Using student generated video to link theory and practice on the *'Levensbeschouwing'* minor

Research Report

Teaching, Learning & Technology

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Summary

The research examined the ways in which Student Generated Video supported the learning process on the course 'Levensbeschouwing' (Life Philosophy) on the third year on the teacher training course at Inholland in Amsterdam. The 30 students on the course participated in the research. During the course, they were involved in creating three video interviews per project group that examined the question of life philosophy from the perspective of personal life, life philosophy traditions and school life. Video production was segmented into four phases; pre-production, production, post-production and reflection. At each phase, students answered short open questions online, and on the final day completed a survey. A group of seven students participated in a group interview on the final day. The central question examined was: In which ways does the student generated video on the Inholland course *'Life Philosophy'* contribute to students gaining insight, developing deeper knowledge, and achieving the course learning goals? The format used in this course of student generated video can be considered a highly appropriate format for enabling students to gain insight and to develop deeper knowledge regarding understanding and enriching their individual life philosophy in a broader social context. Carefully preparing the interview and questions in advance, reading up on the subjects to be covered, and working in a group to develop the interview questions were part of the interview process. Capturing interviews on video requires additional preparation and thought in advance and is taken seriously by those involved. The post production phase enables the videos to be viewed several times, individually or with the whole group, allowing for reflection and further discussion. Students succeeded in developing relevant technical skills by managing the technical issues of the video recording and editing processes, including the uploading of the video to a password protected environment. The subject of the interviews themselves were based on stories of a personal nature and the format of the interview, being filmed in a discussion between two people, has potential for an intimate interaction. Students talked about openness, baring ones soul, trust and cooperation within a safe learning space. Although the videos were not intended to be shared externally, they functioned as a tool for reflection to increase student's understanding of their own life philosophy, its origins and the nature of its fluidity. The often personal content capturing deeply intimate stories combined with emotions and vulnerability and provided a space in which these issued could be viewed and reflect on.
When the four stages of the video production process are examined from the conversational framework of Laurillard it can be seen that through the format of student generated video learning took place at the conceptual level, at the application level and in an ongoing dialogue between the two levels, between the individual student, fellow students and lecturers. During the interview students applied theories from the conceptual level but it was not always easy to reflect during the production process. The final product was an E-zine in which the videos were presented. This format required that students wrote various editorial texts explaining certain perspectives on life philosophy. Students were able to take the enriched perspectives from their practical experiences of making the video interview, and their discussions and reflection on it, back into the application level where they wrote additional text and formatted and edited the E-zine. In the process of presenting their E-zine product to fellow students and assessors, students also reflected on what they had made explained those choices. This required a further synthesis of information on behalf of the presenter selecting relevant information that could be shared with the group, and in some cases, choosing a part of a video to show to illustrate the product and ideas. This presentation was then assessed for its content at the conceptual level, and for the presentations. The course was constructed in such a way that the four phases of video production were supported by peer and expert feedback, and linked to the final assessment. This allowed for a rich conversation between the student, fellow students and lecturers at both the conceptual and application level. This is an interesting example of how video can be integrated into a course assignment in such a way that the learning at the conceptual and application level is both unavoidable, and extremely enriching. The recommendations include focusing on issues of security and safety when producing the video (in line with the new European regulations), continue creating a safe learning environment in which videos can be created and shared, continue to use this format to reach deeper levels within the learning goals, support different levels of video making skills through workshops and trainings and to actively use the conversational framework of Laurillard (2002) to structure the integration of student generated video into the course in order to maximise the affordances of this approach.

1. Introduction

Context and background

In 2016 and 2017 the Inholland research group Teaching, Learning and Technology (TLT) examined the use of video on the elective Inholland '*Levensbeschouwing*' (referred to here as Life Philosophy) course. This course is offered on the *Tweedegraads Leraren Opleiding* (teacher training course) at the Faculty *Onderwijs en Innovatie* (education and innovation) at the Inholland campus in Amstelveen.

Exploratory research (Woolfitt & de Wilde, 2016) and follow up research (Woolfitt & Swager, 2017) examined the use of video to support teaching and learning within the course. Recommendations made during the 2017 report were incorporated into the new iteration of the course for 2018. The focus of the current research is to explore in more detail the role that Student Generated Video (SGV) can play in supporting students to reach specific course goals.

The research was conducted during the fourth period of the academic year 2017-2108 (ten weeks from April – June 2018) at the Inholland location in Amstelveen, course *'Life Philosophy'* for 30 third-year students. The research focused on how Student Generated Video (SGV) was integrated into the course (the didactic approach) and the perceived effectiveness and practicality of this approach to contribute to reaching the intended learning goals within the available resources of the course.

Research objective

To gain insight into the ways in which Student Generated Video supports students in attaining specific learning goals on the course *'Life Philosophy*' on the *Tweedegraads Leraren Opleiding at Inholland* , in order to develop the course and enrich the learning process.

Research question and sub-questions:

In which ways does the student generated video on the Inholland course *'Life Philosophy'* contribute to students gaining insight, developing deeper knowledge, and achieving the course learning goals?

1. How is Student Generated Video integrated into the 'Life Philosophy' course structure?
2. According to students and lecturers, what is the perceived practicality of this approach with student generated video?
3. According to students and lecturers, what is the perceived effectiveness of this approach with student generated video?

Delineation

Ways: refers to didactic approaches and structured use of student generated video that can contribute to the end goals

Student Generated Video: Video clips created by students which can take a variety of forms (e.g., interview, vlog, reflection, presentation, animation, report) that is either based on specific learning goals or contributes as part of their broader study development. The video production process can be examined in four stages (1 - Pre production, 2- Production, 3 - Post Production and 4 - Reflection). See figure 1 for an overview of this construct.

Perceived Practicality: The degree to which the format is practical (based on hours available, cost, preparation time, restricting factors within the context, ease of use and how it solves a practical or educational problem).

Perceived effectiveness: The degree to which it achieves the goals of its implementation based on the learning goals as outlined in the course manual.

Course learning goals: In the study handbook the learning goals for the course are described based on three aspects:

1. Gaining knowledge and insight into 'Life Philosophy' from a practical perspective.
2. Clarifying one's personal 'Life Philosophy' and professional identity.
3. Gaining insight and skills into multi-cultural society in order to operate and function as a professional.

Relevance

Practical Relevance

This research has practical relevance for the course since it examines the perceived effect of Student Generated Video and its contribution to future course iterations. An evaluation of this specific form of video provides evidence regarding how this course can creatively use student generated video to attain deeper understanding of complex personal issues regarding the course learning goals.

