



VIDUCATE.NET



VIDEO EDUCATION

PRINCIPLES AND
PRACTICE
OF VIDUCATE



Education and Culture DG

Lifelong Learning Programme



**VIDEO
EDUCATION**

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OF VIDEOCATE

**ROBERT FERGUSON
ARMIN HOTTMANN**

OVERVIEW

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Viducate team

www.viducate.net

ROBERT FERGUSON, ARMIN HOTTMANN
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WELCOME

A warm welcome to this guide about video education. We appreciate your interest in our initiative and hope that this publication will help you understand our overall ideas about video education. We also hope that it might inspire you to take video education on board yourself - whether it is within your school teaching practice, out of school activities, youth work, citizenship initiatives or overall training activities.

This guide supplements what we have already published online on our viducate web. Bob Ferguson will give an insight into what video education means for us, how it is not about a technical approach and how it combines with our themes of creativity, active citizenship and intercultural communication. His introductions to the three themes are also included here again together with a short description of the collected examples by Armin Hottmann.

We have tried to keep the online links in this guide to a minimum, but please go online if you want more concrete examples, if you want to watch the videos mentioned or if you want to access further tutorials. You will also find information about current and future courses (online and face-to-face) there in the field of video education.

Please contact us with your ideas, comments and contributions.

Many greetings from the viducate team.

1.

INTRODUCTION

This introduction is both an explanation and an exploration of some of the key issues associated with the viducate project. Our purpose is to highlight both the possibilities and the pitfalls of what is an ambitious but, we believe, extremely relevant and productive educational strategy. We will avoid the use of jargon as much as possible in the introduction, and keep direct academic references to a minimum. Our intended audience is teachers, parents and students who are interested in developing digital video skills and who are willing to see such development as more than a pseudo-vocational activity. Viducate is about a broad concept of education which has relevance across the curriculum and age divide. So what is it and what does it hope to achieve?

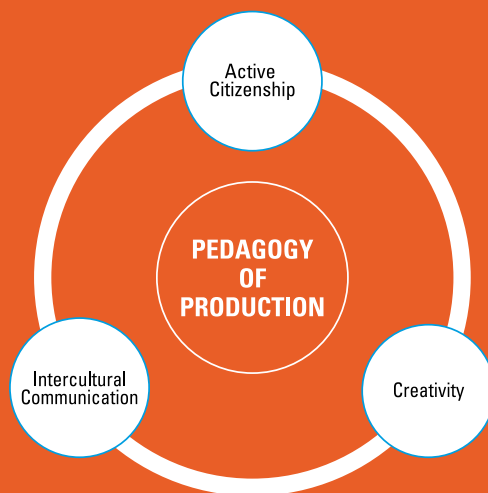
Viducate has evolved from the cumulative experience of a wide range of teachers and educators in a number of different countries. It is a project which enthusiastically embraces the potential of digital video and new media. But, and it is a big but, this enthusiasm has to be understood in context. We believe that video and new media usage will only ever be as good as the educational thinking on which it is founded. This means that we do not see training in the use of video equipment as our main goal. It is a sub-goal and as such quite essential to the project – but not the main goal. We will return to technical issues later. The main principles of Viducate can be stated quite simply: ‘viducate is concerned with the development of active citizenship in intercultural contexts at all levels of formal and informal education. Video and multimedia form the core of this non-prescriptive pedagogy of production in the information society.’ It is worth unpicking this statement now in order to say something about how we go about our work.

THE THREE THEMES OF VIDUCATE

We decided it would be most productive for the project if we grouped our activities around three broad, overlapping and dynamic themes: Creativity, Active Citizenship and Intercultural Communication. We felt the choice of these

themes allowed us to develop our work across a wide range of contexts and age groups and did not restrict us to any one part of formal or informal curricula. This conceptual underpinning also allowed us to consider the social and aesthetic approaches which might be possible and, in its proper sense, to raise and foster political awareness as part of our work.

The concept of creativity is hardly new, but we wanted to focus on the ways in which interpretations of creativity allowed for planned and structured communication as well as inspired or esoteric work. The emphasis on active citizenship we see as part of the civic duty of all educators, teachers, parents, students and of course all of us as citizens. How we interpreted these broad and challenging concepts will become apparent later in this publication. The significance of intercultural communication will also be discussed in more detail. The context for their interrelationship is what we have called a 'pedagogy of production', about which more will be said below.



We have stressed from the outset the importance of considering the three themes as integrated and integral to the viducate project. It would be an unsatisfactory educational experience to attempt to produce video which addressed only one of the themes. It would also be almost impossible to do. The themes overlap and interrelate and this should be encouraged. It is only the question of emphasis which would be likely to change from one project to another. In order to illustrate this point, it is worth considering the video, 'Where do I come from?' (which is also mentioned below within all three themes).

This example is offered as one of a multitude of possibilities. It is not intended as prescriptive, though it does make use of many approaches to video which we would recommend. The video was made by a young Afro Caribbean student and she has written and presented the work. It includes documentary footage accessed from the internet, music which was made by one of her relatives, and interviews with a number of British citizens who came from the West Indies to the United Kingdom.

The documentary footage was shot in local homes in London and there is both authenticity and authority in the way it has been produced. The 'to camera' introductions done by the student also have a freshness and integrity. All these production characteristics are linked through the creative energy with which the work has been carried out. The outcome is a short video which is likely to generate debate as well as admiration from peers and family. It is the thought-

provoking and knowledge-extending dimension of this short piece which has strong implications for the educator concerned with 'active citizenship.'

We offer this example (and there are many more), not as flawless, but as an indicator of the potential of combining the three core themes into an approach which is exciting, exploratory, often innovatory, and above all combines digital video production with research and the construction of critical analysis.

