

# **Do You Know Your Music Students' Information Needs and Library Usage Behaviors? Informational Interview with Music Librarian of the Hong Kong Baptist University**

by

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## **Introduction**

The Hong Kong Baptist University (HKBU) is one of the tertiary institutions in Hong Kong that offers degree programs in Music. Supporting the teaching, learning and research needs of the Music Department is Katie Lai – who is currently serving as the Music Liaison Librarian, and the Head of Acquisitions Services at the HKBU Library. In the following interview, Katie shares with readers her unique experiences, as well as challenges faced in building a music collection, consisting of Western classical, Asian traditional and world music. In addition, she will discuss the changing roles of music libraries and librarians in an environment that is dominated by online mobile technologies.

*Could we begin this interview by first introducing yourself, for example, your professional training and education background? For example, what did you study for your bachelor and master's degree at university?*

I got my Bachelor Fine Arts in Music from University of Wisconsin-Milwaukee, USA, and both my Master of Music in Chamber Music and Master of Information and Library Studies from McGill University, Canada.

*Why did you choose to work in the library area?*

I have never thought that I would become a librarian because I have studied music throughout. When I was in Wisconsin doing my bachelor's degree, I had a group of friends from Hong Kong and one of them was the Associate Dean of the Library School there. Of course, he kept telling us how good their library program was, and we should consider library studies. At that time, I did not think I would go for it. But when I almost finished my master's in Music, I thought I should give it a go. That was how I started my study in Library and Information Science.

***Could you tell us about your career path to becoming the Music Librarian at HKBU?***

After the library degree, I worked as the Performance Librarian in the Performance Library of the Schulich School of Music at McGill University, overseeing the score and parts collections for large ensembles at McGill. A performance library is a special library that collects ensemble scores and parts, without books and sound recordings, unlike an academic library which is for academic research. I worked there for about three years.

Then, I moved to Hong Kong and worked in the Hong Kong Baptist University (HKBU) Library leading the English Cataloging Team and also as Music Liaison Librarian. Later, I became the Head of Acquisitions Services while continuing my role as Music Liaison Librarian.

***You are also working as the Acquisitions Librarian in HKBU – how do these two different roles (Acquisitions and Music Librarian) complement each other?***

In Acquisitions, we buy materials for the library collections including books, databases, journals, newspapers, and recordings. Everything you can see on the shelf or things that you don't see on the shelf (which are electronic) were purchased by my team. I also manage the budget and determine how much is assigned to different departments for purchasing materials.

My knowledge in music is very useful to my role as Acquisitions Librarian. Oftentimes, non-music library colleagues are confused with the various editions and formats of music scores available for the same piece of work. Naturally, they tend to buy the least

expensive options in the market. However, music users have very specific preferences for editions and formats. Hence, my professional training in music has enabled me to acquire the most suitable materials for our music users.

*Are you a second-career librarian – meaning that did you have other non-library-related careers, before becoming an academic librarian? If yes, how do these non-library-related professional experiences contribute to your current work as the Liaison Librarian?*

I was a professional piano accompanist before becoming an academic librarian. I accompanied students in concerts, competitions, master classes, lessons, and rehearsals. I also had a piano trio and we played in gigs.

Music librarian is a rather niche area because, in order to serve your users well, it is essential that one is specialized in music, be able to speak their language and be able to understand their needs. Music students do not just use books for research. Many of them may not often rely on books or journal articles. As the music students here need to declare a major instrument, they use a lot of music records and sound recordings instead. My experience as a piano accompanist was useful as I have worked with professional musicians and music students, I know the repertoire that is relevant to them. I could use my personal experiences and suggest pieces that would be appropriate for their level of study or point them to guides and bibliographies for further exploration. So being able to speak the language, use the words they know, and being able to understand what they mean have been important to help me provide relevant services that suit my users' needs. Because I studied music, I also know the basic undergraduate curriculum well.

These music experiences, though non-library-related, are directly related to my liaised area in HKBU. The exposure to a wide range of repertoire beyond my primary studies (which was piano) also allows me to develop library collections for various types of instruments and ensembles.

***Could you describe the Music collections for supporting the teaching and learning at HKBU?***

Our Library has been active in collecting materials to support the needs of our music users. About ten years ago, we conducted a comprehensive collection assessment. We identified strengths and weaknesses in the score collection and filled gaps through the Score Enhancement Project.

