

# Beyond Content: Developing Transferable Learning Designs with Digital Video Archives.

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**Abstract:** This paper describes the development and initial testing of a new framework tool for the use of digital video in tertiary education. It is set within the context of a project undertaken on behalf of the Joint Information Systems Committee (JISC) in the UK to develop a set of exemplar materials based around the ITN Newsfilm Online archive. This collection has been largely inaccessible to the academic community in the past. In developing these exemplar resources, the authors have created a framework tool based around a set of learning designs, cross referenced to different learning spaces. The development and initial user engagement with this tool are the subject of this paper. With reference to diverse social and cultural learning theories the authors situate the framework tool within a tradition of constructivist models of learning, and illustrate the potential value of this approach for lecturers with three distinct case studies.

## The Motivation for the Work

The work was inspired by a number of drivers running through the higher education world at the present time. These include:

- the impetus to develop a digitally literate student population with a clear understanding of the power and influence of digital resources in contemporary communication (Martin, 2005)
- the desire to move academic engagement in teaching forwards towards the facilitation of learning in line with changing patterns of delivery and expectation, professionalism and economic pressures
- the professed interests and activities of the NetGeneration (Oblinger, 2005)

In addition, the work is situated in the context of a current project which the authors have undertaken over the past eighteen months on behalf of the Joint Information Services Committee (JISC) in the UK. This project is designed to assist the take-up of a digital news archive (ITN Newsfilm Online) by academics, students and researchers in the UK. Initial desk research into the use of digital video in academia indicated a significant shortage of guidance materials and frameworks upon which practitioners could build and develop principled practice. The project described in this paper focuses on the development and initial testing of an innovative framework model that encourages practitioners to view the use of digital video from a pedagogically sound non-content perspective.

## The Major Questions Addressed

- *How can academics be encouraged to consider the use of digital video resources in a pedagogically principled manner that focuses on aspects other than the content matter?*
- *How do academics currently use digital video resources to enhance student learning experience?*
- *How do academics search and retrieve moving image media for teaching purposes?*

## The General Process And Conceptual Framework, With References To Literature

The use of television and film resources in higher education, and their impact on student learning, is relatively well researched and understood (Zuber-Skerritt, 1984). This is particularly evident in media related disciplines and subject areas. However, the ‘efficacy of [digital] video in support of student learning’, (Shephard, 2003) in tertiary education is less well understood and significantly under-theorised (Young & Asensio, 2002). In particular there is limited guidance or help available for academics to illustrate how media rich resources, such as digital video, can be used to engage, stimulate and develop higher order cognitive processes such as analysis, synthesis and extrapolation. As several commentators have noted, the need to focus on the design of meaningful learning events, when digital video is used, has frequently been subsumed in discussions around the methods of distribution and access (Young & Asensio, 2002). This has distracted attention away from the effective deployment of digital video within higher education, particularly in face-to-face contexts. Ironically, this apparent omission has occurred at a time of unprecedented growth by the student population in interest around the use of user-generated video (e.g. YouTube) and its applicability to the higher education learning community.

Compared to the situation in schools and colleges it has been suggested that moving image media (including film, TV and video) enjoys a relatively low profile as a pedagogical tool within the higher education, outside of specific media related disciplines (Barford & Weston, 1997). Its immediate value to the profession is also questioned by some observers who have claimed “video is a narrative form, a narrative medium that does not, easily and on its own support active learning,” (Laurillard, 2002 p.105). Until recently the analogue nature of video limited it being used in anything but a linear fashion. The manipulation and re-purposing of analogue video required a relatively high level of technical mastery beyond that possessed by most academics, teaching staff and, indeed students. The introduction of digital video along with entry level software now enables it to be easily manipulated and re-purposed, promising to bring about significant changes:

“While educators have used video as an instructional tool for decades, our ability to share and easily express ourselves with this media was cumbersome and often not worth the effort. It has only been recently, through ubiquitous digital video cameras, high end PCs, inexpensive PC based video editing software that the media has become sufficiently accessible, flexible and, through the Web, sharable, to make it a viable media for both teaching and learning”.(Lewis, 2006)

Despite the opportunities brought about by these various technologies, which include the convergence of computers and moving image media, the use of digital video resources as a teaching and learning tool in higher education remain largely unexploited. Whilst access to high quality digitised repositories of moving images has increased rapidly over the past 3-5 years, the development of appropriate pedagogies and discourses to support their use in tertiary education has remained static. Simply presenting them up for use by academics (‘if you build it they will come’ syndrome) in this way is unlikely to lead to in-depth learning (Karpinnen, 2005).