Social Relevance

This research has social relevance since it explores how video can be used to support teachers in training, to develop a deeper and more complete understanding of their own life philosophy. This can contribute to their own professional development by gaining new insights and better understanding of the multicultural environment in which they live and work. The format of student generated video can also be used in other learning contexts to engage students at a deeper level and to address more complex social issues and educational issues. The course *'Life Philosophy'* explores issues such as understanding one's personal philosophy on life, getting to grips with your individual outlook and view of life, gaining insight into how this has developed and how your individual perspective fits into (is part of and is created by) the broader social context. The students on the course are training to be teachers, and can take this enriched understanding out into society where they will engage and inspire members of that society who are developing their own understanding of these questions. Because of the specific affordances that video offered (Hansch et al., 2015; Koumi, 2014), Student Generated Video has the potential to enrich the level of work generated by students as they examine issues that often lay unaddressed below the surface of daily life. The issues examined in the course are highly relevant and important topics that play a role in the current social discussions within Inholland, and in broader Dutch and world society (Noort, 2017; Wekker, 2016). There is therefore social relevance since this format explores original ways to initiate active discussion about complex and sensitive topics which can lead to a benefit for the broader public. An overview of the key stakeholders in the research is presented in table 1.

Table 1. Stakeholders, level and relevance.

Stakeholders	Level	Relevance in research
Students on the course	Course	Creating the videos and reflecting on learning
Course Director	Course	Course development and emergent practice
Pioneer	Course	Course development and emergent practice
Lecturers on the course	Course	Developing understanding of SGV
Researchers TLT	TLT	Developing insight into affordances of SGV
Pioneers TLV & CoP	TLT	Sharing knowledge about SGV
Video technician	Inholland support	Developing insight into technical issues of SGV
Director of Faculty	Inholland	Gaining knowledge about emergent practice
Inholland board of directors	Inholland	Need for knowledge about didactic use of SGV
Friends, family, and (future) students of the current course participants	Society	Deeper understanding of issues on life philosophy

2. Theoretical background

Video in education

The discussion of the role that video can play in higher education has been addressed in recent literature (Carmichael, Reid, Bradley, & Karpicke, 2018; Sistermans, 2017; van Huystee, 2016; Woolfitt, 2015). The use of video has also been examined specifically in the two previous TLT research reports focused on the Life Philosophy Course (Woolfitt & de Wilde, 2016; Woolfitt & Swager, 2017). Johnson (2018) provides a creative approach to teaching religion through immersive 360 video virtual reality experiences described as 'Virtual Religion'.

Student-Generated Video

While students are using their smartphone to create and share video for personal use via channels such as Snapchat and Facebook (Anderson & Jiang, 2018), Higher Education is in the process of developing understanding the potential of engaging this format within the educational context. The role of Student Created, or Student Generated Video has been examined recently (e.g. Greene & Crespi, 2012; Jordan et al., 2016; Lu, Cheng, Wang, Du, & Lim, 2017; Pereira, Echeazarra, Sanz-Santamaría, & Gutiérrez, 2014). The process of the creation of the video, or the content of the video itself, or a combination of both of these elements, becomes part of the educational course as work delivered by the student.

This in turn suggests that within the educational context the student is generating the video as a component of their studies, which can be linked to learning goals, developing specific competencies, or earning credits. These videos can be made at an individual or a group level, can be part of a formative or summative assessment and can be shared with the teacher (only), within the class or educational institution, or published via an online channel such as YouTube[1].

For the purpose of this research Student-Generated Video is defined as:

> *Video that has been created by a student, or group of students, within an educational context in which the production of the video and/or the final product contributes to the attainment of specified learning goals.*

Lu et al. (2017) outline five stages in the student generated video process; recruiting volunteers, training and practice, scripting and feedback, shooting and editing, and distribution. In a presentation on student generated video, Mariet Vriens[2] of KU Leuven outlined three stages; pre-production, production, and post production. Within the context of this research, the following four stages in student generated video have been used:

1. **Scripting and pre-production:** selecting format, scripting the storyboard, practicing, checking equipment and technical issues, defining roles.
2. **Production phase:** Recording the video, managing the 'live' situation, addressing technical issues to support the capturing of the content.
3. **Post-production phase:** Editing, adding (sub)titles, music, additional content, creating a finished product, distributing it (internally in the school LMS, or externally) with various aspects of access, security, copyright, file size, distribution platform, and communicating to the intended target group.
4. **Reflection:** Having completed and distributed the video, the student then watches the video(s) and reflects on the content and the whole process.

[1] (e.g., History of Life channel run by John Murray of National University of Ireland in Galway)
[2] https://blog.utwente.nl/citadel/2018/03/student-generated-video/ & https://www.weblectures.nl/community/sig-bijeenkomsten/verslag-seminar-studenten-maken-video%E2%80%99s-als-onderdeel-van-het-onderwijs

Figure 1 has been developed by the researcher to outline the differences between privately generated video vs. student generated video, with two levels from simple to complex. Simple involves limited planning or editing. Complex may involve several steps of planning, different shots and editing with a more complex finished product as the end result. Private video is generated for the student's private environment, with or without a specific goal, outside of academic context. It may be for private use (e.g. FaceTime video chat), or shared widely on the internet, or via social media with friends or family or specific groups. Video generated in an educational context has the primary goal to contribute to academic assignments and development of learning tasks, competence development and formative or summative assessment.