Not only did we buy repertoire that was lacking, but we also made sure that we were buying formats that would suit students' needs. To ascertain what format of music scores students prefer to use, to find out whether our existing miniature scores were sufficient or if we should buy some other formats such as full scores or scoring part sets, we conducted a survey with the students and faculty members of the Department of Music. Based on the findings, we changed our purchases decisions to ensure that our users' needs are appropriately fulfilled.

In recent years, we have also expanded our collection scope and adopted targeted collection development in areas such as contemporary Chinese music, work by Chinese American composers, as well as living Korean and Japanese contemporary composers. With these new collections, we hope to inspire students and expose them to larger varieties of new music.

***Do you need to work closely with the Music Department to develop their library collection for supporting their teaching, learning, and research? What are the common challenges faced by music librarians who wish to develop a good and up-to-date music collection for supporting teaching, learning, and research?***

Yes, by working closely with the Music Department, we get to know what new programs/courses are offered and can then quickly equip myself and the Library to provide support to these new programs. For example, recently the Department rolled out a new program for creative industries, which is about songwriting and lyric writing. It

was totally new for us and also for Hong Kong. Thus, we have to make sure that we have the needed books and journals to support the before classes start in September.

Mingling with faculty members also lets me understand what research they are doing and gives me an opportunity to be involved in their research process. For instance, several years ago, a professor was doing a research on a Russian-born Jewish composer and he was eager to locate more primary materials about him. Coincidentally, when I visited a conservatory in Shanghai, I learned about a pile of unprocessed manuscripts and multimedia materials in one of their storage rooms that were unknown to our professor. Hence, I was able to make referrals and connect him with the librarians there. The professor was of course very excited about the discovery.

As regards challenges, I find that I need to be aware of the changes in the curriculum and the in-and-out of faculty members. To help with my job as a music librarian, it is also useful to go to concerts regularly. It is the best way to learn about new composers, new works, and new performers/ensembles.

As there are so many areas in music, one can never have knowledge in all of them. My own background is classical music, particularly in piano and chamber music, so anything that is beyond my primary area can be a challenge. Nonetheless, these difficulties can be easily overcome by understanding the needs and talking to the professors who are in charge of that area, or even get help from other library colleagues -- those librarians are not necessarily from Hong Kong, since we only have two professionally trained music librarians in the universities in Hong Kong. So that is why I go to conferences to meet people as that is a very important way to get help and advice. Through knowing librarians from other countries, I get to know what they have in their collections and what new services they now offer. Connecting with people can be a very meaningful and fruitful process. I was also fortunate that our Library has been supportive in professional developments and overseas conferences.

***Do you also need to provide Library User Education workshops and Reference Services for Music students and teaching staff on a regular basis?***

Yes, I conduct library workshops to music and non-music students at the beginning of the fall semester. I also provide reference services and answer inquiries. Professors will usually ask me at the beginning of the semester to do workshops and show to the students various library resources that they can use to do their research. As those classes require students to write a paper, they would need help in identifying what resources (both print and online) they can consult, what books are available, and where to get help. This way, students will then have the needed skills to move on to their research.

***Some research mentioned that music students do not start a study from a research question. Do you agree with that?***

I believe it applies not just to music students. I think all students have no idea what they want to write about in the beginning, even for myself. What I have seen is that music students usually have a topic, but it is either too broad or too specific that they cannot find materials that are good enough to start the paper. Usually, some students would do very special topics and little research has been written about it. For example, they would write something about Hong Kong, but Hong Kong is so small and naturally they could hardly find anything usable for their ethnographic paper. On the other hand, sometimes students would have a broad topic such as how to teach piano for kindergarten students. They will find too many things that they don't know how to start. So, in some sense, you can say that they don't have a research question. Since I also teach workshops to English, translation, and business majors, I see that this phenomenon is not unique to music students, but to others as well. They have something in mind that they want to write but do not know how to start.

***Do you also need to provide one-on-one Research Consultation session for Music students and teaching staff?***

Yes, I offer one-on-one research consultations which usually come after the workshop. As students progress further in their research, they can contact me for a consultation if they need any help in either defining a topic, looking for materials to support the arguments, or simply referencing in different citation styles. I also show them tips in using keywords and various functions in databases. In addition, I help them define their research topics, which are sometimes too broad or too focused.