Indeed, the narrow use of digital media as a purely presentational resource by lecturers (e.g. to illustrate a PowerPoint presentation) may be a contributory factor in its low standing as a tool perceived to develop higher order cognitive skills and understanding (Young & Asensio, 2002). Academics may perceive moving image video to be a largely “procedural,” resource with little opportunity for the user to interact with the medium and pursue alternative lines of enquiry from those set by the teacher/lecturer (Boyle, 1997, p.179-180). This ‘presentational’ paradigm of usage relies heavily on a misconception of the video genre itself. Just as there are different sub-genres for text (e.g. the novel, the documentary, the persuasive polemic), so there are for video, and a wider conceptualisation of the genre might encourage a wider appreciation of the range of possible teaching and learning applications (Shephard, 2003).

### Theoretical Underpinnings:

Our heuristic approach to the development of exemplars for the JISC project has led to the creation of a framework tool for the use of video, and we believe other digital artefacts, grounded in what we regard as two complementary learning theories, namely constructivism and situated learning theory.

Duffy and Cunningham define constructivism as: “(a) learning that is seen as an active process of constructing rather than acquiring knowledge, (b) instruction which is a process of supporting that construction rather than communicating knowledge”(1996, p.171):

A constructivist approach to the use of digital video is therefore, fundamentally different from the ‘presentational paradigm’ described above. Seen through a ‘presentational’ lens the primary purpose of using digital video with students would be to transmit knowledge (i.e. a content driven paradigm). Seen through a constructivist lens video becomes an affordance or tool for a wide range of active learning strategies which engage the learner in the construction of their own knowledge.

Building on this definition, active learning strategies underpin the approach of many commentators who have attempted to identify strategies for deep learning in higher education (Laurillard, 2006). In Laurillard’s epistemology genuinely deep learning is situated as a relationship between the learner and the world, mediated by the teacher. In her conversational framework she describes ‘mathemagenic’ activities as those that help students to learn. This is essentially a ‘dialectical’ process in which the learner and the teacher exchange representations of the world in an iterative dialogue, revealing the learner’s (mis) conceptions and feeding these back to the learner who gradually develops a more holistic view of the world.

Constructivist learning theory has undoubtedly influenced our thinking and the subsequent development of several active learning strategies to encourage learners to engage with digital video at a deep rather than superficial level. In our framework model we aim to support the critical role of the lecturer or facilitator in generating an environment which nurtures conversation, discourse and the promotion of alternative perspectives by students. To this extent we move towards the social constructivists in advocating collaborative reflection and knowledge construction, a key feature of our ‘collaborative’, ‘authoring’ and ‘narrative’ learning designs.

This collaborative dimension is an important part of situated learning theory, the notion that all learning is inextricably linked to the activity, context and culture in which it occurs (Lave, 1988). The framework tool we propose seeks to overcome the rigidity of traditional classroom learning which imparts information as knowledge in an abstract and de-contextualised form. Brown, Collins & Duguid (1989) have advocated the concept of cognitive apprenticeship suggesting that students should be enabled to “acquire, develop and use cognitive tools in authentic domain activity” and have promoted the need for a new epistemology for learning, suggesting ‘active perception’ take precedence over the exploration of concepts and representation. In our framework we provide several learning designs to support this process, situating tasks in authentic real-world contexts or simulations (problem solving, etc), examining others perceptions and emotive responses and encouraging active debate and dialogue.

We believe that there are clear issues of cognition at an individual level, but that real-world and contextualised environments for learning are a necessary consideration in applying the learning designs mooted. In addition we assert that there are constructivist opportunity in each learning design.

Further work is planned to evaluate a range of learning theories against the framework tool. We believe there are useful insights to be gained from an evaluation of a range of collaboration theories, and intend to explore conversation analysis, coordination theory, distributed cognition theory, situated action and social & symbolic interactionism for their descriptive, rhetorical, inferential, and application power with reference to our framework tool.