SOME QUESTIONS TO FOCUS OUR APPROACHES

We have spent some time attempting to outline the principles through which viducate has evolved. We hope it will have been apparent from this that we regard these principles as suggestive of an overall approach to the use of digital media which is not, despite everything, prescriptive or formulaic. The principles that we espouse should inform our practice, not dictate it. We also noted at the beginning of this chapter that it is necessary to be aware of some possible pitfalls in approaches to work with video and new technologies more generally. We want to discuss now a series of images upon which we will make brief commentary. The purpose of offering these images and the commentaries is to encourage debate and hopefully it will be a debate taken up by all who decide to explore the potential of the viducate approach. This is not something only for teachers. Because we see the approach to viducate as organic rather than mechanical, we will also end with a series of questions which we believe we all need to address if we are interested in an appropriate pedagogy for the future – whatever our contexts happen to be.

NEARER TO PRACTICE?

We might find it unusual or quaint if we were offered, in a book on creative writing, images of children holding pens and looking at them as though bemused or bewitched by their implement. We would certainly not expect to find images of a teacher holding a pen and children looking on in wonder. It would seem this is not the case when it comes to video. It seems that the way in which video production has been, and continues to be argued for, is by picturing children simulating activity!



WHAT ARE WE DOING?

There is also, it would seem, a need to represent video production schematically by showing someone holding a piece of equipment and smiling whilst others look on and are posed not poised for action.



GLAMORISING VIDEO

There is a temptation for representations of video practice to be glamorised. Sometimes this may be motivated by the wish to show that equipment today is lightweight and portable. At other times it is reminiscent of many advertising campaigns which have less laudable aims.



VIDEO AND PERSONAL LIFE - OR VIDEO IMITATING VIDEO?

Entering the worlds of video production inevitably leads to the imitations of what has been done before. This is both necessary and desirable, but should not be an end goal. Acquiring production skills often requires us to retread well-worn paths. Putting production skills to our own use for particular purposes requires that we tread some paths of our own.



LEARNING ABOUT COMMUNICATION?

When new media such as digital video are shown, they are often linked with a sense of wonder. This wonder may or may not be experienced by those who are in the image. One thing is sure: you cannot build an educational strategy on the expectation that this wonder will last. There was a time when children in the UK would be excited if they were told that they would be watching television in the classroom. Today it is just as likely that they will groan at the prospect. It has all the educational attraction of the teacher in the past saying: 'Right! Pick up your pens!' For video production to be interesting there must be a motivation which goes well beyond the initial fun of using the equipment. More will be said about this in the section on technological issues below.



COMMUNICATING WHAT?

It is difficult to ignore the echoes of earlier and authoritarian approaches in an image such as the one above. Of course it is interesting for the pupils to see a video camera, but this has nothing to do with serious education or developing the

capacity to think, analyse and produce. It is more likely to cement a relationship of difference between the 'haves' and the 'have-nots.' We offer this image here as a reminder that viducate puts the cameras and the intellectual development of the producers in their own hands. It does not work on their behalf, but in order to develop their skills of analysis and production.



DEVELOPING INTERCULTURAL UNDERSTANDING?

The image of a group of apparently fascinated young pupils staring at a sophisticated video camera suggests a contrived sense of wonder, but there is often an implicit suggestion in the image that this kind of equipment is not really for them. They can look but should not touch.

All these images are offered because they suggest just one of the thousands of avenues for investigation which raise productive tensions and which can be used in the classroom to identify possible directions in which to travel and others which should be avoided if at all possible. They have been created as simulations with pupils from Kelmscott School and are all based upon images which were found through a Google search of 'children using video'.

LOOKING FOR AUTHENTICITY

This final image is from a video made by the person who is looking at us with a magnifying glass. She is a student at Kelmscott School in London and made a video which is about immigration to the United Kingdom from the West Indies. This film can be seen online at the viducate website. The image is unremarkable in that there is no surprise or wonder because video is being used. This image means business, and the video from which it comes offers a brief historical overview which includes newsreel footage, interviews with grandparents and others, and many 'to camera' and voice-over statements by the person who made the video. The purpose of the video is to inform us about a chosen topic. In this case the video takes second place. There is a wish to communicate apparent in the still image and there is a wish to communicate in the video as a whole. The student has gone beyond staring at the equipment as though hypnotised. She is using it to produce something that is important to her and which she wants to tell her audience about.



A NOTE ON THE PEDAGOGICAL IMPLICATIONS OF OUR APPROACH

It was suggested earlier that at the heart of the viducate approach is what we have called a pedagogy of production. The choice of the term pedagogy is important here. We do not seek to develop a way of working which can be handed over to those who are somehow unaware or deficient as students or educators. Viducate does not offer a 'how to do it' package. What we attempt to do is to establish a process which is both reflective and developmental. In other words we all need to be thinking about what we are doing and why we are doing it. Viducate is a process which is designed to involve both students and teachers. Pedagogy suggests a means whereby such involvement is always a reflective and critical act. We do not consider 'critical' to be a negative term, but a part of a positive pedagogy of production. Production is used to cover all aspects of design, analysis and notions of creativity. A productive pedagogy then, is one which involves thinking, making, revising, analysing and working together. A key part of the process for us is the integration of digital video in this continuing exploration.

At a recent workshop in Malmö, the viducate team worked together with other teachers on a one day project. This involved a demonstration of a reflective thinking process and the joint production of video. Participants worked in pairs with the production title 'When I Was Sixteen.' They came equipped with photographs, documents, memories and analyses. The results are certainly of interest, but it was the process itself which was most important. It is a rare and fine experience to be in an educational context where you can feel the intellectual and emotional drive of participants as they struggle with what they would like to produce. The short videos they made have a relevance for the participants, and, we think, for others who might wish to consider how a group of professionals remember their teenage years. They demonstrate humour, anger and reflective contemplation. As part of a pedagogy of production they are also appropriately designed to fulfil a communicative task.

A NOTE ON TECHNICAL ISSUES

This introduction is not the place for any detailed discussion of equipment provision and requirements. We would only wish to note just some of the important points about working with digital video and allied media. All these points need discussion and the evolution of learning and teaching strategies which encourage their development. They are numbered here for ease of reference.