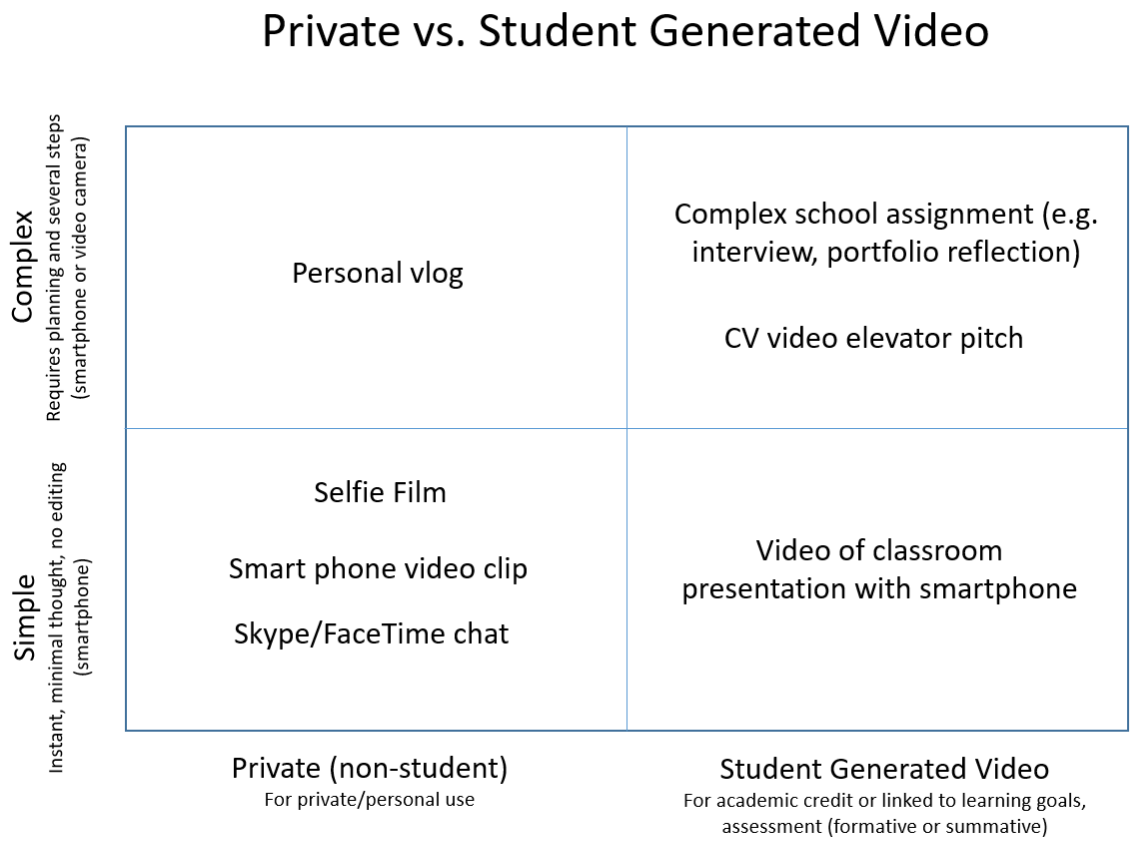

Figure 1: Affordances of private vs. student generated video.

In a course such as Media Studies, the students will learn to create video that will lead to a professional finished product. But in most courses, there will be minimal or no focus on the technical aspects of creating a video. When a video assignment is included, this then requires some basic background technical skills to be covered.

Conversational framework

The learning process can be viewed as a conversation between lecturer and student (and among fellow students) at the conceptual and application level, supported by implicit and explicit feedback (Fransen, 2015; Laurillard, 2002). This framework was used to examine the role that student generated video played during the different learning tasks within the course and how student generated video supports the learning process at both the conceptual and

application level, enriching the complexity of the learning and engaging the learners. Much of educational video has been used to communicate one way, in which the traditional lesson content (usually provided as instruction from the teacher to the student) in a video format such as live lecture capture, web lectures or instructional videos. This only involves the top left hand side of the model in which the teacher instructs the student, one way.

By its very nature, the affordances of student generated video require the student to actively create the video,

applying theory and ideas from the conceptual level with practical processes and exercises at the application level, which in turn leads to rearranging of knowledge through practice and reflection.

This research examined where in the conversational framework, and how, the student generated videos contributed to and enriched the learning process of the students. The framework is also used to place in context how the didactic choices in the course including support and feedback provided from lecturers, contributed to this process.

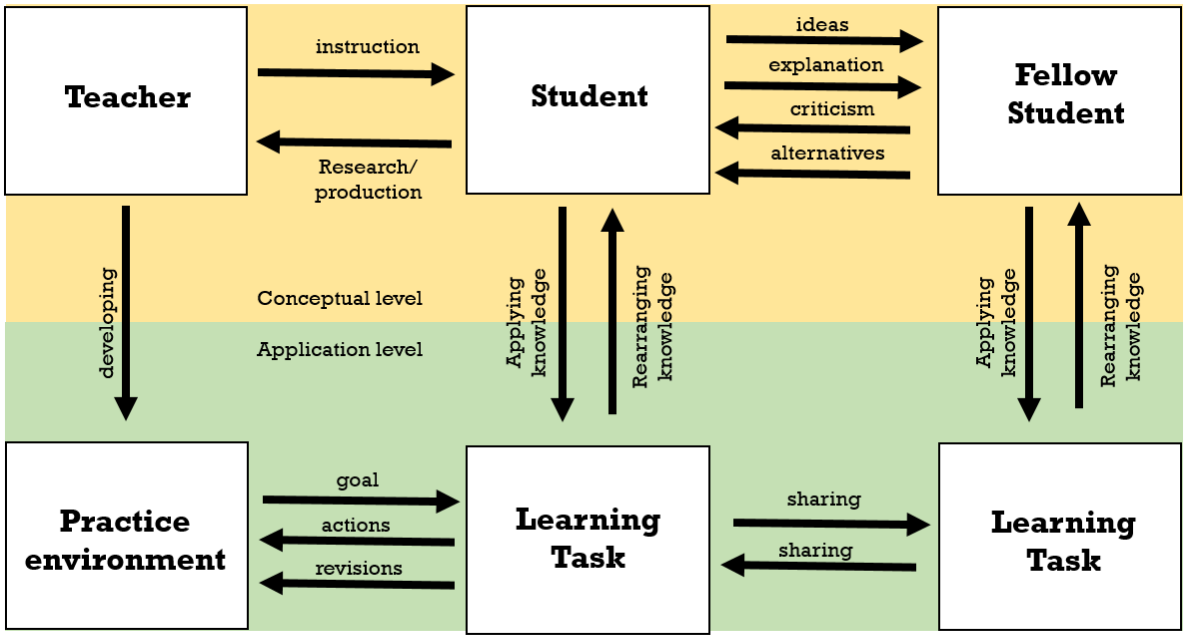

Figure 2: Learning as part of a conversational framework (adapted from Fransen, 2015, based on Laurillard, 2002).

3. Methodology

This section describes and explains the research methods, the participant selection, reasons for the selected research tools and discusses validity, reliability and ethical issues.

Type of research

As with the two previous research reports, the current research takes the approach of evaluation research, in which an already planned and designed didactic intervention (in this case, student generated video) is retrospectively examined.

Research instruments

Table 2 provides an overview of which research instruments were used with which respondents, and when the data was collected.

Table 2. Participants and research instruments per sub question.

Sub Question	Research Participants	Method and Instruments
SQ1: How is student generated video integrated into the *'Life philosophy'* course structure?	2 course lecturers	The course module was read and instructions and content on the learning management system (Blackboard) were systematically searched to determine how the student generated video was included in the module, and how it was explained. The final presentations of the E-zines (electronic magazine) were attended by the researchers. This description was then checked with the course lecturers.
SQ2: According to students and lecturers, what is the perceived practicality of this approach with student generated video?	30 students	An online question list with two open questions was distributed three times during the course (pre, production, and post) via the learning management system with completion by 21, 17 and 15 students respectively. One online survey was completed during class via student smartphones on the last day of the course. The data was collected via Google Forms. A total of 25 students completed the survey.
	7 students	A semi-structured group interview of one hour was held with 7 students on the last day of the course.
	2 course lecturers	A semi-structured discussion was held with the 2 course lecturers on the last day of the course.
SQ3: According to students and lecturers, what is the perceived effectiveness of this approach with student generated video?	Students and Lecturers	(same as sub question 2)

Participants

There were 30 students on the course and all students were sent the two open questions (at three different stages during the course), all 30 students in attendance on the final day completed the online survey, seven students (at least one from each of the six project groups) chose to join the group discussion, and the two course lecturers participated in the final discussion.