## **Methodology:**

We have developed a framework tool based on learning designs that academic practitioners can understand and use, whilst also recognising a valid theoretical underpinning. To achieve this we have incorporate a number of principles. These included:

- *Transferability*: the need to design a tool that could apply to any video archive and indeed, we now believe, most digitised media assets (work in development)
- *Content independent*: focused on learning designs and activities rather than the inherent subject matter of the asset itself
- An *active* or constructivist pedagogy
- A *collaborative* and community approach

We started with a central research question: *how do academics currently use moving image media resources to enhance student learning experience?*

The literature suggested this was a largely unexplored field of inquiry in higher education. Although there had been some exploration of these issues (see Young & Asensio; Karpinnen) for the most part these related to on-line environments and streaming-video. The use of digital video in face-to-face contexts by academics was largely uncharted territory.

Therefore our subsequent research question - *How can academics be encouraged to consider the use of such resources in a pedagogically principled manner that focuses on aspects other than the content matter?* – took on even greater significance.

Why this particular question? From an early stage in the development of the exemplar project we made a decision to focus our efforts on the creation of cross-disciplinary exemplars based primarily on a set of transferable learning designs which we believed could be applied in any subject context. There were a number of reasons behind this decision, some very pragmatic and others more philosophical.

- To develop content specific exemplars for every discipline was an almost impossible task. We did not have the resources to produce exemplars for every single discipline area and even had we been able to do so, we ran the risk of producing examples that were contested by subject experts within each disciplines
- If we focused on a particular subject discipline, which was feasible given our resources, we risked alienating other subject specialists for whom we had been unable to provide illustrations
- We were conscious of the danger of raising expectations for this particular archive beyond what it was possible to deliver if we adopted a content focus. Practitioners invariably approach such repositories and collections from a content perspective and are frequently disappointed (often terminally!) or frustrated when they do not immediately find what they are looking for
- There were good reasons for encouraging practitioners to work firstly from a learning design/activity focus. These included the centrality of pedagogical decision-making under this approach and the opportunity to share ideas and practices from other disciplines and subject areas.

Hence from a very early stage in the project we settled on a principle for the development of exemplars that was primarily driven by learning designs or activities rather than epistemological considerations alone. This is not to deny the importance or relevance of such considerations, rather to recognise from the beginning that content alone should not be the driving force. Since the archive we were working with was considered by many to be an essentially social sciences collection (news items from the ITN news collection) we were even more determined to show such materials could be used in a wide range of discipline areas if the focus was not limited to the content nature of the artefact alone.

In our attempts to develop sound pedagogical models and exemplars for the use of digital video in higher education contexts, we did not set out with a fixed or prescribed methodology or approach. Indeed we had little or no firm evidence to indicate how people might chose to work with the final archive. Whilst we held certain learning theories and their subsequent constructs in practice to be more important for us than others (see above section) we did not have a predetermined strategy as to how we would develop the exemplar materials required for the project. We did, however, hold a strong suspicion (subsequently borne out in field trials) that people would probably revert to a certain default position in terms of how they set about searching for, and subsequently using, the archives they found. This might be expressed as the '*content default*' in which practitioners identify a topic they are interested in (e.g. Korea) and use a simple search facility to locate clips relating to this topic. They typically find a huge mass of vaguely related materials on their chosen default – in which case they probably spend a large amount of time unnecessarily filtering out the good from the bad – or find hardly anything and quickly become depressed and frustrated with the entire operation. Either way, we hypothesised, practitioners would not see the full value of the archive or use it effectively without a more refined set of strategies with which to approach it. These strategies would become the basis of a toolkit which we attempted to construct early in the life of the project.