1. Children and young people either are, or can quickly become, adept users of new technologies. Technical training is something which is a practical activity. The fact that shooting digital video is virtually cost-free has transformed the ways in which we go about training. This has both positive as well as less than positive implications.
2. On the positive side it means that there is little constraint on shooting as much and as long as we want within the constraints of time and digital capacity.
3. On the less than positive side it means that there is little constraint on shooting as much and as long as we want within the constraints of time and digital capacity! There was a time when shooting Super 8 Cine film that students had less than 3 minutes of footage because of cost, and had to plan accordingly. Whilst it is an advantage as noted above to be able to shoot much more with our enhanced digital memories, it can also lead to some carelessness simply because there is no necessary urgency in the planning of the shooting process.
4. Viducate seeks to encourage the development of scripting and shooting techniques which are appropriate for a given task and which recognise the time constraints under which most educational production has to occur.
5. In order to acquire relevant techniques of production it is important that ways of working are designed which require the development of specified skills. It is important, for instance, to learn how to frame a shot and how to pan and tilt. Of course there are many more skills, but the emphasis here is on the need to structure the production experience so that creativity and more conventional notions of learning are woven together into one fabric of design and production.
6. This means that the relevant terminology has to be learned as well as the practical implementation of such terminology in action through production projects. Reference to this terminology and the practice of skill development can also be included in the agreed criteria established for the evaluation of any project.
7. The consideration of both sound and lighting should also be part of a longer term plan for digital production activities. Something as apparently simple as maintaining sound levels between shots or ensuring that the subject being recorded can actually be seen needs discussion and preparation for some projects.
8. Editing is, of course, a crucial skill to develop over time. On the one hand we know that very worthwhile work can be undertaken where only one single shot is used, such as in the production of a video diary. On the other hand it is possible for students of all ages to develop sophisticated editing techniques using one of several domestic or semi-professional editing software packages now available.

A NOTE ON EVALUATION

We have stressed the importance of developing skills of evaluation many times. We have also suggested that one of the most positive ways to develop evaluation skills is to encourage the learner/producer to establish their own criteria for evaluation. This is sometimes done working in conjunction with a teacher. In the world of commerce such criteria would be established with a client. For viducate, the emphasis has been on developing individual or small group criteria. In this way there is a process of discovery, bounded by the necessary structures of self-generated criteria. It means you know what you are trying to do and when completed you will be able to decide whether you achieved what you intended. As an example of part of this process we include below the PowerPoint presentation from the student who made the documentary, 'Where do I come from?'

This presentation is designed as a way of telling others what you are intending, and it is also a very powerful exercise in structuring and delivering public communication. The visuals are more than an aid – they are a stimulus to thought and analysis. The thinking behind the individual slides is based upon an enquiry. There are many questions asked. Some are addressed and others are simply posed. There is evidence before the film is made, of a serious thinking process at work. It allows for the establishment of criteria that are not confined to an exercise in ticking boxes. It is evidence of a questioning pedagogy in practice.

The student also wrote an initial treatment for the film, part of which is reproduced below. It is included because it provides an excellent indication of the fact that viducate, though it is rooted in digital production, is also concerned with the development of more traditional forms of literacy. What we have here is writing for a purpose and though it is not flawless, it is intellectually and emotionally charged.

Where Do I Come From? :The SS Empire Windrush



Prepared by Ahsanul
Hondborough 118



Documentary Factfile

Title: Where Do I Come From? The SS Empire Windrush

Platform: Video
Genre: Educational Documentary

How Long: 20 minutes

Target Audience: Younger generation of Caribbean-British people who live in London

Aims: To educate these people on why their grandparents came to live in London

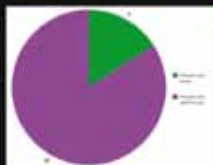
Success of the Documentary

- Not many targeted at younger audiences
- Could be used across a wide range of subjects in schools
- Important for people to be aware of this topic as it is such an important part of modern day British history.
- Could encourage more titles in the 'Where Do I Come From' series

Where do YOU come from?



Do you know what the SS Empire Windrush was?



Possible Difficulties

- Production schedule may be tight
- We are awaiting confirmation from: Andrea Levy & The Hackney Archives
- Some interviews will be difficult to conduct

Conclusion



Any Questions

INTRODUCTION TO PROGRAMME

Many people today are beginning to question and look into where they come from, their roots, trying to trace their family history as far back as they can. Humans on a whole have been traced back by scientists to early primitive life forms known as hominids from one country- Africa; but some questions into a person's roots don't need to be investigated that deeply. In this episode of 'Where Do I Come From' we'll be digging into the question of how people whose families originally come from the Caribbean, are now living here in the UK.

CARIBBEAN MIGRATION

This group of islands to the west of South America make up the Caribbean, which had lain undisturbed until the 'Age of Discovery' when in the 15th century Christopher Columbus stumbled upon them: making their existence and high level of profitability known throughout the whole of Europe. Just like football managers rushing to get the best players they've had their eyes on from the transfer window, Europe's first class countries- England, France and Spain all rushed in to claim what countries they could; and by the 17th century England had managed to set up a number of sugar colonies amongst the Caribbean islands.

Of course slavery was largely up and running by this time and it has been estimated that over 10 million Africans were brought to the Caribbean to generate profits for the Europeans from the sugar cane crop, which could be grown on the islands. It wasn't a coincidence then that most of the first Caribbean migrants to the UK were slaves travelling with their master families in order to continue their service to them in England. These slaves were mostly the more privileged domestic slaves, as, the hard labouring field slaves were needed to remain in the Caribbean to keep work going on the large plantations.

Those lucky enough to be able to run away from the plantations were also among the first Caribbean migrants. Runaways, if caught, were made to pay heavily for their activities...some were given hundreds of lashes with whips or were mutilated by having a body part cut off like an ear, if they were frequent offenders some slaves even had their legs broken or were killed. To avoid this, many runaways attempted to leave the islands via any means possible, which was more often than not by ship. On the British owned islands these ships were mostly all headed in one direction- England; and so dubbing themselves seamen these men, known as 'black jacks' set up the first Caribbean communities in Britain's port cities: Bristol, Liverpool, London, Southampton and Hartlepool.

After the abolition of slavery in the 19th century, students, professional men and basically anyone who could afford to began to migrate to the UK, settling in the port cities where the seamen had already congregated. However, these migrants were of low numbers and remained relatively insignificant into the 20th century until the outbreak of the Second World War.

