theatre.

She serves a TA for art history classes like modern art, Renaissance, Baroque (a mix of subject matter). Her section of these classes has about 15 students, and the meetings are discussion-based. She uses Powerpoint slides with images and film clips from YouTube. As a student and TA, she relies on CCLE (like Moodle) for course readings, syllabus, material, discussion boards, and sometimes grading. As a TA, she has her students post discussion questions prior to class to get a sense of where students might be confused. When she lectures, she uses her fingers to point at the screen and gets really close to images (she doesn't use a laser pointer because it’s less personal according to her). By doing this, however, she can't easily zoom in and out.

In her own research, she relies heavily on Google Books and searches for keywords and quotations and looks at all results, including bibliographies, to lead her to further primary and secondary resources to help her with her research tasks. Her other resources include ArtStor and scans of books. She uses Scripty for reading to annotate, highlight, and refer to them later. What she habitually uses and refers to however is the sticky note app on MacBooks, which is not the most organized way to keep track of information.

She suggests reaching out to Brandon Johnson at Barnard, who lectures about Fluxus material.

Some challenges include:

--She studies Fluxus-inspired material at a local university but doesn't even know much about the GRI’s material. She only knows that something exists by word of mouth. She hasn’t started thesis work but looking at finding aids to see what primary sources are available in archives is not really her priority. She does know about the database of Fluxus films, EAI. Compared to finding aids, other electronic databases and Google Images have previews, images, are not dense and confusing. How do we make the app and its features clear and easy to find so that people know it exists and use it?

**User Interview #3: sophomore student in art history**

She is a sophomore and is not yet formally trained in the discipline. She is eager to learn but has a busy schedule. She does not have time to read the extraneous materials and links. She is already familiar with the interface of many e-readers such as Conde Naste apps, including the New Yorker and US Weekly. She also uses iAnnotate to read and annotate scholarly articles.

She is used to engaging with content on websites like news sites, Instagram, Buzzfeed, Reddit and sharing it with her friends on social media.

--How can we filter the content so that she can see a less didactic view of the contents?

--She may be tech savvy, but she may not have the latest gadget or the maximum phone memory. Her iPhone does not have a lot of storage, so large videos may not easily work well with her mobile phone. She doesn't have a tablet.

--doesn't want to print articles. It is too costly and bulky to carry.

**User Interview #4: digital museum professional**

He spends his day in front of a computer all day so the idea of reading about something work-related on an electronic device does not really appeal to him. He does not have much time or interest. He has created some electronic reading lists about work-related resources with his team, but he really doesn’t have time to read the articles.

He will also not pay for content. He will only use an iPad if he needed to bring something to read a novel for pleasure on a plane.

He is enthusiastic about video content, but has concerns. Something short to highlight one aspect of a museum collection will be appealing to the public, but people will often not watch long videos of a scholarly lecture.

**User Interview #5: GRI library acquisitions staff, books**

The GRI library collects scholarly books in art history, design, archaeology, architecture, the classics. In addition to books, some audiovisual material collected include microfiches, microforms, artist’s documentaries, and books that contain CDs and DVDs. The GRI does not acquire ebooks and we license journals, databases. She is responsible for some creation of bibliographic records that feed into OCLC and other external resources before a work (book, audiovisual material, artist book) arrives. Most of the library processing and bibliographic record creation is handled outside the GRI however. For example, book vendors have third parties, like Backstage library processing, that create catalog records for them so that by the time the books are shipped to the GRI, our library already has the catalog info.

Publishers work with buyers who work with vendors??? Book vendors include Harasowitz, Worldwide Book. If a book comes damaged or doesn’t fit the profile that the GRI requested, or is a duplicate of something we currently own, Harasowitz will take it back.

The acquisitions process works in two ways:

1. approval plan: GRI sends vendor a contract that specifies: send us books in X category, for a total of Y amount.
2. Direct firm order: a bibliographer, patron, scholar, or staff finds a book (possibly through a source like a vendor, Harasowitz as well) and requests a book. Then the book is cataloged on site when it arrives.