## The Learning Designs Framework:

The Learning Designs Framework is effectively a toolkit consisting of a matrix made up of two axis, each relating to the different decisions we believe educators need to consider before they engage with digital resources of this nature. In our first iteration of the framework we identified an axis that related to the particular groups of users we imagined might engage with the resources. These consisted of teachers (lecturers), students (learners) and researchers. We initially imagined their patterns of use would be very different and therefore the exemplars which would appeal to them needed to take this into account. However, with the exception of the research community, which we have now taken out of this particular equation, we have come to the conclusion this is not a valid construct. Increasingly the divisions between teacher and learner are being blurred, especially in higher education contexts, and a more valuable way of conceptualising this axis appears to be the concept of *space*. We have identified a number of different learning spaces, ranging from large (e.g. lecture theatre) through to small (e.g. tutorial) and including virtual spaces (e.g. online) practical spaces (e.g. a workshop) independent spaces (e.g. the library) along with mobile learning spaces (e.g. handheld and mobile telephone devices). These are the spaces in which we believe learners will work with the archive and its artefacts when engaging with the learning activities or designs.

In the case of the other axis (*learning designs*) we have currently identified ten discrete, though related, activities or learning opportunities. These were identified through a deliberate combination of different approaches as various members of the development team adopted different strategies to search for and use the resources. In one case the approach was thematic, in another it was subject specific and in third instance it was driven by specific learning activities rather than the content of the archive itself. This latter strategy proved to be the most sustainable and transferable and became the basis for identifying the ten learning designs we have currently devised.

The ten learning designs we have identified to date are not exclusive and feedback from user testing (which is ongoing) suggests there is a significant degree of mutuality between the various designs. However each design has a specific focus and relates to a set of activities which will develop that particular skill or set of understandings and is transferable to other contexts. This means practitioners should be able to apply the learning design to other digital resources and other contexts. The ten designs are:

- Stimulation-engagement designs:
- Narrative or story-telling designs
- Collaborative designs
- Conceptual designs (developing ideas)
- Problem solving and inquiry based designs
- Authoring designs:
- Empathetic designs:
- Research designs
- Representational designs:
- Allegorical designs:

Interestingly, the development of the various learning designs mirrors that of our own professional learning during the project. We started by considering the motivational nature of digital video which is the largest documented and reported in the various literatures. From this we began to move into more substantial learning designs in which the focus for the use of video moved from motivation alone (or engagement) through into higher order thinking skills such as analysis, synthesis, empathy and extrapolation. This process, and some of the learning designs themselves, is illustrated below through the examples of three practitioners who served as part of our original user group.

The matrix or framework tool is intended to be an iterative device allowing users to identify exemplars by a combination of the learning design and the likely spaces in which that design might operate. In the final version of the tool, which we are currently building for the JISC, each of the exemplars illustrating the learning designs can be ranked by users in a *YouTube* type scoring interface. Additionally an upload facility exists, allowing practitioners and students to submit their own exemplars or re-purposing existing exemplars (along with appropriate commentary) which will eventually populate the matrix with more ideas and illustrations.

<b>Learning Spaces (Contexts)</b>	Mobile Spaces																					
	Virtual Spaces																					
	Independent																					
	Practical Spaces																					
	Small Spaces																					
	Large Spaces																					
		Stare-Plenary	Topping & Tailing	What happened next?	The unexpected	Close Observation																
		1. Stimulation					2. Narrative	3. Collaboration	Predicting	Synthesising	Visualisation	Analysis	4. Conceptualisation				5. Enquiry	6. Authoring	7. Empathising	8. Research	9. Representation	10. Allegory
		<b>Learning Designs</b>																				

Figure 1 - The Learning Designs Framework

## Major Points and Results

To date (April 2008) the project has worked with approximately seventy academics and educational developers from a range of academic communities including those in the UK, Croatia, Hong Kong, Singapore and Australasia. This has taken the form of full day and half-day workshops in which participants have been given the opportunity to explore the framework tool in both practical and conceptual terms and to evaluate and create some of the exemplars themselves. The overwhelming majority of participants have provided support and vindication for the prototype framework tool which we have developed and present here. In several instances participants approached the initial tasks with fairly fixed perspectives but often migrated towards a more open and flexible approach before the end of the session. It was particularly interesting to monitor the level of discourse or conversation, both formal and informal, which took place during the workshops. Working in multi-disciplinary groups, practitioners shared ideas across the traditional subject boundaries and generally engaged in high-level explicit theory discussions rather than the implicit theories which so often take place in such events. The analysis of these discourses will be the subject of a separate paper. Three specific examples are illustrated here to demonstrate a variety of approaches which participants brought with them and applied during the course of the sessions.