There are other forms of evaluation open to the interested teacher and student and some of them of them work in detail on the need for both teacher and student to agree the criteria for evaluation . It is also interesting to note that these criteria are based upon signed agreements between the student and the teacher.

TOWARDS A PEDAGOGY OF PRODUCTION

I hear and I forget; I see and I remember; I do and I understand. (Confucius)

The principles outlined in this introduction have been important for the work undertaken as part of the viducate project. We would not presume to claim originality in stressing the importance of practical work - of learning by doing. Our goal has been to try to develop strategies and skills which combine doing and thinking, developing analytical and critical understanding as well as the skills to represent our understandings through what we have preferred to call 'production'. We consider the development of understanding to be of central importance, but we would not accept it as a goal without some qualification. With the greatest respect to Confucius, it is not always the case that 'we do and we understand'. In order to understand we have to develop a whole range of skills and be motivated. The relative absence of skills and of motivation has allowed even practical activity to become a way of passing the time with little intellectual, aesthetic or analytical development involved. This is not our aim.

The activities we wish to encourage are in the tradition of media education as an exploration and a critical enquiry. Digital video production does not and should not exist in any kind of vacuum. It is a social activity with social consequences. Our emphasis on citizenship education and intercultural understanding is firmly rooted in the everyday world of all pupils and students. The activities we try to encourage are not confined, however, to any one curriculum subject.

Viducate is a cross curricular project and the themes and examples in the following chapters set out some of the developments in which we are involved. Our work is something which we conceive as developmental and participatory and the development of networking is crucial in this respect.

2. CREATIVITY

INTRODUCTION

The 'Creativity' theme of the viducate project is one of three inter-related and overlapping concerns which form our overall work. We decided to emphasise the 'creative' theme first because it allowed for exploration of understandings of the term creativity in a range of educational contexts. In order to formalise and discuss our approaches to this central theme, it is first necessary to introduce a brief discussion of what is meant by creativity and why it is important for the project.

Existing definitions of the term 'creativity' cover a wide number of activities and approaches in an even larger number of production contexts. Our concern is mainly with digital video production in educational contexts. But what is creativity and why should it be important for both educators and pupils and students?

We are in broad agreement with Sternberg and Williams (1996) who argue that creative work consists of the application and productive combination of three types of thinking, all of which can be learned or enhanced. We have modified their ideas slightly in relation to the viducate project. Creativity requires:

- Synthetic ability - this includes divergent thinking, or the ability to think of or generate new, novel and interesting ideas. It also involves the ability to make connections between ideas and groups of things - which often go unnoticed by others.
- Analytical ability - this includes the ability to think convergently in that it requires critical thinking and appraisal as analysis is made of thoughts, ideas and possible solutions. This form of appraisal and analysis is that which can constitute critical thinking at its best.

- Practical ability - The core of creative work has to include the ability to think and act practically. This requires the development of skills and abilities to move, following analysis of an issue, a problem or simply a subject of interest, from abstract thinking into a 'production' in an appropriate medium .

[Sternberg, R. J. And Williams, W.M. 'How to develop student creativity,' published by the Association for Supervision & Curriculum Development, US (2 Mar 2005) See also Dr Leslie Owen Wilson's Homepage <http://www.uwsp.edu/education/lwilson/index.htm>]

Two other points need to be highlighted here. The first is that our choice of an approach to understanding creativity is based upon the educational contexts in which we all work. We do not seek exclusivity in our choice of definition, but we would insist that we are seeking an appropriate working model of creativity which can be productively linked to viducate's mission.

The second point concerns the ways in which we appraise or give value to creative activities that are possible when utilising the above approach. The criteria for assessing creative activity will often be different depending upon the context of production, the age of the producers, their culture and social environment. This is not an argument for relativity in the assessment of creative work. It is, much more, an argument for the agreement of criteria for judgement by the producers (whether children or adults) before they undertake their work. Put simply, it means that part of the creative process has to ask the question: 'How will we know if we have succeeded?'

DEVELOPING CRITERIA FOR ASSESSING CREATIVE ACTIVITIES

Broad criteria for the appraisal of quality in relation to creativity will include the following:

- Has the intended outcome of the project or video been clearly formulated at the beginning of the work?
- Has the research for the project been documented in an appropriate manner for the level and scope of the intended work?
- Is the balance between technical competence and critical thinking apparent and appropriate?
- Is there evidence of identifiable aesthetic considerations where relevant?

We are very conscious of the fact that assessing the quality of creativity in a given piece of work cannot be objectivised in the same way as we assess psychomotor skills. Hence the emphasis on descriptive criteria which require clarity and can be satisfied in debate with those who have differing viewpoints. The expressionist should not be judged by the criteria of the structuralist; the realist should not be judged by the criteria of the surrealist etc. All criteria for appraising creative quality will have to be adaptable so as to encompass specific contexts. This process should involve the producers as well as the assessors.

CREATIVITY AND THE OTHER THEMES

We have to stress once again that our approach to creativity does not interpret it as a discrete or detached quality or activity. Creativity in video education has to be understood in relation to a context of production, intended audience and the level and experience of the producer.

The work so far undertaken in the viducate project provides a range of evidence of differing approaches to the creative act, from animation to documentary. We envisage the detailed critical appraisal of some of the work produced as a means of identifying the challenges and opportunities which such work offers both the teacher and student/pupil. This will be done as part of a positive strategy to build confidence for both existing and new producers of digital video messages.

HOW THE IDEA HAS DEVELOPED SO FAR

The early collection of videos for the creativity theme has been strongly influenced by the work of the Swedish film educator Chris Munsey from the Pedagogical Centre in Malmö. His contribution, "We go to the movies" has introduced the theme of stop-motion (frame by frame animation). Nicoleta Avgousti from the Ministry of Education in Cyprus has extended this with her visual animations implemented within art lessons in primary school.