In this scenario, requests are usually not denied, unless it is no longer published, out-of-print and tracking would be labor-intensive

The directors and heads of the library at the GRI determine the acquisitions budget. The telling part is that the GRI does not necessarily run out of funds for book acquisition. Close to the end of the year, many wish list items are fulfilled.

On a personal level, she prefers print books. She doesn't own a tablet but will read newspaper articles on a mobile device once in a while.

**User Interview #6: GRI library acquisitions staff, continuing and electronic resources**

She coordinates the acquisition of continuing resources (print journals, newspapers) and electronic resources (databases, online journals, auction catalogs) and oversees claims and resolves vendor/publisher issues. The GRI’s collecting scope is determined by a review teams that includes Kathleen Salomon, Scott Tenant, Sheila Cummins.

The GRI is part of a statewide consortia of libraries called SCELC. For a fee, SCELC serves as an intermediary. They offer discounts to database subscriptions and resolves access issues with vendors and publishers. For example, when the GRI switched internet providers from AT&T to TimeWarner, they solved access issues that had to with IP addresses, web addresses, server addresses, and platform changes.

The GCI’s collection policy focuses on sciences and cultural preservation. The GRI doesn’t have a tight collection policy and will acquire most print publications related to the arts and humanities. Acquisition funding for the library is not really as issue. Juvenile fiction, for example, will be denied outright.

The GRI library does not collect apps or own mobile devices like tablets. Apps are considered single-use, and anything that can only be used in one computer or device and housed on a local server (?) cannot be collected. The GCI library however, has purchased some tablets to lend to staff so they can access apps (verify?).

The GRI works closely with book vendors like EBSCO and Harasowitz, so if apps or other electronic resources were made available through them, the GRI would be in a better position to acquire apps.

**User Interview #7: collections librarian, UCLA music library**

He is responsible for the acquisition of every book, ebook, sound recording, and subscription to databases at the music library. An example of a database specific to the music library is Naxos, a database of audio material (there is a web and app version). Ebooks are purchased from vendors like, Yankee Book Peddler (YBP), EBSCO, and Ebrary. If the purchase is more complicated, then a different office would handle it. The reason for this is that vendors make it very easy to purchase a client-specified number of licenses to an ebook and hosts the resources on their servers. If a purchase requires more maintenance, the library is less likely to acquire it.

The music library pretty much acquires all books related to music and music history, except for those about elementary school music, music therapy, cognitive or biological music. They do not collect mobile apps because of Apple licensing issues. There are laptops that are lent to students that come with pre-loaded apps, but that’s the extent the music library is willing to do at this point. He emphasizes that before apps and smartphones, CD-roms with audio and video content were great resources for music students. The idea of a multimedia scholarly resource is not new.

There used to be a staff member in his library who is the student contact for citations and citation style guides of electronic resources, but this position is vacant at the moment.

Some of the resources he uses both professionally and personally on his iPad are:

--medici.tv is an app that has videos of operas, recordings, and streaming videos. To find resources, he simply uses the search engine.

--forScore is an app ($9.99) that lets him download scores (as static PDFs) from the public domain and open while playing audio from iTunes. So, he can listen to music from iTunes while watching the scores on a PDF (no animation) <https://itunes.apple.com/us/app/forscore/id363738376?mt=8>

[This is a highly rated app and seems to be the most sophisticated way to keep track of music scores on the market. I looked at the website briefly but did not see info about partnering with educational institutions: <http://forscore.co/developers/>]

--Orchestra is an app ($13.99) that features classical music, synchronized scores, and scholarly commentary. He doesn’t go back to the commentary though because he already knows about the material. <https://itunes.apple.com/us/app/the-orchestra/id560078788?mt=8>

Overall, he doesn't consider these apps and websites as renewable resources because once he has skimmed the text, he is pretty much finished with it and will not think to go back to it.