### Example 1: Newsreel Artefacts And Electioneering In The UK

In this example a young historian lecturing at a UK university, attending one of the first user workshops, explained how he currently used moving image video to illustrate people and events from the past in ways that text and images cannot easily convey. Although careful and thoughtful in the way he selected and presented such moving images most of the examples he cited would fit into the ‘presentational paradigm’ of use explained earlier. In our framework these would equate with the stimulation/engagement strands as they are aimed at motivating students by making the subject or content matter, more appealing. They are not explicitly linked to any notion of cognitive development in their own right.

Following the workshop we were invited to produce a video case study documenting the process through which this lecturer subsequently designed and taught a series of sessions to history under-graduates, based around designs in our framework. These utilised a selection of early newsreel clips featuring the first General Election campaign to be broadcast in the UK (1935). The teaching session took place in a seminar room with approximately twelve students. After explaining the general purpose of the session the tutor used a clip from a British Gaumont Graphic newsreel (1.10.1935) which he had edited slightly to extract two separate election addresses: one from Clement Attlee, the leader of the opposition at the time, and the other from Stanley Baldwin, the Prime Minister. Before watching the clips, he invited students to consider which of the two addresses they considered to be the more likely to persuade people to vote for them. This was followed by a lively class discussion in which students were carefully guided by the tutor to deconstruct the differing media techniques used by each politician in this address. This part of the session concluded with a comparison of modern day media techniques used by politicians (although, rather surprisingly, no media was used for this purpose) and the recognition that the earliest newsreel versions were essentially complementary to established electioneering techniques rather than alternatives or radical breaks with electioneering tradition.

In the second part of the session the focus switched to the Rochdale by-election of 1958. This was a major landmark in election campaigns as it was the first such event in the UK to be filmed for television news and shown during the campaign itself (ITN). In this case the tutor again carefully pre-selected the elements of the clips he wished to use, editing them into two separate files: one, a series of interviews with each candidate before the election, and the other, a series of interviews with voters after the polls had closed. Students were presented with a different type of task this time. They were asked to predict which candidate they thought was the most persuasive in terms of media appeal. They were then shown the response of the voters themselves, who had all watched the candidates on television news, and invited to reconsider their original choice. Most changed allegiance at this point!

A number of points arise from this description of the activity. In terms of the learning designs framework it was clear the tutor had himself engaged considerably with the different learning designs, moving on from the simple engagement and motivational uses of video described above. The exercises described above included elements from at least two of the learning designs in the framework: *prediction, observe, evaluate* (POE) and *representation*.

In the case of the first exercise the tutor designed a subtle activity based on representations by the media of politicians. It required students to look beyond the content matter of the clip itself and consider the differing means by which politicians of the day sought to 'represent' themselves and their policies using the new media of film. Stanley Baldwin, for instance, making magisterial use of the trappings of power and office (he is seen seated behind a large desk in what is intended to be no.10 Downing Street), compared to a relatively informal portrait of the more liberal leader of the opposition, perched almost precariously on the edge of a large chair in his home.

In the second activity students were presented with an exercise built around what we have termed the POE learning design: predict→observe→evaluate. In this case students had to predict which of the three politicians interviewed in the 1958 Rochdale by-election campaign was the most likely to have won. Rather than giving the students the answer (in which case it would have been a relatively low level guessing exercise) the tutor encouraged the students to justify their decisions based on their observations of the video itself, before finally revealing the answer. Even then students were offered another opportunity to reflect on their initial decisions and consider their own reasons for making it (evaluation). As a separate observation, it was interesting (by its absence) how this new medium for evaluation and discussion was handled by reference to second-hand comments rather than original references. Had this been a series of parliamentary records or transcripts the students were using as their base material, it is more than likely they would support their claims and assertions with direct references and quotes from the text. As it was they had no straightforward way of doing this in a live learning space such as a seminar. In other contexts, such as a virtual space, working in asynchronous mode, this would be possible with students having direct access to the media itself.