Screenshot from the production "we go to the movies"

Stop-motion has become a popular form of video production in recent years. It relies on taking and combining still images. Viewed one after the other, in rapid succession, the still images together create an illusion of motion. Working with stop-motion brings learners into direct contact with the basic principles behind movement and speed in any video or film - the fact that "moving images" are in reality entirely composed of still images. The facility for instant playback which modern digital technology allows means that this principle can be easily and graphically illustrated for learners, after taking just a handful of stills, by manually flipping back and forth through the images in playback mode.

Stop-motion can essentially be done with very little effort (both in terms of technology and time) but can develop into sophisticated projects using special stop-motion computer software. Production can be done with all age groups and there are lots of links to different subjects, themes and learning situations. It can use any kind of images, drawings, paintings and objects. Further links, examples and more information about this genre can be found on the viducate web in the creativity section.

SELECTED EXAMPLES

The examples selected conform to the creativity introduction – showing synthetic ability (divergent thinking, generating new and interesting ideas), analytical ability (critical thinking and appraisal) and practical ability (thinking and acting practically). At the same time we are looking for examples which cover the broad area in which viducate operates:

- Covering a range of educational sectors and age groups (primary and secondary school education, vocational training, university education, adult education)
- Providing different links to different school subjects (across the curriculum) but also learning themes within informal education (such as in the area of active citizenship)
- Offering different production approaches (e.g. stop-motion) and technologies (e.g. mobile phones)

KEY EXAMPLE FOR THE CREATIVITY THEME

“We go to the movies” was produced together with a small group of special needs pupils and their educators at the city’s Nya Stenkula school, which caters for pupils from reception class up to year 9. The video production combined pupils’ own drawings and digital photographs together with sound recordings and copyright-free music which had been downloaded, thus illustrating the techniques of stop-motion animation at their very simplest.

This key example brings together a creative approach showing how the learners are involved throughout all the different stages of the project (from first video exercises to the building up of the video). It is also a key example for the use of video technology using stop-motion combined with paintings and photographs, authentic sound track and effects.



TITLE AND DESCRIPTION

Title: We go to the movies, **Target group:** special education
Producer: Pedagogical Centre in Malmö, Sweden
Length: 6.14 min

SUMMARY

A short stop animation produced by a group of disabled children from NYA Stenkula Skolan. The film is a combination of different styles of stop-motion including mainly photographs of the children involved.

TRANSFERABILITY

Basic stop-motion is a universal concept which can be done in other educational sectors as well. The quality and speed of the animation can be adapted according to the age / competence of the learners.

KEY TRANSVERSAL EXAMPLE FOR ALL THEMES IN RESPECT TO CREATIVITY

“Where do I come from” is the key example showing how the three viducate themes (creativity, active citizenship and intercultural communication) overlap. In terms of creativity the example incorporates a creative use of media genres (presentations, interviews, captured archive materials) and shows a multitude of different video material being used and combined face to camera recordings, animations, titles, historic photos and films, music, original sounds.



TITLE AND DESCRIPTION

Title: Where do I come from **Target group:** secondary / vocational, **Focus:** history / active citizenship **Producer:** Kelmscott School, London, UK, **Length:** 13.58 min

SUMMARY

“Where do I come from” is a creative exploration by a group of students from Kelmscott School who look into the background of their families considering their migration from the Caribbean to the UK. Original footage, interviews with grandparents and presentations by the producers all make a unique production.

TRANSFERABILITY

In terms of creativity: the example offers creative ideas which can be used within other video projects - a diverse approach to video making: using different genres and a combination of different materials.

MAIN BEST PRACTICE EXAMPLES

The viducate best practise video gallery shows a growing collection of videos generating new ideas of how subjects have been approached, visualised and appraised. Three examples are selected here covering a wide audience range from primary to adult education.



TITLE AND DESCRIPTION

Title: Windflowers, **Target group:** primary school, art lesson **Producer:** Ministry of Education, Nicosia, Cyprus **Length:** 2.04 min

SUMMARY

A creative collage using stop-motion and video editing with images created by young primary school children. The video shows how video editing can be used to animate still images to create new and different meanings.

TRANSFERABILITY

Windflowers is an excellent example of how classic ideas of video production can be extended. The use of still images, video effects, re-recorded material from the screen and music can bring in different ideas to any art lesson independent of the age group / sector.



TITLE AND DESCRIPTION

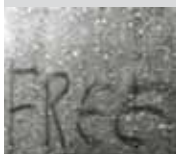
Title: Viducate story Vilnius, **Target group:** secondary education, art lesson, **Producer:** Meno Avily, Vilnius, Lithuania
Length: 6.20 min

SUMMARY

A short documentary with the art teacher Jolita Morkunaite from the Kaisiadoria A.Brazausko School about the use of mobile phones as a tool for video production in the classroom. The video includes video material from the students.

TRANSFERABILITY

The story shows how mobile phones can be useful tools to introduce video production into the classroom – they are readily available and make it easy to work with different groups of learners at the same time. This can be done in any lesson or educational sector.



TITLE AND DESCRIPTION

Title: Contrasts in Berlin, **Target group:** adult education / teacher training, **Producer:** Comenius 2010 course, Kulturring Berlin, Germany, **Length:** 2:02 min

SUMMARY

A video from the May 2010 EU teacher training course in Berlin which was organised by viducate. The clip shows a visual approach to portraying Berlin landmarks and uses on-screen and editing effects to amplify the meaning.

TRANSFERABILITY

Contrasts in Berlin illustrates that history is not only about facts and words but can be interpreted through images as well. The approach can also be used for other subjects and extended to areas such as languages (where words on signs can be recorded).

3.

ACTIVE CITIZENSHIP

INTRODUCTION

The 'Active Citizenship' theme of the viducate project is the second of three inter-related and overlapping concerns which inform our work. Citizenship education is now an important part of the curricula of all partners in the project. Sometimes this takes the form of a specific taught subject and in other contexts it is seen to inform the teaching of specific subjects. The main issue which concerns us relates to the credibility and kudos attached to the subject by teachers, educational establishments and governments. For many teachers it has been the case that they are happy to consider 'citizenship' as an issue to be dealt with as and when it has been felt to be relevant. Viducate has chosen active citizenship as a theme because we believe it is something which requires development and consistent involvement from educators. The viducate project involves activities across the curriculum, and it is important to state briefly how we interpret the issue of 'active citizenship', before considering the types of video work that our approach encourages and facilitates.