I also do one-on-one research consultation for Honors Project too. In our university, undergraduates would have to write a substantial research paper in their final year, and they will be assigned a professor as their adviser. These Honors Projects students need the most help in the research process and would also be my target for one-on-one consultations. In the past few years, a couple of the music professors have been sending Honors Projects students to me, to make sure that students know how to use the databases, to know what research articles are, and how to write a bibliography and use citation styles, etc.

***What are the current hot/popular topics chosen by music students for writing their final-year projects or graduation theses?***

Many write about how to teach musical instruments to children. Some of the newer topics that I saw in past year include K-Pop, J-Pop, history of Cantopop, and music therapy. There is a big variety.

***How are the information needs and library usage patterns of music students and faculty at HKBU different in comparison to other regular academic disciplines at HKBU (e.g., Business, Chinese, Biology, Communications & Media, History, etc.) and other non-traditional academic disciplines (Film Studies, Fine / Visual Arts, etc.)?***

Music users' needs are greatly different from people in other disciplines. In HKBU, most music students are in performance and have one-on-one individual lessons with a faculty member. But in other universities, like The University of Hong Kong, they may not have this major instrument requirement. This makes us unique and that our students would be

looking for repertoire and musical works all the time. So, there is a high demand for sound recordings and music scores.

That can be very challenging because music cataloging is very different from regular book cataloging. We use something called the uniform title. For example, say you want to find the work “Four Seasons” by Vivaldi. If you just type “four seasons,” you probably wouldn’t find a lot of music scores and sound recordings. But instead, you should search using the uniform title, which is in Italian ( “Quattro Stagioni”). If you search for that piece using the original language, the Italian name, then you will be able to find a lot of music scores. Many students will think that we don’t have this or that in the library. But once I show them how to search, they can then find what they need.

Further, for sound recordings, they do not look for CDs (Compact Discs) anymore because they often just go online and look for the free stuff. So, we have to point them to different resources such as online streaming and electronic music scores which students may not know about. For students from other disciplines, their needs to this type of materials may not be as high.

Of course, music students also have standard needs for books and journals, just like other library users. For students in other non-traditional academic disciplines, their needs may include films or artifacts such as posters, calligraphy, stone rubbing, etc., which again are very different from those in the more traditional academic subjects.

***The University of Hong Kong (HKU), The Chinese University of Hong Kong (CUHK), HK Academy of Performing Arts (HKAPA), and HKBU are all offering Music majors. How are music collections (both printed & digital), information needs, learning and teaching practices, research focuses, and library usage patterns amongst these 4 user groups different from one another?***

APA is performance-oriented, and they probably have some of the best performers in town, but it is not a university. Most of the students in the HKAPA are music performers. Of course, there is the basic requirement in music history and theory, but they do not necessary focus on academic research.



HKU, CUHK and HKBU are government-funded universities. In HKU, they do not have a music performance requirement. Our students here in HKBU however are all required to have a major instrument and take one-on-one lessons. Our program offers 4 concentrations, namely composition, music education, performance, directed studies. We also have huge varieties of large ensembles including orchestra, wind band, choirs, chamber ensembles, etc. So, the demand for performance materials is deemed to be higher than those in the other universities.

***Music students, who are training to become onstage performers vs. students who are training to become school teachers (teaching Music) vs. students training to become private music teachers vs. Musicology students -- how are their information, learning, and research needs and mobile learning practices different from each other?***

Students who study to become music educators focus on research in education as well as other multidisciplinary areas such as psychology, music therapy, etc. Those in Performance and Musicology tend to emphasize on music analysis, composition styles and history. Many of them do research because they need to do a lecture recital. So, even among music students, the information and research needs vary substantially depending on their study concentrations.

For example, each year I teach a workshop for the students of Master of Arts in Music<sup>i</sup> which is a program to train music teachers. Their research topics are usually classroom teaching or pedagogy, or how to teach students to play the piano. They focus more on education apparently because they want to become music teachers, whether in schools or in private studios. What they need is not just music materials, but also journals and books about education or even psychology. Because a lot of them are doing early childhood education, they would also have to understand how children think and how children develop their cognitive skills. They tend to lean more towards the academic side of the study. But for musicology students, I have mostly seen topics on musical analyses. Their needs are very different indeed.