**User Interview #8: arts librarian, UCLA arts library**

She is responsible for the acquisition, assessment, licensing, and budgeting of books and electronic resources related to architectural design, design, architectural history, media arts and fashion for the arts library. Somebody else in the humanities department handles art history titles. She is on a committee for art and architecture bibliographies for the University of California. She served as a committee member for the ARLIS/NA (Art Libraries Society of North America) George Wittenborn Book Award in 2013, which was awarded to the Interaction of Color by Josef Albers app for iPad, [developed by the design firm, Potion]: <https://www.arlisna.org/news/news-events/298-2013-george-wittenborn-memorial-book-award>

The NGA’s OSCI catalog on seventeenth-century Dutch paintings received the 2014 award: <http://www.nga.gov/content/ngaweb/research/online-editions/17th-century-dutch-paintings.html>

She often encounters the institutional problem of buying apps. Right now, she doesn’t know how to make the Canadian Centre for Architecture’s (CCA) epub/app, Archaeology of the Digital, available to UCLA students. For more info about apps in libraries, see “app buying.docx.”

She also sits at the front desk of the library a few hours every week, so understands what kinds of issues students encounter. Most of them, she says, are frustrated with the static-ness of PDFs and their inability to download images easily. She understands that some images are copyrighted, but the students are just doing homework—their use qualifies as fair use. She finds that in general, students prefer ebooks if content is image-heavy and print books if content is like Jstor article and is text-heavy and long. Nonetheless, the current generation of students like non-still things to read, stuff that is interactive.

She is appreciative that the Getty reached out to her and asks for her opinions at a development stage of a project like this. The library is a very important user, especially because they are the ones who provide access when a student can’t afford them. They are the lending institution and they meet the needs of students who do not own personal computers or smartphones. She also feels that the Getty is responsible for helping libraries respond to the proliferation of digital assets for students.

**User Interview #9: graduate student in musicology**

Despite being part of the department of musicology, he is interested in digital strategy, game design, software design, music history. His dissertation examines media production software and trends, looking at software like Abbleton Line, Unity 3D, Mac MSP.

He also serves as a digital strategist for the Digital Humanities (DH) center at UCLA. He has taught classes on the history of electronic dance and writing (and computational thinking, music theory, and algorithmic thinking?).

His experience studying objects and music pieces tells him to always be sensitive to the format of objects, historical evidence, and how the interpretation of a piece is just as important as the piece itself. Therefore, when he is evaluating resources and course material for students, he is wary of things that are over-determinant and tries to find the balance between authoritative and non-authoritative content. When he is looking at software, he, like other music scholars, tries to determine whether something easy-to-use eliminates or looks over the complexities of an object.

His goal is to always be transparent with students and give them exactly what they need to complete assignments. This means creating a Google Drive for them (UCLA uses Google Apps, so their email and files are hosted by Google) that has links to articles, a YouTube channel or playlist that he has created, Spotify, etc.. He likes to share resources that are linkable and embeddable with his students. He will also go to the lengths of customizing a platform for them.

He is very technical and is very comfortable with using projectors and sound systems during course lecture. He uses an app called Reflector that mirrors his laptop to his phone. Then he connects his phone wirelessly to the projector/screen. WiFi and internet is not a problem for him at UCLA. The only time he is offline is when he chooses to be, like when he shuts off internet so that he doesn’t get notifications on his phone, which is his main screen that is projected to his students, during class.

Also recommends contacting another musicology graduate student who is more familiar with the content of The Scores.

**User Interview #10: UCLA cataloguer**

She is head of cataloging for the UCLA Film and Television archive, which has a collection of 500,000 items in film (35 mm, 16 mm, pre-prints, post-production film, video tapes, reel to reels, radio and tape recordings, open reel, and 27 million feet newsreel footage).