The literature on citizenship education is burgeoning. The understandings of citizenship education vary from learning to behave 'correctly' to engaging with the major social and political issues of our time. The Citizenship Foundation in the UK is a registered charity which addresses many of the core issues of citizenship education, and we are in broad agreement with their outlines of the essential elements of citizenship education:

WHAT ARE ITS ESSENTIAL ELEMENTS?

Citizenship education involves a wide range of different elements of learning, including:

- Knowledge and understanding: About topics such as: laws and rules, the democratic process, the media, human rights, diversity, money and the

economy, sustainable development and the world as a global community; and about concepts such as democracy, justice, equality, freedom, authority and the rule of law;

- Skills and aptitudes: Critical thinking, analysing information, expressing opinions, taking part in discussions and debates, negotiating, conflict resolution and participating in community action;
- Values and dispositions: Respect for justice, democracy and the rule of law, openness, tolerance, courage to defend a point of view and willingness to listen to, work with and stand up for others.

Learning skills, knowledge and values are generally learned simultaneously rather than in isolation. For example, in presenting and explaining the findings of a survey to local council officials, young people will be building up their knowledge of local government and its functions at the same time as honing their skills of presentation.

The most effective form of learning in citizenship education is:

- active: emphasises learning by doing
 - interactive: uses discussion and debate
 - relevant: focuses on real-life issues facing young people and society
 - critical: encourages young people to think for themselves
 - collaborative: employs group work and co-operative learning
 - participative: gives young people a say in their own learning.
- <http://www.citizenshipfoundation.org.uk/main/page.php?286>

We quote this outline in detail in order to demonstrate the very considerable overlap and similarity of educational aims to be found amongst those who are involved with citizenship education and video educators involved in the viducate project. There are one or two challenging issues which are raised by the Citizenship Foundation, and which we intend to address through our video work. The first of these is the stress placed upon participative education. We concur with the need to interpret citizenship education (and video education) as more than a subject, with aims, aspirations, and eventually objectives which seek to empower as central to the educational process.

It is at the level of objectives that we have to be able to articulate how the viducate project can learn from, enhance, extend and enrich the concept of citizenship education. We wish to establish modes of working, which we have called 'production' that allow for creativity and demand a thinking and analytical engagement with a wide range of civic and political issues. Digital video, if combined with the kind of pedagogy suggested by viducate and by the Citizenship Foundation, can accomplish this task.

The viducate project suggests numerous ways in which using video can act - as a stimulus for raising interest, as a means of amassing data for future use, and as a focal point for the development of a range of documentary and creative techniques. We will quote here just one example from a partner school in London. It is a multi-ethnic school and there are many Muslim pupils whose parents or grandparents came from India before the partition. As part of a history project, 15 year old pupils are producing video interviews with grandparents who speak of their memories of the time of partition. The simple aim of getting different generations to share their memories of the past is combined here with the discipline of producing material that will be of use to future research in the school. It will also facilitate the analytical approach which viducate encourages, linked with the development of production skills.

DEVELOPING CRITERIA FOR ASSESSING WORK ON ACTIVE CITIZENSHIP

As with the Creativity Theme, we are concerned to establish ways of working where criteria for evaluation are worked out, as much as possible, with the producers of the video work. Active citizenship invites a range of possible criteria which can be adapted and developed as objectives or learning outcomes. These include:

- Ensuring that the relationship between the video produced and the theme of Active Citizenship is clearly articulated before work begins.
- Providing a detailed rationale for the production and an account of projected or actual outcomes when the video is viewed / used.
- Establishing and articulating criteria by which the 'look' of the product will be assessed. Will it be a documentary, an animation, a video montage etc.?
- Keeping a production log which includes any necessary research for the production.

There will be variations on these criteria according to context, but they should form the core approach for all the work which is concerned with active citizenship.

If utilised creatively and analytically, digital video will enhance and strengthen the ideals of Professor Bernard Crick which are stated below. In many educational contexts, it is the involvement with video production which encourages productive learning and involvement. These might otherwise remain dormant or simply absent when citizenship is taught half heartedly or as a duty rather than exciting educational exploration.

"Citizenship is more than a subject. If taught well and tailored to local needs, its skills and values will enhance democratic life for all of us, both rights and responsibilities, beginning in school and radiating out." Bernard Crick, National Curriculum Citizenship, 1999

HOW THE IDEA HAS DEVELOPED SO FAR

The citizenship theme is based on a broad understanding of what active citizenship means but also where video education can generate a helpful synergy. The development of the theme has been strongly influenced by our involvement in community media, especially our partner "Open Channels for Europe!". Citizens can rely on the use of video, as well as other media forms such as radio and internet, to voice their opinion and to become active in their neighbourhoods and communities. Video streaming has opened up many more opportunities to create publicity for an issue which in past projects needed open channel video or radio stations.

The work done in 2010 within the citizenship theme has brought together a rich collection of ideas of how citizenship can link well with video education by empowering people with disadvantaged backgrounds, by raising awareness for issues of civil unrest and by documenting and investigating local and national elections. Small scale school projects can provide alternative views to mainstream television news reporting, and free streaming video channels can serve as ideal platforms for promoting concerns and opinions.



Prize-winner Angela Foresta from Sicily (with Roberto Muffoletto) with her entry "Able to communicate for active citizenship"

SELECTED EXAMPLES

The collection, just as with the "creativity" theme, supports the overall idea of viducate: an approach to video education which can feature basically everywhere in education. And also an approach where all three transversal themes "creativity, active citizenship and intercultural communication" overlap. The introduction to active citizenship gives four key assessment criteria which we have used for the selection: closeness to the respective theme, rationale and account of actual outcomes, the 'look' of the production and keeping a production log. As with all themes we are looking for a cross-section of examples from different educational sectors and age groups as well as a range of possible links to the school curriculum and informal learning themes.

KEY EXAMPLE FOR THE ACTIVE CITIZENSHIP THEME

The video is the winner of the 2010 viducate competition which was awarded at the 2nd Forum for Video Education in Berlin. "Communicate for active citizenship" follows a simple outline empowering women from disadvantaged backgrounds from Eastern Sicily.