Research instruments

Three short surveys were made on Google Forms to collect data at three stages on the course (during the pre-production, production and post-production phase). A link to the survey was placed on Blackboard and the students informed, and reminded to answer the surveys. This method was chosen in discussion with the course lecturers based on practical issues such as ease of distribution and collection of data, aiming to limit the amount of time students needed to take to complete the survey to avoid respondent fatigue since there were five times the students were asked to provide data over a ten week period.

The survey for the final day was generated on Google Forms and collected data on the general level of satisfaction on the course, along with a few specific additional questions on the role that student generated video played on the course. Since this survey format was used in the previous research cycle and resulted in a smooth and quick collection of data, it was used again.

Once the survey had been completed on the final day, the two researchers scanned the data generated and formulated open questions for the group interview based on the results. Each of the seven project groups were asked to provide one student to join the group interview. The semi-structured format had a short interview guide and checklist of key subjects, and this allowed for the modification and adjustment of the flow of questions during the group interview. This provided room for a variety of perspectives on the discussion points which were complex and multidimensional (Robson, 2011, p. 280). To increase the chance of participation, the group interview took place on the afternoon of the final day when all students were present. The interview was recorded and the key points were summarised by one of the researchers. This summary was then sent to the seven students as a member check and a final version was then compiled (see appendix for an selected sample of the coded interview). Each project group provided one student and the interview was conducted with the two researchers. The purpose of the research was explained to the students, along with the fact that the research results would be represented anonymously. The interview lasted for one hour and was recorded with an audio recorder. The interview was conducted in Dutch. A summary of the interview was compiled in English, and sent to the students for a member check to protect against researcher bias (Robson, 2011). No additional input and suggestions were received as a result of the member check.

The final data collection process was an informal 45 minute discussion with the two researchers and the two course lecturers. Based on the content of the focus group, a series of discussion points were identified and discussed with the two lecturers to get additional input from the perspective of the teachers. This is included in the research results.

Data Collection and Analysis

The text from the three online surveys was read by both researchers and statements that related to the perceived practicality and the perceived effectiveness were identified and included in the final analysis. After the student group interview, and once the video component of the course had been assessed by the lecturers, the semi-structured interview was held. Points raised by the students were grouped into topics and themes for discussion and question formulated. The data was analysed (Boeije, 2012; Corbin & Strauss, 2008) and recurring points grouped together, significant ideas and quotations included in the research report were clarified to represent the various perspectives and to answer the main question. This was an emergent coding approach in which key themes and elements were identified as they 'emerged' from the data. This analysis was checked by a second researcher. In addition, data from the online survey was collected, read, and key information presented here.

Validity is defined as the 'degree to which what is observed or measured is the same as what was purported to be observed or measured' (Robson, 2011). Validity can be referred to as the 'truth status' of the report. All research instruments, including the data and final report were critically read by another member of the research team, and by the pioneer with the intention of ensuring reasonable validity.

Reliability is defined as the 'extent to which a measuring device, or a research project, would produce the same results if used on different occasions with the same object of study'. This process is considered more difficult in flexible design research. Feedback and input throughout the process was given by the research team and the lecturer who critically examined the reliability of the research instruments and is discussed further in the critical reflection.

Ethical research procedures

In 2007, the Dutch association of Hogescholen (*Vereniging Hogescholen*) established protocol guidelines for research (HBO Raad, 2007) and in 2010 Andriessen, Onstenk, Delnooz, Smeijsters, & Peij provided a code of conduct for research at the HBO level which was used as a guideline during the research process. This involved a focus on the following five areas: professional/social relevance, being respectful, careful, honourable, and accountable for choices and conduct. Pijlman et al (2017) provide 19 quality criteria for conducting research (section 5, page 31) which includes adopting an ethical approach. In addition, steps outlined by Fullan (2007) were reviewed before the research including ethical guidelines, ethical issues, researcher safety and risk, general ethical responsibilities, and the politics of real world research. The ethical and political issues discussed by Robson (2011) were also taken into consideration including addressing ethical codes and guidelines and questionable practices to be avoided. The three ethical issues identified by Fransen (2013b) (permission, privacy and risk versus return), and the four issues related to standards (practicality, feasibility, care/integrity, and accuracy of conclusions) were taken into consideration while conducting this research.

An explanation of the interview process, including anonymity of the respondents and member check was presented to the interviewees as part of the interview protocol. This was designed to ensure that participants were clear as to what they were consenting to (Robson, 2011). At the start of the student interview it was explained that each participant had a chance to ask the researcher questions, that they were participating voluntarily and could withdraw with no consequences at any time in the process, that the data gathered could be used in the final report/presentation and that their name and any identifying details would not be used in the final report to ensure anonymity.

Confidentiality and privacy

The content of the student generated videos was often of a deeply private and personal nature discussing religion, family matters, bereavement and life changing incidents. As such, every effort was made to ensure that the researchers did not intrude into the private circle of trust that had built up on the course. This involved showing respect and acknowledging the trust that was given to the researchers to join the final presentations and to hear the final stories. As such, no specific focus in this report is given to the actual subject matter of the videos. This is also in compliance with the European General Data Protection Regulation[3]

Language considerations: English and Dutch

Two languages were involved in the research process, Dutch and English. The research findings are presented in English and yet for the majority of the participants, Dutch was their native language. To ensure that any potential language misunderstandings were minimised during the research process, guidelines based on Seidman (2006), concerning linguistic differences and finding the right words in English were taken into consideration when transcribing and translating the group interviews and writing the report. The group discussions and surveys were held in Dutch and the author has translated the Dutch content into English, and sent this to the participants to confirm that the summary accurately captures the intended meaning of the discussion.

[3] https://www.eugdpr.org/

4. Results

All of the 25 respondents rated the course with an overall rating of 7 or higher, and 17 rated it 8 or higher.

