

**John Potter 31st April Thursday** Interview 21 minutes

Transcription time 5 minutes.

Tidy up start 2.45 end 4.15

*Basic Facts course level, student numbers video use outcomes ( not the interview)*

My name is John Potter and my work in the Department of Culture Communication and media and I'm a senior lecturer here based at the London knowledge lab in Holborn and I'm also a founder member of the DARE collaborative which is digital arts research in education.

I have another role which is postgraduate research tutor in the Department side look after MPhil and Ph.D. applications.

I teach on the MA Digital Media Culture and Education which is led by Dr Alison Gazzard and is taught by her by me. By Prof Andrew Burn and Dr Diane Carr.

It's a master's degree and it can be studied look like they all can full-time for one year part-time for 2 to 4 years. Going back as 10-20 years there were numbers as high as 30 40 50, because they were drawn mainly from media teachers subject media teachers and English and media teachers and some drama teachers and it is very much a professional development model.

These days the numbers are small but growing again because we are now getting more students from an overseas from a variety of countries from one location.

We still have teachers from primary and secondary but we have a number of students who are working in the media and they want to finance about education, or their serving as teachers and their various countries and want to move perhaps more over to a career in the media so we get a very very interesting crossover.

So numbers around 15 to 20 at the moment down from 30 to 40 but going up again.

## **The pedagogy of the digital Media Production Module**

### **Q2: The pedagogical context 1.49**

We have a video production module called Digital Media Production in Education and its focus is really on how to use this in an educational settings of all kinds.

This is concerned with social media is so blogging and twitter and social media's networking sites such as Facebook and so forth It's also concerned with the production of video games it's also concerned with animation of all kinds. We do some stop framep for example and with digital video production so is the whole portfolio of courses around the uses of media specifically digital media production in educational settings

The outcome ( student work) is heard truly extraordinary in they go into all different, are many many different kinds of roles either they have enhanced roles within their setting. If they are teacher may come in it and they do it as CPD they often will gain some kind of promotion from that.

If they come into it wanting to work in social media fields in some way they going to get jobs in this line.

We had somebody who is our cable now course last year has now working as a social media officer for one Little Indian records and is been to New York

We've also had people who have gone on to do an digital media production of their own become quite well-known bloggers.

We got somebody who is now engaged by the BFI to be one of their key bloggers and she is also studying for a Ph.D. herself.

We had someone else who is now in working in social enterprise in Hackney and set up something called the Hackney Pirates with some other people which uses media and after-school clubs for children facing disadvantaged in a number of Hackney schools. They go

along and they make things everything from video through to music at animation apps in a blog. She did not know how to do any of that until she came on our own degree. These are small examples, but we've got many and they are kind of worldwide now as well. Many many different countries from Costa Rica through to the US and into Europe so we are very proud of our degree.

### **The pedagogy behind the Digital Media Production Module**

#### **Q2: The pedagogical context 3.57**

The ways in which videos used are either to teach about video or to teach through the medium of video traditionally

Some years ago David Buckingham wrote in 2003 Media Education about the possibility that children and young people and others going through education could become producers now, with the relative affordability of video equipment and so forth and software. Really the module grew out of that planet impulse to say that people should be creating as well as just consuming. That's one of the key drivers behind it.

The pedagogy is also throughout our degree based on the fact that we live and swim in media all the time every day.

It's a huge cultural significance to our students and to young people throughout London and the world.

To have a curriculum in this country which has virtually effaced the word media from its statute books is simply absurd.

Our degree exist as a little kind of way both of being very positive about the use of media in order to reach certain kinds of learners and I guess to re-advantage those but actually to advantage all learners by the very huge range of benefits of working pedagogically with the film video.

### **The pedagogical benefits of the Digital Media Production Module**

#### **Q2: The pedagogical context 5.16**

The benefits pedagogically huge in terms of the making of something learning about the grammar of both film and video making.

Being able to anatomise something first. Look at how things are made look at how and shots are composed. Look at how things are put together. Look at how things can be changed by the use of sound by the positioning of the camera all of those sorts of things.