TITLE AND DESCRIPTION

Title: Communicate for active citizenship, **Target group:** adult education, **Producer:** IHE "Vaccarin", Catania, Italy, **Length:** 2.00 min

SUMMARY

A short presentation from a group of adults with disadvantaged backgrounds defining what active citizenship means: "Every day the right words live for active citizenship" (translated from Italian).

TRANSFERABILITY

Communicate for active citizenship demonstrates how a simple production approach can bring across a strong message. This approach can be easily adapted to other environments and themes

KEY TRANSVERSAL EXAMPLE FOR ALL THEMES WITH FOCUS ON CITIZENSHIP

“Where do I come from” is the key example showing how the three viducate themes (creativity, active citizenship and intercultural communication) overlap. In terms of citizenship the video is a wonderful example of how video production helps to raise a voice for, and inform about, a large group of people sharing the same migrant background.



TITLE AND DESCRIPTION

Title: Where do I come from, **Target group:** secondary / vocational, **Focus:** history / active citizenship, **Producer:** Kelmscott School, London, United Kingdom, **Length:** 6.14 min

SUMMARY

“Where do I come from” is a creative exploration by a group of students from Kelmscott School who look into the background of their families considering their migration from the Caribbean to the UK. Original footage, interviews with grandparents and presentations by the producers all make a unique production.

TRANSFERABILITY

In terms of active citizenship: the video clip demonstrates a recommendable strategy of moving outside the classroom and bringing a local citizenship concern to the forefront in a school-based activity. This approach could be easily linked to other migrant backgrounds and groups.

MAIN BEST PRACTICE EXAMPLES

Three examples are included here covering primary and secondary education and youth work. Citizenship work can link activities in and outside of formal education. It can also look at school, neighbourhood, urban, national and global concerns.



TITLE AND DESCRIPTION

Title: Food for all, **Target group:** primary school
Producer: Anafotia Primary School, Cyprus
Length: 2.45 min

SUMMARY

A creative non-verbal video clip produced by a primary school in Cyprus. The video is about the injustice of the distribution of food on our planet. The food shown is made of clay and was made by the students themselves.

TRANSFERABILITY

“Food for all” shows that young children can already get involved in citizenship issues - this can obviously be also done and extended by older students. The non-verbal approach makes it easier to reach an international audience and to exchange projects.



TITLE AND DESCRIPTION

Title: Youth Election Nightwatch Webcast , **Target group:** secondary education, **Producer:** Rudbeck High School, Sollentuna, Sweden, **Length:** 4.35 min (summary)

SUMMARY

A video documentation about the election night party of Rudbeck High School which was organised at the end of the election campaign. The video includes short interviews with young people (first time voters) about their views on how politicians got their message across to young voters.

TRANSFERABILITY

The transfer potential of this video is not only about the election party itself but about the general approach and how Rudbeck High School has been active in supporting young people to engage with the national elections.



TITLE AND DESCRIPTION

Title: Creativity and innovation for active citizenship
Target group: young people (informal education)
Producer: beyondbarriers.org **Length:** 5.28 min (first part)

SUMMARY

A documentation of a training camp bringing together young people from the EU and south eastern Europe organised in Albania. Using multimedia as a practical tool to include the idea of citizenship in the project was one of the main elements of the programme as well.

TRANSFERABILITY

Video production is used here in a different context: as a documentation of active citizenship activities but also as a means of bringing people from different backgrounds together. This could be a useful approach in civic education and cultural studies but also any school / educational exchange project.

4.

INTERCULTURAL COMMUNICATION

INTRODUCTION

The third of our main themes is that of intercultural communication. Intercultural communication is a much discussed and publicised concept and for that reason we feel it is necessary to clarify the ways in which we in the viducate project interpret its meanings. The enormous changes made possible in the field of communication by the use of digitalised message making is the context in which we work. Digital media works across boundaries and can bring together individuals and groups in ways which were almost inconceivable just two or three decades ago. The types of communication which are thus facilitated, from 'Skyping' to video conferencing to the production of a whole range of video formats – all these developments are potentially exciting and educationally enriching. In the context of the present theme, the digital media make it possible to communicate across and between cultures.

The analytical and critical dimensions of the viducate project encourage us to question just what is meant by 'intercultural'. We must also, on occasion, question what is meant by the word 'communication.' These questions are fundamental and often overlooked in the general excitement of producing digital media messages. In this brief introduction we will summarise some of the key arguments from which we work:

- The term culture is itself something which requires investigation as part of the learning and teaching process. Definitions of the term abound. The most persuasive for our purposes is probably that of the writer Raymond Williams who spoke of culture as 'a whole way of life'.
- It is important for us not to confuse culture with nationalism. Too often this is done in educational work, where the (alleged) characteristics of a nation are linked to the unhelpful suggestion that 'all x's are y'. Stereotypes abound in relation to concepts of culture. We do not reject all stereotypes out of

hand. What we argue is that, through productive work, it is possible to question notions of culture and popular ideas about cultural characteristics.

- We also argue that cultures in the plural often exist in the same country or region, so intercultural communication may or may not involve international contact. In practice, of course, we seek a combination of both in our work.
- Our goal is to develop understanding, tolerance and sensitivity to the lives of those we might now think of as 'others'. This must be done, however, in the context of a parallel development of critical and analytical understanding of multiple viewpoints and multiple ways of life.

The viducate project is committed to the establishment of networks, and the concept of intercultural communication is most valuable as a focal point for establishing and strengthening our networks. This type of contact works at several levels of the project. The first is with the straightforward interchange and sharing of digital information. The second is the establishment of a growing and flexible data bank of video work and projects which are accompanied by written commentary. The third is an engagement with the kinds of video work that might be productive and appropriate in specific intercultural contexts, and which can also be of interest to those who were not intended as the original audience. This is well illustrated by the video project entitled by the project 'Where do I come from?' produced at Kelmscott School in London.