During the coding process of the qualitative data analysis, the following themes regarding student generated video emerged;

- Preparation (planning, thinking in advance)
- Interview techniques and skills
- Technical issues with video (sound, light, equipment, recording space, processing, editing, upload, security)
- Affordances of video (specific characteristics of a video interview that give an additional edge)
- Depth (complexity, deeper emotional level)
- Reflection (learning process and 'life philosophy')
- Privacy (openness, trust, collaboration, vulnerability, risk and ethical issues)

Sub Question 1

How is student generated video integrated into the 'Life Philosophy' course structure?

The course is composed of 6 learning tasks, the second of which is the 'Life Philosophy Interview'. Each group needs to make three interviews in the following three contexts; personal life, life philosophy traditions and school life. Two goals were outlined. Firstly, to gain insight into the ways in which individuals develop or gain a life philosophy in a personal, professional or social context. Secondly, to develop digital skills.

A clear process was outlined which involved selecting who would be interviewed, developing an interview plan and getting feedback from peers and teachers, conducting and recording the interview and sharing it via a password accessible YouTube link. Each learning task was assessed based on a rubric which used criteria on an interview plan developed to a very high level, degree of completion, and presence of all blogs, vlogs or podcasts at each level. Students received a lesson how to record an interview with focus on aspects such as lighting, sound, camera angles, location and setting and approaches to interviews. This lesson also included an explanation of how to upload a video file to a password accessible YouTube link. In addition, examples of two interviews were provided. The two interviews made the previous year (in which two teachers on the course interviewed each other and shared their own personal stories and how they developed their own life philosophy) were available to students. These videos were a worked example, and showed both the value that a video interview can have when portraying personal, intimate and significant stories in a suitable context. Students used these examples when developing their interview plans, planning questions and considering where and how to record their three interviews. Each project group included a minimum of three videos in their final group product, an E-zine (electronic magazine) which contained a variety of articles, pictures and stories, editorial columns and reflections. On the final day of the course, the project groups presented their E-zines to each other and explained not only the content, but the process of selecting, compiling and creating the finished product including their own reflections on how the creating of the E-zine had enhanced their own understanding of their life philosophy, and that of their fellow students. Because of the very personal nature of many of the video interviews, only a few segments of selected videos were shown during the final presentations to illuminate specific points. The videos were not created as a final product to be shared outside the project group, but to use the affordances of the video interview as a vehicle to collect and reflect on personal stories, with the goal of leading to a more complex and profound concept of the issues involved. There was also a discussion whether the videos should be deleted from the private YouTube channel.

Sub Question 2

According to students and lecturers, what is the perceived practicality of this approach with student generated video?

From a practical perspective, students indicated that they received sufficient technical support, guidelines and instructions to plan and record the video interviews, to edit and produce them including uploading them to YouTube in a password secure format. Of the 25 respondents, 20 stated they had watched the film on how to share video safely via YouTube.

The pre-production phase included conceiving, discussing and writing a detailed interview plan. Then receiving feedback on this from lecturers and peers. Students found that this helped them to plan and prepare for the interview in detail but the focus was more on the content of the interview, rather than getting them to prepare and think in advance about possible technical issues.

There were varying technical levels of video expertise within the group from experienced to novice. Some groups allocated all technical issues to a competent group member, others developed these skills during the course. Practical issues students encountered included not having sufficient space on their smartphones to record the interviews, having personal messages come in on their smartphone while it was recording, large file sizes creating longer than anticipated upload times. Several students mentioned it would have been better to use a designated video camera rather than a smartphone, although the tip to improvise a coffee cup as a tripod was appreciated by many.

During the interview, students encountered technical issues regarding sound (how close the camera was to the interviewees) and were able to adjust sound levels in the edited films. The location and setting of the interview was often carefully selected, students experimenting with different camera positions and light sources. These tips were picked up during the technical workshop. In some cases, backgrounds were improvised (e.g., projecting a picture via the beamer in the classroom).

In addition to the technical issues during interview, students also encountered and reflected on the actual skill of conducting an interview. The two example teacher videos and the interview plan were considered helpful in preparing students in their approach to the interview. Students encountered challenges regarding important issues. These included creating a safe interview environment, establishing trust with the interviewee, dealing with sometimes very emotional and deeply personal subjects, having clear agreements regarding what would be done with the interview content (e.g. who would see it in what context), and establishing agreements regarding these matters in advance. Interview questions were prepared in advance (and sometimes memorised) which enabled the interviewer to go further depth on specific issues.

Students were able to follow the steps to upload their files to the YouTube Channel via secure password access and this was considered a useful skill to have in their future careers as educators. Within the context of the EUGDPR there remained several practical question of what to do with the uploaded videos on the YouTube channel once the course was assessed. Are these videos part of the course archive or can they be deleted after a certain amount of time, and if so, who has the overview of this process?

The lecturers and technician considered the format of student generated video to be practical in the current course context regarding equipment and time available for students to carry out the various steps of the process. By the assessment deadline, all of the project E-zines contained at least three video interviews embedded into the final product. There was also considered to be sufficient time during and between the various phases for lecturers to give feedback on the content of the videos.

Sub Question 3

<u>According to students and lecturers, what is the perceived effectiveness of this approach with student generated video?</u>

22 out of 25 respondents agreed that the self-generated videos helped them to reach the learning goals of the minor. Gaining knowledge and insight into 'Life Philosophy' from a practical perspective, clarifying one's personal 'Life Philosophy' and professional identity and gaining insight and skills into multi-cultural society in order to operate and function as a professional. The following series of quotations are a collection of interesting and valuable comments from multiple respondents. Information from each respondent is separated with (…).

The specific affordances of video were mentioned as having particular value in this context, linked to this assignment. Comments from the students included the following observations;

> *It's amazing what comes out of a video interview… you value it more than you initially think you do.. the video format allows you to focus on things in more detail.. we chose not to use a video interview, but opted for a written report, because the subject was too personal… the visual nature of the video allows you to see your own performance as interviewer… it gives a multifaceted perspective… the non-verbal communication can be seen and you can see and feel the emotions… pauses and silence could be 'seen'… because it was filmed, the video was taken more seriously… you see yourself on video which can be a shock… it is enjoyable to use a different format for an interview… it enables you to reflect and evaluate on the content… it adds an extra dimension… the time pressure forces a certain manner of interaction between interviewer and interviewee.*

Students explained how the video format allowed room for an additional level of depth, going deeper into certain subjects at a more personal and emotional level and allowing room for the complexity and multifaceted nature of the subject matter to be exposed, both to be seen in the emotions of the faces and in the pauses and non-verbal communication;

> *Watching the video enabled a more detailed, better and deeper evaluation of the subject… I went deeper into the subject… the interview plan helped me to think more deeply and to stop and think… the plan helped me get to a deeper level… I read additional information in advance… I expanded my frame of reference and thought about 'out of the box' questions which I realised might be too personal… the plan made me think in advance more about what I wanted to ask… he gave very clear answers and told a lot… it made me think in advance about what I wanted to ask… this was a discussion person to person… I got to know 'X' in a much deeper way… life philosophy is not static but fluid… sometimes what was told was stronger… you look at things from different perspectives… I feel I developed further… It was very strong, it makes our learning process visible… the interview justified itself… it gives extra dimensions…*