### **Example 2: 'Binary Narratives' (An Australian Academic)**

We have run two workshops to date outside of our own UK context during the last quarter of 2007, in Croatia and Singapore. During a workshop at ASCILITE 2007 in Singapore, an Australian colleague with extensive experience in video text and linguistic analysis provided a spontaneous and concise illustration of binary interpretations in visual materials. The workshop was designed to enable participants to explore the various exemplars we are creating to illustrate the framework and to experience one of the designs: student authoring. For the purposes of the workshop we pre-selected a number of video clips from the public web-site for the Newsfilm Online Archive (<http://newsfilm.buvc.ac.uk/>) for participants to work with. They were given the freedom to explore the learning

designs within the framework before selecting one to illustrate with the pre-selected clips. Again the outcomes of the exercise surprised us and encouraged us to place more faith in the utility of the framework tool to work in many different contexts.

In this case the academic skilfully edited and adapted a news clip story based on the race riots in London's Notting Hill area in 1958. The original news item itself juxtaposed a black journalist interviewing white residents with a white journalist interviewing black residents, and the academic developed this theme of binary opposites to analyse in depth a range of socio cultural phenomena, from dress to language, group assembly to gender representations. In the presentation which he produced these 'binary narratives' images (e.g. black versus white, rich versus poor) were carefully juxtaposed in order to draw the readers attention.

This example illustrated two of the learning designs we have constructed in the Learning Designs Framework: narrative and representations. Narrative can take a number of different forms in the framework including both traditional story-telling and, as in this case, the construction (and deconstruction) of the narrative. In this sense the example illustrates how digital video can be used to support learners deconstruct and reconstruct a narrative in a manner which is perhaps more accessible than a text alone exercise. The other learning design, representations, was also most evident in this illustration. Modelling a session for students in our workshop, the academic demonstrated very skilfully how digital video can be used to support students access and understand the different techniques employed by the media. In this case his exemplar also extended to the creation of new media types as he required students to undertake their own reconstruction using the clip as base material. This process of *accessing*, *understanding* and *producing* media narratives is widely acknowledged as the basis of a principled approach for media or digital literacy (Buckingham, 2007)

### **Example 3: Video As Allegory**

In one of our later UK workshops we were excited to find our framework tool itself challenged and a new learning design emerge from the subsequent discussion. An English lecturer working at a UK University, interpreted one of the exemplars we had provided in a quite unexpected manner which prompted a new area of development for us. The original exemplar featured a short clip of an American scientist being interviewed by a formal UK news journalist in the early 1960s. In our original thinking we had posited the exemplar as a challenge for workshop participants, illustrating changing public perceptions of science and even its use in linguistics, differentiating between American and 'Queen's' English. It would easily lend itself to one of the engagement type designs in the framework, whereby students are posed the problem of trying to analyse what the story is about, perhaps as an introduction to the process of scientific discovery.

However, the new suggestion which came back to us was more abstract, but intriguing. It was suggested that given the context of the early 1960's that the language used, the physical positioning of the interviewer and interviewee and the style of questioning, represented an allegory for the unequal partnership that characterised UK-American relations in the Cold War period. In illustrating the clip in this way the academic demonstrated an entirely new learning design based around figurative and allegorical metaphors. We have, accordingly, adapted the framework to include this extra dimension and have found many similar examples from within our collection to illustrate it.

We had already discussed and promoted the value of 'unwitting testimony' in our workshops, but this was a further intriguing use of the 'unwritten text' in the visual image. Interviews with the academic concerned illustrate his interpretation of the learning design.

### **Implications and Further Developments:**

Since submitting this paper (December 2007) we have further explored and refined the framework working with a range of practitioners in many post-compulsory educational settings. A number of issues and themes are beginning to emerge which we discuss briefly below along with lines for further enquiry.

The case studies above, and the wider data set from which they are drawn, indicate there is genuine benefit in using the learning framework to assist practitioners develop engaging learning activities for students when digital video resources are used. However they point also to a wider application of the framework beyond digital video resources. We are increasingly engaging with digital collections in and beyond the UK context (see for example [http://www.jisc.ac.uk/whatwedo/programmes/programme\\_digitisation.aspx](http://www.jisc.ac.uk/whatwedo/programmes/programme_digitisation.aspx)) which contain a wide variety of different media types including images, text, sound and combinations of each of these. In a recent project

undertaken by practitioners in Further Education contexts we experimented with using the learning designs framework across a range of six digitisation collections taken from the phase I JISC projects . The precise details and outcomes of this particular project are still being analysed but it is already apparent that the framework is applicable to a wide range of different media types .