But also in and around production it's been documented often that the group work is really important and significant for all sorts of reasons: the problem-solving nature.

The problem-solving nature of working with video has just been against some of the things you've just had to do. But it happens all the time with some video making and that teamwork and the group work and the ways in which it's possible to have parts to play for a whole range of people within a production team, either behind in front of, around the camera: producing, directing, acting or scripting.

It has enormous benefits mapable back onto education and of course I would like to see it in fully in the curriculum the schools.

### **The pedagogical benefits to the individual**

#### **Q2: The pedagogical context 6.36**

I think it changes people when they start to make with it definitely. I think the use of video, where you are just using clips is kind of well-known and has been well known for a very long time.

But I think actually getting people to produce their own content does change things. It's a game changer changes the whole way that people perceive what they can and can't do, and how they can express themselves.

## **The transferable value of video**

### **Q2: The pedagogical context 6.58**

I would say that young kids often got a better idea about some of this stuff. They are not so fixed on their own and weighs about that about how video could be used.

We piggybacked onto Earth filmmaking project in east London run by one of our former students Michelle Cannon, and we got the children who were using iPads to talk directly to the filmmakers about what they could expect in our project from using iPads.

The position the children was in perspective of being the teachers so the two fully trained professional filmmakers had to sit and listen to answer to their questions from nine-year-olds about how to use iPads properly to make films with.

The idea that it's just the kids think you need to spend a bit of time online looking at some of these examples of educational uses, to see what that just kids can do.

## **Module Assessment using video**

### **Q2: The pedagogical context 7.51**

The video and the assessment they have to make a video and they have to write a commentary on it.

The video is very open in terms of subject matter but we attacked the big emotions. We asked them to make a 92nd movie in a day, which is about love, hate, guilt. All of the big emotions and they have to do it within a certain number of prescribed shots.

We give them a shot list and then they have to put the shots together. They involve all sorts of things: cutaways close-ups, two shots establishing shots and then they put it together. They don't shoot with any sound. They add the sound later. They can add a narrative voice as well. We have facility to do that. We do not have facilities for them to record live sound out on Waterloo bridge for example. But they write a commentary based on the decisions that they made in the edits to tell the story.

It connects up every part of the module it connects up the theory. It connects up the media in education. It connects all of the writing to the video itself. Only by doing both things together do they passed the assessment.

We assess all this by marking together. We share of the marking. Its double marked and so one lecturer focuses on one thing, one on another. Then the marks are reconciled there is a sheet that we used to do this.

## **Student reaction**

### **Q2: The pedagogical context 9.20**

Student reactions are surprisingly different ways in the surprise at how difficult something apparently simple it is. So they will start my same 90 seconds easy and discover it's not easy certainly not in a day. It's highly pressured.

But surprise and delight in the things that they make at the end. At the end of it they feel quite proud of it.

But are also surprised by the ways in which they learn from their mistakes. We courage them not to produce something perfect. To know that they cannot produce of imperfect in a day. They get close to it, but have more to write about if they don't make something perfect.

They have the "if only" paragraphs that they can write. "if I had more time" or "a bigger budget" or "helicopters", I could do this I could do that."

We asked them to be highly reflective and their reactions are often delight and surprise in equal measure .

## **Advice for colleagues; minimal resources**

## **Q2: The pedagogical context 10.06**

Hints and tips: that in the real world is that a surprising amount is possible with quite low resource.

I give you an example. I was in a conference in November with Michelle Cannon and we were working in Prague and running a workshop for Czech teenagers who we hadn't met that is students are 17 and 18.

We had an hour and a half long session in which to do some film making with them and we had virtually no equipment couple of laptops and a couple of iPhones and iPads and at odds and ends.

But the results quite remarkable we started from the premise that you can use anything really to make a reasonable quality movie.

We started by talking to them about grammar and about how they would film a sentence. The sentence we chose was an accident waiting to happen. They could only use three shots back to show the protagonist weather risk was in an something terrible had happened to the protagonists.

In the example we gave which we did completely off the cuff was Michelle backing away from a window the shot of the cable across the floor and a shop for lying on the floor horrifically injured from having tripped over this cable.