The video interview format allowed for plenty of room for reflection. This was on the specific subject of the course (the student's own life philosophy and that of their peer's) and reflection on their own learning processes;

> *Who am I, who is the other, what does death mean?... through the interview it became visible how someone's life can be influenced by their personal life philosophy… I ask myself what respect is? Where do norms and values come from, what is the origin of our current norms and values?.. in her eyes I could see her emotions and the obstacles she faced… we watched the video together and then it is surprising to see your own performance… seeing the video on the screen allowed me to reflect better about certain questions I had asked… being asked a specific question about my situation allowed me to be more aware about the here and now… I realised you need to be quite creative when conducting an interview… I found it very difficult during the interview to ask personal questions to a good friend/family member… I found editing the interview easier because I interviewed a friend and I could already understand and feel her emotions… I learned about the traditions and religions of my fellow students but I also learned a lot about myself… I found the course a wonderful social experiment…*

Due to the often extremely personal and intimate nature of much of the interview content, issues of privacy, openness, trust, collaboration, vulnerability, risk and ethics were discussed. Several students expressed the importance of the trust they felt within the group and how the lecturers had created a safe space in which to share within the community;

> *It was surprising how open X was… X bared their soul to me and I found that very special… I prepared X that they would be filmed… the information was too personal to be filmed… I conducted a personal interview about the death of X… I've been talking openly about this with my fellow students for the last two years… he was very open and honest about different crises he had… I shared personal stories with fellow students that I never thought I would. I also feel more aware of my own norms and values and question that when I feel an emotion. Why, where does it come from, how should I handle this?... privacy is an issue... not everyone wants to be on camera… in the beginning of the interview we were really focused on creating a safe space where they could feel comfortable… a danger of video is what will happen with it? We all know what can happen with social media. That is a great danger… we did not know what was going to happen with the video which is a shame because some people might have been less open in their answers… videos don't have to be shared and can be for you own use… how can you be assessed on your video when it is a very personal story you've shared?... it was strange to have a 'party' at the end to share the videos, when the content of much of the films was not cause for a celebration…*

One student commented that it was a required part of the course but that not all students wanted to be visible on screen. Another explained how they had recorded a video with a family member but found it too personal and did not include it in the final product, but used it for their own personal reflection.

Lecturers were positive on the quality of the E-zines, the video interviews and the deep and personal nature of the work that students had done. The lecturers considered the video interview as an effective way to address many of the elements covered in the course, to visualise the content in a format that students could reflect on; on their own learning processes and on the specific questions on developing one's life philosophy in a broader social context.

This indicates that the self-generated videos could have contributed to achieving the goals of the learning unit: both with regard to knowledge and understanding of philosophical practices, clarifying the personal philosophical identity and professional identity, and insights and skills within the multicultural society as a normative professional. On the basis of the responses from students and teachers, the first two learning goals (acquiring knowledge and understanding of philosophical practices and clarifying personal philosophical identity and professional identity) seem to be the basis for the perceived effectiveness.

5. Conclusion and discussion

What conclusions can be drawn from the research in order to answer the central question?

> In which ways does the student generated video on the Inholland course *'Life Philosophy'* contribute to students gaining insight, developing deeper knowledge, and achieving the course learning goals?

The format used in this course of student generated video can be considered a highly appropriate format for enabling students to gain insight and to develop deeper knowledge regarding understanding and enriching their individual life philosophy in a broader social context. By its very nature, student generated video requires the student to apply the theories and to follow the instructions when creating their own video interviews. Carefully preparing the interview and questions in advance, reading up on the subjects to be covered, and working in a group to develop the interview questions could be considered part of any interview process. However, because the interview was captured on video, this required additional things to prepare in advance, it created additional pressure based on time and a 'live' interaction which was taken more seriously by those involved. The post production phase enabled the videos to be viewed several times, individually or with the whole group, allowing for reflection and further discussion. Students succeeded in developing relevant technical skills by managing the technical issues of the video recording and editing processes, including the uploading of the video to a password protected environment.

The subject of the interviews themselves were based on stories of a personal nature and the format of the interview, being filmed in a discussion between two people, had potential for an intimate interaction. Students talked about openness, baring ones soul, trust and cooperation within a safe learning space. Since most of the videos will not be shared to a broader public outside of the course, the videos can be considered as a reflecting pool in which many different issues can be captured and re-watched as part of the larger course goal which is to increase the student's understanding of their own life philosophy, its origins and the nature of its fluidity. The often potent content capturing deeply personal stories combined with emotions and vulnerability, provide a showcase in which to view and reflect on these issues.

Issues of trust and privacy were handled adequately in the course but students expressed uncertainty and concern regarding distribution and archiving of this sensitive content.

When the four stages of the video production process are examined from the conversational framework of Laurillard it can be seen that through the format of student generated video learning took place at the conceptual level, at the application level and in an ongoing dialogue between the two, between the individual student and fellow students and between students and lecturers. As a result the internal dialogue has been stimulated.

In the pre-production phase, instructions were given by the lecturers and course materials regarding what the student needed to do (make an interview plan, technical steps in making and sharing a video, examples of videos provided). These theories and concepts were then discussed at the conceptual level among fellow students to develop the interview plan and prepare for the recording. The concepts were checked with peers and feedback was given by lecturers at the conceptual level. Students then applied these ideas by being directly involved in making the video interview (either as interviewer, camera operator or as interviewee, or all three of these roles). Students exchanged ideas and feedback at the conceptual and application level, during the production and post production phase. During the interview students applied theories from the conceptual level but it was not always easy to reflect during the production process. However, once recorded, the video was then (in some cases) edited which allowed for reflection at the conceptual level. This was reflection on both the content of the interview, and how that content related to the student's own conceptual understanding of their life philosophy. Some groups also discussed their thoughts on this at the conceptual level to enhance their own understanding of their life philosophy in relation to fellow students.

The E-zine format then required that students wrote various editorial texts explaining certain perspectives on life philosophy. Students were able to take the enriched perspectives from their practical experiences of making the video interview, and their discussions and reflection on it, back into the application level where they wrote additional text and formatted and edited the E-zine. This applied experience could then be used by students to support the internal dialogue to enhance their own conceptual understanding. This was visible for the lecturer to assess in the final format of the E-zine and the presentation.