The key aims of the 'intercultural understanding' theme are:

- To sensitise students/producers to an awareness of their own and other cultures.
- To encourage the sharing of experience and analysis in relation to intercultural awareness.
- To engage, where relevant, in constructive critical engagement with aspects of one's own and others' cultures.
- To make use of digital video in part or in total to address the above aims.

The criteria for assessment of work produced with an emphasis on this theme will be broadly similar to those for the other two themes, but with the emphasis on the intercultural effectiveness of the work.

HOW THE IDEA HAS DEVELOPED SO FAR

Dealing with intercultural communication has been part of every aspect of our European video work for more than ten years now. As soon as partners from different countries start to work with and exchange videos they are directly confronted with 'interculturality'. Video production is a helpful intercultural tool – it helps with the re-presentation of different groups and at the same time it helps one to reflect on one's own background and the way one is or is not represented in the media. The combination of language learning and video production can also be a helpful resource to explore messages, symbols and words between cultures.

A first major focus of the theme was the Malmö 2011 workshop "When I Was Sixteen". Dan Ferguson devised a personal outline allowing adults to looking back at their past. The productions were done in teams of two from two different cultures offering a host of discussions and comparisons. The theme is documented on the viducate web with the original task sheet, further examples and the workshop documentation where Dan Ferguson talks about some of the main ideas of the task.

SELECTED EXAMPLES

The selected examples follow the previous introduction. They offer a cross-section of subjects investigated, they offer insight into different cultural backgrounds, locations and times and shed light into stereotyped classifications. We have, as with the other themes, included examples from different educational sectors.

KEY EXAMPLE FOR THE INTERCULTURAL THEME

The key example has been produced by a primary school in Cyprus. Picking up on the stop-motion ideas from the creativity theme the school has created a powerful contribution to the Global Education Week 2010. The video was produced in the art lesson.



TITLE AND DESCRIPTION

Title: Pigeon flying, **Target group:** primary education, lower secondary education, **Producer:** Dimotiko Scholeio Aradippou 4, Cyprus, **Length:** 2.35 min

SUMMARY

The video was made for the participation in the Global Education Week 2010 which is organised by the North-South Centre of the Council of Europe. The annual theme for was «Peace and Non Violence for the Children of the World».

TRANSFERABILITY

Pigeon flying approaches intercultural communication from a different point of view: attempting to bring cultures together, fighting against tension between cultures. This idea can be followed up in different formats within different educational sectors.

KEY TRANSVERSAL EXAMPLE FOR ALL THEMES WITH FOCUS ON INTERCULTURAL COMMUNICATION

“Where do I come from” is the key example showing how the three viducate themes (creativity, active citizenship and intercultural communication) overlap. In terms of intercultural communication the example makes a worthwhile effort to shed some light onto one of the main migrant groups of multicultural Britain.



TITLE AND DESCRIPTION

Title: Where do I come from, **Target group:** secondary / vocational, **Focus:** history / active citizenship
Producer: Kelmscott School, London, United Kingdom
Length: 6.14 min

SUMMARY

“Where do I come from” is a creative exploration by a group of students from Kelmscott School who look into the background of their families considering their migration from the Caribbean to the UK. Original footage, interviews with grandparents and presentations by the producers all make a unique production.

TRANSFERABILITY

In terms of intercultural communication the focus on one migrant background can be extended to other migrant groups but also other cultural backgrounds based on different regional, nation or international groups.

MAIN BEST PRACTICE EXAMPLES

The three examples present three different approaches to video making: documentation, personal story and animation. These are, as with all examples presented in this publication, not final and exclusive best practise examples, but rather work in progress. More examples can be found in the video gallery.



TITLE AND DESCRIPTION

Title: Dialogue in the classroom - a training in tolerance
Target group: secondary education, **Producer:** Hungarofest Nonprofit Kft. Kultúrpont Iroda / Zsuzsanna Kozák
Length: 90 min

SUMMARY

The video documents a tolerance training session with secondary school students from different migrant backgrounds. Four chapters (22 min each) show four approaches to the topic of intercultural dialogue (Communication, Stereotypes / Minorities, Migration, Interfaith dialogue). The trailer is edited by the students themselves.

TRANSFERABILITY

This approach could also be done within primary education or informal education such as after school or youth work. It can be used both in teacher trainings as a presentation of different teaching methods and in the classroom to inspire debates.



TITLE AND DESCRIPTION

Title: When I Was Sixteen, **Target group:** adult education
Producer: viducate Malmö workshop 2010, **Length:** 2.06 min

SUMMARY

One example of the outcomes of the viducate Malmö 2011 workshop – giving space to explore one's own cultural background as a teenager. The outcome follows the task description when can be found on the viducate web.

TRANSFERABILITY

The task outline already offers ideas of how to transfer the ideas to younger audiences: "When I was in my last year of primary school" (for secondary) or "I am looking forward to ..." (for primary).



TITLE AND DESCRIPTION

Title: The languages of art and intercultural dialogue
Target group: university / adult education
Producer: Raquel Leiva, Spain
Length: 1.34 min

SUMMARY

A collection of three short animated and visual stories from Raquel Leiva exploring the idea of presenting yourself –looks, background and identity.

TRANSFERABILITY

Another example of stop-motion – this time linked with issues of identity. Ideal examples for art lessons or out of school activities. More basic ideas can be done in primary school.



VIDUCATE.NET

The publication has been written by Robert Ferguson and Armin Hottmann with support of the viducate team.

VIDUCATE TEAM

Kulturring in Berlin e.V., Germany
BMUKK – Ministry of Education, Vienna, Austria
Logmedia, Nicosia, Cyprus
Ministry of Education, Nicosia, Cyprus
Open Channels for Europe!, Berlin, Germany
ITES, Barcelona, Spain
Universidad de Valladolid, Spain
Meno Avily, Vilnius, Lithuania
Pedagogical Centre in Malmö, Sweden
Kelmescott School, London, United Kingdom

CONTACT

Armin Hottmann. Kulturring in Berlin e.V. Ernststraße 14-16
12437 Berlin, Germany

www.viducate.net



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www.kulturring.org
vorstand@kulturring.org

ROBERT FERGUSON, ARMIN HOTTMANN
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Designed by Christos Tsaknakis



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