We screened it and we talked about where the edits should be Where should the cuts be? How long do need to show the cable for? They thought maybe two or three seconds so we did that and they realised that she needed to 2 milliseconds worth of capital shot in order to trigger this in the brain this coming narrative connection between all of the elements. But it required very low resource working quite speedily and produced a decent outcome.

## **Advice for colleagues; minimal resources**

### **Q2: The pedagogical context 11.45**

The idea is mappable onto a student doing a formula or theorem or any idea really because it's a simple three-part stage, where you do a shot and you talk and the new show something and then you talk again at the end . It's a way for the brain to see from audience to see how things are connected together. How an idea leads to a practical application back to some kind of summary.

Very simple 123 cuts. Very simple forms most viewing now is done online .YouTube short clips. There is no need any more to be thinking that you're making the next Battleship Potemkin or whatever you regard as the inner epitome of filmmaking.

You're making a very short clip with high impact with very low resource. It will bring subject matter alive and increase engagement I am sure of it

## **How video is used in the module: editing techniques**

### **Q3: How video is used. 12.38**

In our media production module students get some content to view and they learn how to anatomise that. They learn how to take it apart put it back together in different ways, so they consume but they also get involved in the making even around the consumption even before they have a camera. Even before they shoot anything so we go very deliberately into editing and editing techniques first Then they get to make on the basis of what how they know things are put together by recombining at material that they've already used and we think that's a really good way to do it

## **Editing video: an example**

### **Q3: How video is used. 13.12**

If a lecturer came on one of our courses as I guest On one of our modules what they would do would be they would walk away from the first sessions at the BFI already skilled with some examples of how to edit .

They would walk away with a DVD full of resources but there are also downloadable. We recognise that not everybody uses DVDs any more, so we put everything online. They would then spend 6 to 7 weeks working online with a series of readings about editing with a series of readings about media education, complimentary some theory some examples from schools and colleges and some more simple editing activities throughout the term.

They come back to the BFI at the end of that term and they do some actual making with a camera based on their already existing skills now with editing. They know the kinds of shots that they want to go and gather because as a whole series of other learning around cameras and so forth, but given the time constraints we keep that very very simple. We don't expect them to shoot with sound for example. They will add the sound later they live in the rate of but some music over what is that they filmed.

We also do animation at this point as well we used to have an module which was specifically for animation but now with built into the production session back at the BFI and animation date with events and techniques of stop frame animation make a group animation together, because we also believe that animation is extremely useful for teaching, about shots and shot construction and I were continuing to explore the

### **How I use video as a teacher**

#### **Q3: How video is used in teaching. 14.48**

Me personally as a teacher how I used video I think in addition to that everything are set up to now has been focused on video production by the students.

I've also used video myself and so if I've been giving a lecture I've recorded a quick screencast on my laptop. I've edited it and put up a screencast to be for students who are unable to attend or may be taking the module by distance. They can pick pretty much everything I said . It's better than just simply showing the slides. Sticking the slides up its better than just putting an audio clip of you talking. It has the slides. It has you speaking as well. It has questions that come from the student body who are there in the room so that's one example.

Other examples we've done down the years have involved not necessarily video but audio where you can do a quick Q&A and upload it to Moodle which is our virtual learning environment.

Other things that we've done in the past have included and just a very quick to camera thing, which can be filmed on anything your phone or if there is a particular issue in the course a phone or iPad you can then upload 20 30 seconds of video conversation at the other end of a conversation from yourself, which deals with so many questions and enquiries in one go.

Much more quickly than replying to 30 emails about the same subject

### **Digital Media use: Blackboard Collaborate & Quicktime**

#### **Q3: How video is used in teaching. 16.05**

The software is available and core Blackboard Collaborate and there is great support from the Learning Technologies for that and they provide a wonderful service that we have especially the people that we know that working at hearing that she based on the Knowledge Lab .

I don't tend to use that tend to be and more responsive and off-the-cuff and use QuickTime screen recording from my laptop because I am more familiar with that.