Finally, students presented their E-zine product to fellow students and assessors during the last course session. This process involved an accounting and explanation of choices made in the production of the E-zine. While only a few videos were actually shown during the final presentations, they were referred to and the content explained to the audience. This required a further synthesis of information on behalf of the presenter selecting relevant information that could be shared with the group, and in some cases, choosing a part of a video to show to illustrate the product and ideas. This presentation was then assessed by the lecturer for its content at the conceptual level, and for the presentations skills at the application level.

In many cases, the finished videos were not the final product, rather they were a vehicle to reach a deeper level of understanding for the project group, and with which to develop a greater clarity of vision regarding one's own life philosophy in the broader context of modern society.

The course was constructed in such a way that the four phases of video production were supported by peer and expert feedback, and linked to the final assessment. This allowed for a rich conversation between the student, fellow students and lecturers at both the conceptual and application level. This is an interesting example of how video can be integrated into a course assignment in such a way that the learning at the conceptual and application level is both unavoidable, and extremely enriching.

Recommendations

Based on the conclusions, the following recommendations can be made for either future iterations of this course, or for other lecturers incorporating student generated videos as course assignments.

- Provide clear instructions compliant with EUGDPR from the very beginning of the course regarding security, safety, legal release forms and image rights, what will happen to the video content when the course has been assessed, and a process put in place to ensure a systematic deleting of the video material, unless specifically informed otherwise.
- Continue to focus on creating and maintaining a safe and trustworthy learning environment for students in which personal issues can be shared and protected. During the course keep the focus on this and allow for feedback from students regarding issues of safety and privacy.
- Select one or two of the student generated videos to view in class with the whole group (once permission is received from those involved) and use the raw product as a discussion tool to support the students development of their own life philosophy.
- Encourage students to conduct practice interviews with fellow students or friends to develop their own interview technique, to understand which questions may be too personal, and how to modify them by adjusted technique.
- Continue to accommodate the different levels of student expertise with video recording and editing and ensure there is sufficient support and resources available to manage the technical factors.
- Actively use the conversational framework as a guide when mapping out the course activities to ensure that there is sufficient dialogue between the levels and participants and that this is built into the course in such a way that it must be followed.
- Add technical aspects regarding making a video recording to the interview plan such as accounting for light, sound, setting, ambient noise, location.

- Encourage students to use school video cameras, tripods and microphones in order to increase the overall quality of the video interviews.
- Require that during the final E-zine presentations, a pre-selected segment of one of the videos is shown and placed in context by the presenter.

Reflection

In the case of educational practice that uses different learning approaches, such as student generated video, it is difficult to demonstrate that it is the specific practices that have contributed to that deeper understanding (than would have happened without video).

In addition, the described learning objectives of the unit of study (gaining knowledge and insight into 'Life Philosophy' from a practical perspective, clarifying one's personal 'Life Philosophy' and professional identity and gaining insight and skills into multi-cultural society in order to operate and function as a professional) must be explicitly stated in order to clearly demonstrate the specific role that self-generated video has played. Because of the open formulation of the goals it is challenging to apportion direct correlation to the learning effect.

The use of video could be considered an added 'extraneous cognitive load' for the students. This is apparent from the amount of time and attention students report having lost with solving technical issues concerning creating the video. Creating video could therefore also be considered as a possible distraction from achieving the goals. Perhaps more focus could be placed on interaction with regards to the content of learning.

Despite the fact that the self-generated video has cost a lot of time, students indicate that it was possible for the learning unit to be completed in the time available. It is then a matter of costs and benefits: weighing the 'benefits' of the efforts in generating video against the 'costs'. According to the researchers, when examining the data generated, this was indeed the case.

It is a point of attention: the use of video is a means, not a goal: that is why technical training and support are so important to prevent too much attention being paid to the technique of making the video. This is also pointed out in the recommendations.

Furthermore, we can state that working with video has also yielded other unexpected benefits that prove important and are also perceived as important by students and teachers.

The format of collecting data at four different moments was intended to allow students to refer to the specific actions they were conducting at the time. However, in some cases students were asked to give feedback when before they had completed that phase. Although this format requires some flexibility, sufficient data was collected (every question [after each phase] was answered by at least 16 of the 25 students). The researchers only met the students on the final day and it was evident that there was a tight community that trusted and respected each other. It would have been good to address this when being introduced to the students. Researchers entering this context need to be aware of this and take all precautions to respect and acknowledge the private and personal nature of the subjects discussed. The processing of the qualitative data was done from two different approaches, one coding emergent themes, the other by reading and summarising key points. This combined approach resulted in a rich and consistent analysis of the data. The format of student generated video was an appropriate vehicle for students to develop an enriched and deeper understanding of their view on life in the broader context of a multicultural and multi religious modern society.

The starting point for this study were the goals described in the study guide. When conducting similar research in future, the learning goals must be made extremely clear before the implementation of the learning unit. This will enable a clearer investigation than was possible in the current case, and also to clarify further whether and to what extent video contributed to achieving the learning objectives.

Although the introduction to the study guide quotes Alexander von Humboldt, "What touches our soul cannot be measured", this research has attempted to do so.

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Appendix 1: Open Survey Questions

The following qualitative open questions were asked after the pre-production phase, the production phase, the post-production phase and as part of the reflection phase. For phases 1-3, the first question of each pair focused on content specific information, the second on technical aspects.

Questions pre-production phase (1)
Q1: How did making the interview plan contribute to an increased understanding of the main subjects covered in the interview?

Q2: To what extent and in what ways did making the interview plan contribute to your knowledge, insight and skills regarding creating a good quality interview?

Questions production phase (2)
Q3: How and in what ways did the process of recording the interview contribute to your knowledge and understanding of the interview subject?

Q4: How did the actual process of recording the interview contribute to your knowledge, insight an skills regarding how to conduct and create a good quality interview?

Questions post production phase (3)
Q5: Which role did the 'post-production' phase have regarding deepening your understanding of the subject of the interview?

Q6: What did you learn regarding 'post-production' of a video interview?

Questions reflection phase (4)

Q7: Which elements of the course specifically supported you in developing skills to make the video interview?

Q8: What did you find the strongest points of how video was deployed in the course?

Q9: What did you find to be weak points regarding how video was deployed in the course?

Q10: What made the most impact no you during the course?

Q11: What did we not ask, but that you would like to share with us?