These early findings from other projects we are engaged in reinforce one of the central outcomes emerging from the early user testing with Newsfilm Online we describe in this paper. We started this work by theorising between ourselves about how we might encourage practitioners to adopt a wider range of pedagogical activities to engage students in post-compulsory settings. We identified the stereotypical large lecture situation as representative of a traditional, didactic, information paradigm approach to teaching and learning in these settings and postulated a range of learning designs to transform this paradigm. Our initial field trials with this framework have encouraged us to believe this process is possible within a conversational framework for professional development (Laurillard, 2002) as practitioners engage with the designs and customise them to their own context. In the conversations we have collected (the basis of an upcoming paper) it has been possible to trace a process in which practitioners relax their 'default' position in relation to identifying suitable resources which are content specific. They begin to use the language of the framework and engage with the underlying principles which are essentially student centred.

We have also recognised, through our engagement with colleagues around individual learning designs, that they might be clustered according to learning strategies or approaches. Whilst we did not begin with the intention of producing a cyclical or progressive model of this kind, the case studies and user groups encountered to date have encouraged us to consider the designs more laterally and this is reflected in the diagram below.

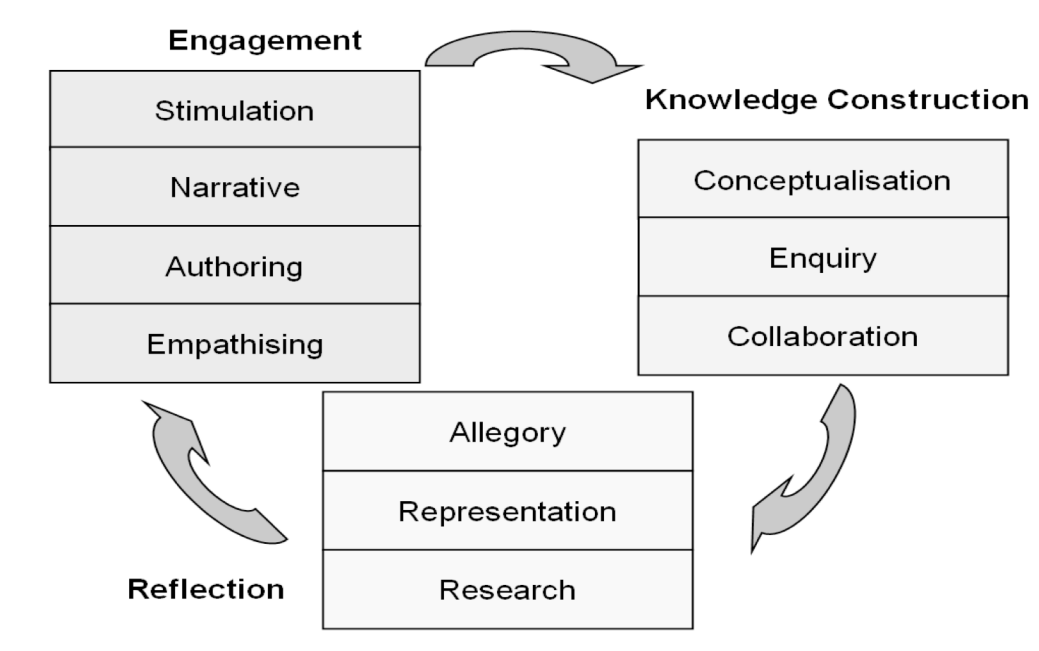


Figure 2 - Learning Designs clustered by learning strategies

In another dimension to our current work in applying this framework to different post-compulsory contexts we have begun to identify an alternative way of engaging staff with these learning designs. Clustered together here as 'engagement', 'knowledge construction' and 'reflection', we have the means to engage more pedagogically aware staff in a discussion about their teaching strategies. Colleagues who seek to consciously commit their learners to a process of knowledge construction might approach the framework with 'conceptualisation', 'enquiry' and 'collaboration' as their starting point. Beginning their searches of an archive with a clearly articulated teaching strategy and exploring digital resources with modelled learning designs is a very different approach from the prevalent 'presentational paradigm' with which we began.

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