Our library does not really provide mobile learning, other than the electronic databases, e-books, and e-journals subscribed by the library. However, in our library workshops, we do use mobile tools such as Poll Everywhere<sup>ii</sup> and Mentimeter<sup>iii</sup> for online polling, and Kahoot<sup>iv</sup> for the online quiz to engage students in activate participation.

I don't think music students are that much into mobile learning. But I can say they use YouTube to listen to music and to watch master classes despite there is strong criticism against that. On YouTube, one may not easily know who plays the music, and whether the recording is good [though more and more recordings by great masters have now become available]. That's why we still need a good collection of CDs and DVDs (Digital Video Discs) for students. Actually, a few years ago, I did a study about whether students would rely entirely on YouTube and not use the library anymore. The results showed that students still used the library collection quite a bit. But it was a few years ago. Now, I am not sure if the behavior has changed.

In the library, we have also purchased electronic scores in Portable Document Format (PDF) to facilitate easy access. But the usage has not been very good because they are mainly works by contemporary composers and students may not be too familiar with these works. If you don't know the composer, basically you just do not use the scores. And I find printing electronic scores an issue because sheet music is usually printed on a much larger paper size than the usual A4 size.

***As for vocal music students vs. keyboard students vs. conducting students vs. students studying to become composers, how are their information needs, library usage patterns, and mobile learning practices different from each other?***

Naturally, vocal students will use vocal scores more, keyboard students will use piano/organ scores, and conducting students will use full scores, study scores, or miniature scores more. This pattern simply reflects their needs for different materials required for their studies. I think most of the vocal students just obtain the music scores from their studio teachers.

In my opinion, we do have pretty a good score collection that can satisfy most kinds of needs. I set up guidelines for the acquisitions of music scores many years ago, and our acquisitions team usually know what formats to buy for what type of music to satisfy users' needs.

However, we don't purchase score and parts sets. What it means is that for an orchestral work, a score and parts set will contain a part for each of the players and it can easily amount to 60 to 90 parts. When I was in Canada working in the performance library, we would indeed buy the entire set for the entire orchestra as it was the purpose of the performance library to support performances. But here in HKBU, we only buy the full scores which conductors read when conducting an orchestra or a large ensemble; that is for conducting students. Students will be able to understand the orchestration and see what instruments are included in the piece.

For composition students, we have a broad range of contemporary music. A few years ago, we started a project to buy music by Chinese American composers such as Chen Yi and Zhou Long who are now teaching in universities in the US but were originally from China. In 2018, we started to buy music by contemporary Japanese composers. And this year in 2019, we have been buying music by contemporary Korean composers. So, we have been active in expanding our scope and exposing students to large varieties of music, rather than just traditional Western music.

But music students do not often come to the library. They prefer spending time in the studio practicing their instruments than studying with a book in hand.

***Regarding Western classical music students vs. Chinese music students, are there major differences in terms of their information needs, learning practices, library usage patterns, and mobile learning practice?***

We have only a few people studying Chinese music here. So, our collection of Chinese music is small. Plus, they usually obtain their music from their studio teachers and that seems to work just fine.

Concerning research needs, I have seen some students doing topics related to Chinese music and the major resource they would rely on is *China Journal Net*, which contains articles and materials published in Mainland China. They would also use standard music databases such as RILM, Music Periodicals Databases, and Music Index. But there aren't many Chinese contents or Chinese topics. So, those students working on Chinese music would consequently and naturally face more difficulties in their research. Thus, it is apparent that their information needs are different from those doing Western music topics.

As regards library usage pattern, we do not break down the usage by specific study concentrations within a department. Hence, I cannot comment on whether there is any difference in library usage.

***Has HKBU Library created any special Apps for supporting the learning of HKBU music students?***

No, we have not created any Apps. But we use many online tools (both commercial and free) to engage students in participating in library workshops. We've also created online videos to show students how to look for materials in our library catalog, to introduce our services, etc. We provide chat reference via WhatsApp and Facebook.