Appendix 2: Qualitative Data Analysis – example of coding

The following codes emerged during the data analysis

- X Affordances of video, specific characteristics of video (interview) that give an additional edge.
- X Depth, complexity, deeper emotional level
- X Reflection on learning process and 'life philosophy', personal, reflection.
- X Privacy, openness, trust, collaboration, vulnerability, risk, ethical issues
- X Preparation, planning, thinking in advance
- X Interview technique and skills
- X Technical issues with video and recording processes

Question 1

Welke rol heeft het maken van het video-interviewplan gehad ten aanzien van de verdieping op het onderwerp van het interview? Geef voorbeeld! 21 reacties

Aangezien wij als onderwerp van het e-zine 'humor & religie' hebben, kwam ik al gauw op het zoeken naar een cabaretier die gelovig is. Gelukkig ken ik iemand van mijn vorige baan bij Radio FunX dus was dat snel gext. Omdat ik dat element wilde behandelen maar ook wilde horen hoe hij zelf in zijn geloof stond en nu staat, had ik dat verwerkt in het plan.

Het maken van het video-interviewplan heeft in zekere zin geholpen met de verdieping op het onderwerp. Door het maken van het video-interview plan ben ik veel beter voorbereid mijn interview in gegaan. het proces ervoor en de verdieping zijn ook positief gestimuleerd erdoor.

voorheen heb ik niet bewust stilgestaan bij levensbeschouwelijke vraagstukken. het is bijzonder wat er uit een video interview komt. ik merkte zelf dat je meer prijsgeeft dan dat je in de eerste instantie van plan was. Het video-interviewplan heeft mij geholpen om dieper na te denken en meer stil te staan bij ethische kwestie. Het interview-plan heeft mij structuur en houvast gegeven om de leertaak op te pakken.

Het heeft structuur aan mijn interview gegeven. Hierdoor kon het interview rustig voorbereid worden en speciek en weloverdacht afgenomen, waardoor er heel gericht ingezoomd kon worden op het onderwerp.

In het interview liep de geïnterviewde bijna natuurlijk door mijn vragen heen, maar had ik wel houvast aan mijn punten. Hierdoor bleef ik ondanks mijn betrokkenheid toch bij het onderwerp en kon dit verdiepen. Door ruimte in te plannen voor de richting van de geïnterviewde zelf, kwam er extra verdieping en viel dit mooi samen met de planning.

Wij hebben van te voren goed nagedacht over wat voor vragen het beste zijn om te stellen en op welke manier we op een bepaald onderwerp kunnen uitkomen. Kortom, gericht vragen stellen om je onderwerp goed te kunnen bespreken.

Het interviewplan heeft geleid tot een verdieping van het onderwerp. Als interviewer wou ik graag goed beslagen ten ijs komen en niet met de mond vol tanden staan als er onderwerpen aan bod kwamen waar ik geen weet van had. Van te voren heb ik een stuk hierover gelezen en met de geinterviewde doorgenomen wat wel en met name juist niet ter sprake mocht komen.

Appendix 3 – Summary of focus group – students

Woensdag 27 juni 2018, duur 1 uur [fragment van het verslag als voorbeeld].

Hieronder een kort verslag van de focusgroepbijeenkomst met studenten (6) van de minor. Het verslag geeft in opsommingstekens (.) de verkorte reacties van de deelnemers weer in chronologische volgorde. Het gaat dus om individuele, kwalitatieve input. Als de gehele groep het eens is met een opmerking en dit d.m.v. 'bevestigend knikken' of 'mondelinge bevestiging' kenbaar maakt, is dit in de tekst cursief weergegeven.

Onderzoekers geven introductie en geven aan dat ze met studenten kort willen inzoomen **op de rol die het zelf maken van video** heeft binnen een leereenheid/ in dit geval de minor. Opmerking die tijdens de dag werd gemaakt door een studenten verwoordde dat goed: 'We hebben levensbeschouwing 'geleerd' maar vooral 'gevoeld'.'

1. **Inzicht in effectiviteit inzet video: Hoe heeft het zelf maken van een video-interview jou inzicht gegeven op levensbeschouwing?**
   Enkele reacties van de deelnemers:

- Praktisch: ja, door gebeurde door interview rustig te bekijken achteraf, door eZine vorm te geven o.a. met het interview, door bij opnieuw bekijken van video en te zien dat iemands mimiek veel zegt over de inhoud, je ziet met video dus dingen die je eerst niet zag omdat je daar niet op lette.
- Wij waren in het begin vooral gefocust op veiligheid, zorgen dat de geïnterviewde zich op zijn/haar gemak voelde, dat lukte meestal.
- Ik ben niet zo van de emoties, en ik besloot toen het interview me echt raakte, het interview af te ronden. Achteraf dacht ik dat het stom was geweest: ik had haar gewoon moeten laten vertellen en alles gewoon registreren, dan was er meer uitgekomen. Ik kreeg dit inzicht pas bij het terugkijken van het video-interview.
- In het video-interview kun je je niet altijd strikt aan de vragen houden, je krijgt ook interesse in de persoon, houdt soms ander volgorde van vragen aan, afhankelijk van de situatie.
- Een video-interview is veel persoonlijker dan schriftelijk interview, je bent er zelf als interviewer deel van. Je bent zelf een mens, je hebt een mens tegenover je, dat maakt het super persoonlijk.
- Video-interview is veel persoonlijker dan schriftelijk interview.
- Het ging hier vooral om interviewen voor de inhoud, minder om de technische uitvoering. Het geluid van de HD-camera bijv. was ook matig.
- Emoties/mimiek/intonaties komen bij video beter tot zijn recht dan alleen met audio. Video voegt iets toe.
- Wel een gevaar van video: voor een heel triest verhaal is video minder geschikt, dan is schriftelijk beter.
- Het is wel belangrijk vooraf te weten wat er met die video gebeurt, zeker als het een persoonlijk verhaal is, nu wordt ervoor gekozen de video op YouTube te zetten (met afgeschermde link) i.p.v. op een afgeschermde eigen omgeving (server). Wee weten allemaal wat er met zaken op social media kunnen gebeuren. Dat is groot gevaar. Als je de video bij voorbaat beter kunt 'beveiligen', kan er meer uit de verhalen komen.
- Sommigen bleven als ze geïnterviewd werden, bewust op hun hoede/ aan de oppervlakte omdat ze niet wisten wat er met de video ging gebeuren, of wie allemaal toegang kreeg tot dat persoonlijke verhaal. Dat is jammer, want als je weet dat het heel goed beveiligd is, ben je waarschijnlijk meer open. Dan kun je hier meer uithalen.
- *Instemming in de groep dat beveiliging cruciaal is en dat optimale beveiliging video's ervoor kan zorgen dat dus de verhalen persoonlijker worden.*
- Dat veilige gevoel is cruciaal.
- Nadruk lag op inhoud interview, het persoonlijke verhaal, de techniek was ondergeschikt daaraan, het is geen journalistieke minor, de video's hoeven niet 'openbaar gepubliceerd' te worden, maar zijn alleen bedoeld voor eigen gebruik/inzicht, en voor afgeschermd publiek.