I understand that Collaborate is very simple to use you just need a little bit of training but I'm just going by the things that I've habitually use down the years.

So take a screencast from my laptop simply by saying File > new screen recording in QuickTime and then > Talk.

My laptop captures the sound of and everything .I do on the laptop. I then edit it in something simply can even edit inside QuickTime but if I want to I could take it out into another editing package . But to keep it really simple in QuickTime you can just simply trim the beginning and the end off. You can export it you can make it smaller ,and then stick it onto Moodle. It's extremely useful I've had the student says very useful this week, that weren't able to attend the opening session of another course.

### **Digital Media use: Blog software**

#### **Q3: How video is used in teaching. 17.24**

We do a lot of discussion in in forums. We also run a module called Internet Cultures where we give an feedback in response in common spaces on blogs that student initiated, and Internet Cultures will be a core module on MA Digital Media next year and we will require students to develop a blogging identity.

Sometimes during that time in only 10 weeks and and sometimes students have used video to do that. We had a student last year from the Lebanon who during an underground strike went out and started interviewing people at her local tube station on her iPhone. Because she had attended the previous terms module and digital media production, she was able to do very quick edit of that ,and put it on as a Vlog on her blog on the Internet cultures blog thereby bringing that in

She has just been interviewed for a job with media company in Beirut News media company. That is another case of somebody being employed in a very exciting field after doing our degree

### **Our equipment**

#### **Q3: How video is used in teaching. 18.31**

The equipment that we use is varied. It depends on what we can get hold of any given year we have some ancient Sony VX 2000 out of fabulous cameras but unwieldy but down for quick use.

We also have done some work with an iPad s and iPhones and so forth.

We explain about the advantages and disadvantages of that.

I should say that all of our teaching is based soundly on the one the one hand classroom practice from James Durham is a leading practitioner and his adviser for English and media in North Yorkshire and so we do a lot of work based on.

But we also have work based on research that I've done another is done intermediate production in schools most recently last summer I did the whole project with two filmmakers about iPads in classrooms and reworked with 8 to earn we work to year 8' 13 and 14-year-olds in year 59 and 10-year-olds on filming with iPads. Which was an incredible experience for all of us. Specially for the filmmakers because the filmmakers hadn't worked in this way where everything is colourless down onto the onto the one device to interested in what changes when it is what's good what's not so good.

Something that surprised us was that the children were also able to identify that they could see how far they could take it. But by the end some of them were asking for a camera.

Some of them are asking for a better microphone. Some are asking for more time and so forth. But conceptually using an iPad was incredibly useful because of the way you could quickly go from shooting directly into review directly into exhibition on one device.

Especially if you use some software which had a proper timeline so not an iMovie but something like we used Pinnacle Studio which has a proper, Timeline.

### **Servers and easy to use kit**

#### **Q4: Future media requirements 20.20**

Within the UCL context within a new context, I think we've got a lot to offer. We would also like to have more equipment obviously. We would like to have further improved access to servers. We would like our own streaming server so that we don't need to use external sources all the time.

We are quite adept at using YouTube and video because that's what's out there and it's culturally significant that they do that .

But for certain kinds of video would like to have our own streaming server that we can easily embed content very rapidly into the learning spaces in our Moodle.

That would make our lives so much easier, but also we would like some for example some iPad to use in sessions some higher quality laptop so we can work more ad hoc in different teaching spaces, so were not always land-based. So much of this is portable and mobile in the hands of people who are on the street making videos why can't it be that way in the University itself. I think that would be great.

### **We have a lot to offer too**

#### **Q4: Future media requirements 21.20**

We think we got a lot to offer especially with the educational use of video. We are happy to share the information that knowledge and also to build the expertise collaboratively.

### **Video in Learning**

#### **Q1: Summary 21.28**

I think the main points of like to make would be around the fact that there is a myth that it's very easy to do. It is not easy to do but it shouldn't bar you from having a go. and I think you learn by doing and you learn iteratively in making video and you learn alongside students. Students learn alongside you. They will tell you what doesn't work and they will help you to do things. That's one of the benefits of video. It is a completely collaborative experience