***Naxos Music Library vs. YouTube vs. CD / DVD collections vs. Naxos Video Library – can you describe how these resources are supporting the learning and teaching needs of the Music Dept. at HKBU? How are they being used by the music students and teaching staff?***

All these are important to music users. First, YouTube is free and very convenient. You can access it anywhere, 24 hours a day 7 days a week. As many master classes and concerts are now posted there, it's highly popular among all users. In Hong Kong, almost everybody knows Naxos Music Library, so it is part of the standard resource music users would use if they need to listen to a piece of music. If they have a choice, they won't come to the library, I'm sure. The only drawback is Naxos only provides music by its

own labels or those they have agreements with. Nonetheless, the CD/DVD collection cannot be neglected because our Library often purchases contemporary music and non-mainstream music that are found neither on YouTube nor Naxos. Thus, the physical collection is a good complement to YouTube and Naxos. Because not everything is available online, they have to come back to the library eventually.

***Have you witnessed any major changes in how music students are using the music library – before and after YouTube and Naxos Music Library have been introduced to the world?***

No comment as we have not investigated into it. However, one faculty member did make a casual comment saying that since we now have YouTube, why is there still a need for the library CD collection? This prompted me to do the research on this topic in 2013.

For our subscription of Naxos, we regularly review the usage which has been consistently high. But I do not have the usage statistics of YouTube, and I haven't looked at the physical CD collection. I cannot say whether there is a growing or declining trend.

***Given the convenience brought by Naxos Music Library and YouTube, can we conclude that the need for music libraries to purchase CDs and DVDs have drastically decreased over the years? And would this trend continue in the next 5 to 10 years?***

Based on our acquisitions statistics, both our CD and DVD collections have been growing at a declining speed in the past 5 years and this trend is likely to continue. However, I see no evidence whether this decline is a result of the emergence of Naxos Music Library or YouTube.

There is always a need to buy CDs and DVDs because not everything is available in online. When we buy CDs and DVDs, we consider the performers and orchestras. Some orchestras usually wouldn't make their music available for free on YouTube or elsewhere online as they would only sell CDs or subscriptions, so that we must pay for it.

*In a conference paper you wrote, “New era for music librarians in Asian: Collaborations and challenges.” Do music librarians of HKU, CUHK, HKBU, and HKAPA collaborate with each other on a regular basis?*

No, we do not have a music library association or community group because our population is too small. Among the four institutions, I used to be the only professionally trained music librarian in Hong Kong. A few years ago, HKU started to have a dedicated music librarian. What I mean by a music librarian is a librarian with a music subject expertise. For me, I have my music master and my library science master’s degree. The HKU music librarian and I are the two music librarians in Hong Kong. For CUHK and HKAPA, they adopt a generalist approach in serving their music customers.

I sometimes see the HKU music librarian in conferences, but there is no collaboration or sharing. Many years ago, me, the head of APA library, and one of the librarians in HKU got together and thought about forming a music library association in Hong Kong. That did not come to fruition because to start an association, we have to do company registration, but we could not agree on which type of company we want to form due to institutional-level requirement. We tried, but it did not work out.

Another challenge I find is about collaboration. In the presentation, I shared my experience in developing our contemporary Japanese music collection. It was not easy because I had no idea what music and by which contemporary Japanese composers we should collect. I have knowledge in Western music, but Japanese and Korean music are new areas to me; and, our music department also doesn't have that expertise in it. The goal was to collect some music so that our students may have exposure to different composition styles from the neighboring countries. So, relying on my networks built over the years, I wrote to a couple of librarians and music scholars whom I met in conferences and they quickly connected me to other people who then recommended a list of prominent contemporary Japanese composers for our collection. When I went to that conference in Japan, I also visited some of the music libraries there. It was eye opening to see how librarians in Japan manage their libraries and it is indeed quite different from what we do in Hong Kong.

In 2019, I have to develop the Korean collection and that was even more difficult because I do not read Korean language all. I had to rely on some Korean librarians I met in conferences and they suggested some composers to me and pointed me to the music shop where I can buy Korean music. Thus, collaboration is very important in this regard.

***How about the faculty members? Do you have any collaboration with the faculty to develop the collection?***

We have a liaison librarian program in the library. I am the liaison librarian for the music and for some other departments. In each department, one of the faculty members will serve as a library coordinator. What it means is, I am the contact point from the library side, and that specific library coordinator is the contact point for the department. Often, she would pass on her colleagues' library purchase requests to me, advise what the library should buy and what things would be needed for teaching and research.

Outside the library, we would also explore collaboration opportunities. For example, recently the library coordinator approached me to see if the library would be interested in digitizing some of the manuscripts by local Hong Kong composers from the music office of the cultural department. This is beyond the university and is for the community of Hong Kong, as a way to preserve the cultural heritage of Hong Kong. So, yes, we do collaborate whenever opportunities arise.