Some materials, except for original film and tapes, are accessible in the Powell library at UCLA in Westwood. These physical items are stored in the Film archive’s office in Santa Clarita, but are paged and delivered to the Westwood site upon patron request. One of the more common and emerging ways the material is accessed is through YouTube (<https://www.youtube.com/user/UCLAFTVArchive>). For example, her library makes available all of the episodes of a television series called “In the Life” that is important to LGBTQ history on YouTube. These videos are available on an online film catalog and on cinema.ucla.edu, which can be accessed from the UCLA’s main library catalog. They are also featured in research portals like the LGBTQ one, which is included in some course library guides.

In preparation for uploading videos like “In the Life” to YouTube <https://www.cinema.ucla.edu/collections/inthelife> :

--remove copyrighted content (Madonna clips for example are excluded).

--set up metadata keywords using Library of Congress subject headings [should we be checking our metadata keywords so they are consistent with LOC headings??], local terms, names of famous people listed on IMDB (dates of films and actors)

--have cataloging staff watch the videos so that they can write synopsis, transcribe credits and air dates (which sometimes contradict info in files), which are then edited

One of the things she is working on is the site architecture of the main research portal, specifically, which pages on the library catalog the portal links to. The different access points to their material is something she is really thinking about.

She does not interact with students directly, but she interacts with campus staff who work in the Powell library and report back to her about what students and profs. need access to (Mark Quigley). The challenge is always letting patrons know what else exists and what is available online because there is so much stuff.

She began her position after the digitization grant and archives for the “In the Life” project were awarded by PBS, so is not sure about the goals and stipulations of the grant. She does see how it complements the UCLA Outfest Legacy Project.

Re: original material in digital format that arrives in archives. This is all still new to the field. There are no standard file formatting or models to look at yet. Basically, material comes in hard drives and remain in their original file formats. The Association of Moving Archivists is a resource and offers webinars on new developments in the field, which she has her staff trained on.

**User Interview #11: scholarly reviewer, professor who is in the task force of CAA/SAH “Guidelines for the Evaluation of Digital Scholarship in Art and Architectural History for Promotion and Tenure,” published in Feb. 2016**

The Mellon Foundation mandated these guidelines. They asked CAA and SAH to produce them and provided funding and resources.

Some issues that led to the creation of these guidelines (and still remain issues):

1. Material is not peer reviewed.
   1. Peer review is the most important of the print publication process, and the reason why print publications are highly valued in tenure and promotion.
2. The web, and digital scholarship in general, is new and people are suspicious of it.
   1. Just 5 years ago, Wikipedia was not taken seriously because it was not peer reviewed. Now, professors use it (they won’t cite it directly and will look at the source of information).
   2. So these guidelines address the bottom to the top of academic. Deans and provosts (administrators) can consult it. “Young scholars can hand this to their deans.”
   3. A digital monograph book today might not be enough get someone tenure because of age-old prejudices of the form scholarship must take.
3. Some artists (who are part of CAA) work exclusively in digital format and there are no best practices for this kind of artistic work.

When asked about personal experience:

1. He has not peer reviewed digital scholarship.
2. He has not sat in a committee that read digital scholarship.

When asked how he would review digital scholarship (with mapping and data visualization):

1. in its original format. He claims he would not try to print all of the text and review that portion independently of the other components.
2. He would look at methodology, how data was collected.

How he collects data for his research [telling because this is also how digital scholarship starts]:

1. He has compiled info in index cards (names of patrons of artworks, locations, sources of other information, where archives of material lives, etc.). He ended up with 3,000 index cards for one particular project and he transferred information to an Excel spreadsheet so that he can easily sort information according to category.

How he lectures:

1. uses Keynote because Powerpoint usually crashes
2. borrows some images from Google, but mostly uses photographs that he’s taken himself. Some of the things he lectures about are not “canonical” so images of these things are not easily found.
3. At some point, he had 20,000 slides, which he ended up scanning himself because he wanted to control quality, remove dust, etc.