***Is collaboration common amongst music students? If yes, do they need special facilities or environment that would enable them to engage in collaborative learning?***

If you're referring to music students, yes, music itself is a collaborative discipline, as orchestra and ensembles themselves are collaborations already. They do need special facilities, like practice rooms, CDs and DVDs players, etc. Also, I know the music department provides software for writing, annotating and composing music.

For non-music course works, collaboration is also common as they do group projects or group discussion. Our 24-hour learning commons, group study rooms, and group viewing rooms are popular facilities for students to practice presentations and discuss their projects.

*As you have also published 2 other papers, could you tell us the following: (a) what motivated you to write these 2 research papers – (b) what methodologies did you use for your research, and (c) what are the findings of your study? How findings of these studies enable you to do a better job as a music librarian?*

In Hong Kong, librarians do not have faculty status, so no one is required to do any research. I did those papers because I think it is useful and interesting, and I want to share the findings with more people. Sometimes it's also out of my interest in certain topics, like the one about YouTube, which was triggered by a faculty member's comment.

*As for my paper on “Do You Know Your Music Users' Needs? A Library User Survey that Helps Enhance a User-Centered Music Collection”*

- (a) Motivation: After the collection assessment project, we planned to buy scores to fill gaps in our existing collection. However, we were not sure what score formats are preferred by our users. Hence, research was conducted to answer these questions.
- (b) Questionnaire survey.
- (c) The findings showed a clearer picture of what our users need. This enabled us to buy what they prefer and not just what we think they need. So, the research was like a communication process between all our music users and the library.

*As for “How Are Our Undergraduates Using YouTube? A Survey on Music Students' Use of YouTube and the Library's Multimedia Collection”*



- (a) Motivation: One faculty member commented that since YouTube has everything, we might no longer need a CD collection in the Library, hence this research comparing the use of these two resources by music students.
- (b) Questionnaire survey
- (c) The findings revealed what the students' needs are and provided a strong justification to continue the development of the CD collection.

***Have you showed the studies to the music faculty?***

No, because they're already quite busy with their teaching and research. The results of my study helped me make informed decisions that are not based on assumptions. Our provision of good services is all that matters.

***What part of your job do you find most rewarding? Which part of your job do you find most frustrating?***

It's always rewarding to see students being able to find more relevant materials for their research paper after my workshops or research consultation. I've also heard students spreading words about the usefulness of research consultations and then suddenly I received a whole bunch of emails requesting to meet me for advice.

I find it rewarding in most of the things I do. For instance, when I first received this message: "Our Department want to develop a Japanese and Korean contemporary music collection, can you make it happen?" I thought I have no idea, but I would do it. After much efforts, now we have the collections, and I'm very happy. It's a lot of work, but it is rewarding.

For the role of acquisitions librarian, it is easier because it is mainly about money. I am happy as I was able to save a lot of money for the library through negotiation over the years. Sometimes people think negotiation is a tough job and wonder how it is possible to make publishers lower their prices. Initially, when I had the same doubt too. But the more I work in Acquisitions, the more I have acquired the skills and tricks to do it. I can

save money and at the same time develop a good relationship with the vendors. It can be a win-win situation for both parties.

Nothing is really frustrating, perhaps more money to buy collections?

***What do you think is the most important skill for a music librarian?***

I strongly believe that as a music librarian, you need to have adequate music knowledge. The subject background is very important. It cannot be just any person with a LIS degree to do the job. Also, keep yourself updated, so go to concerts and different cultural events. Make sure you are in pace with what's going on in the world. There are so many contemporary composers. If you don't go to concerts, if you don't read about papers or listen to CDs, you will soon find out that you only know Beethoven or Scriabin but no one else.

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<sup>i</sup> HKBU department of music. <http://mus.hkbu.edu.hk/postgraduate-en.html>

<sup>ii</sup> Poll Everywhere is an online polling tool to gather live responses in any venue. <https://www.polleverywhere.com>

<sup>iii</sup> Mentimeter is an interactive presentation software. <https://www.mentimeter.com>

<sup>iv</sup> Kahoot! is an online game-based platform that makes learning awesome for millions of people all over the world. <https://kahoot.com>