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## “I believe in video!” An Interpretative Phenomenological Analysis of Video as an Educational Resource

Dag Øivind Østereng  
NLA University College, Oslo, Norway

### Abstract

Elevkanalen is a web-based digital educational resource containing videos, animations, pictures, learning paths, texts, quizzes, and many features that meet the Norwegian authorities' requirements for adapted and inclusive learning issued by The Norwegian Directorate for Education and Training (UDIR). The interest of this paper is to examine how the editors of Elevkanalen comprehend video as an educational resource and accordingly contribute to a discussion of professional assessment and didactical utilisation of video in teaching and learning. The protagonists of video-based learning are generally not reluctant to advocate the benefits of using video in education. Nevertheless, in order to be beneficial, it is reasonable to suppose that a deliberate and professional didactical utilisation is required. Video-based learning is at the centre of this study, and the ICAP theory is applied to critically assess video as a learning resource. Moreover, this is discussed in relation to perspectives on education for sustainable development

*Key words:* educational resources, professional digital competence, didactics, comprehension of video, video-based learning, ICAP theory, and education for sustainable development

### Introduction

In 2019, during a Ted Talk interview with Sir Ken Robinson, Chris Anderson said, “a great teacher can instruct and inspire potentially millions of kids with a single lesson” (Anderson, 2019). Due to information and communication technology (ICT), it is no longer self-evident that the teacher is the instructor in the classroom. An expert with excellent communication skills can replace the teacher's instructions through video or other media. The re-facilitation of the classroom with new learning technology, the emergence of pupil-oriented digital educational resources, and the attention that is increasingly drawn away from the teacher towards digital boards and screens are at least challenging the way teachers teach and a presumptively traditional role of the teacher. New educational technology and digital educational resources provide new learning opportunities and, when used professionally, both replace and amplify the role of the teacher (Hughes, 2005; Hughes et al., 2006; Shi et al., 2019).

As a part of the development of digital educational resources, video has become a common and accepted resource in teaching and learning (Sablić et al., 2021). Video is an audio-visual form of communication, i.e., motion visuals and sound, which may also include text, images, infographics and animations (León & Bourk, 2018; Riffe et al., 2019; Yoon et al., 2021). Video-based learning (VBL) may be defined as “the knowledge or skills acquired through teaching via video” (Sablić et al., 2021, p. 1062) or “as a form of learning that utilises video content as its primary teaching material” (Yoon et al., 2021, p. 2). The former definition of VBL emphasises the competence acquired by utilising video, while the latter emphasises video as the primary resource.

Furthermore, VBL is generally associated with distance education, e-learning and flipped learning, where the learners are separated from the teachers and the learning takes place outside of a traditional classroom (Almasseri & Al Hojailan, 2019; Benson & Samarawickrema, 2009; Jung et al., 2019; Yoon et al., 2021).

In this study, neither of the definitions mentioned above is entirely apt. Concerning Elevkanalen (the Norwegian proper noun for what may be translated ‘The Pupils Channel’), it might be more accurate to talk about video-supported learning (VSL) rather than VBL. Even though video might be recognised as the most indispensable feature of Elevkanalen, it is not the only one and can hardly be defined as the primary resource per se. Moreover, Elevkanalen is an educational resource intended to be utilised in classrooms.

Nevertheless, the research question is: How do the editors of Elevkanalen comprehend video as an educational resource? This focus brings VBL to the centre of attention, defined as learning where video is an essential part of the educational resources employed in order to facilitate the learning environment in school. By this definition, VBL is a part of composite learning processes and learning environments which correspond to this study’s findings and relevant to issues in the field of didactics.

The original motivation for developing Elevkanalen was the commercial benefit of being able to reuse expensive news productions in TV 2 for educational purposes. The issue in these productions was how the news could become subjects in school. From the outset in 2009, the channel’s name was TV 2 Skole (TV 2 School). However, TV 2 Skole changed the name to Elevkanalen in 2018. Elevkanalen has evolved to become a more complex and multifaceted educational resource today. Still, the news is their hallmark, albeit the pupils are their trademark, as their name, Elev-kanalen (The Pupils Channel), signify. Elevkanalen is the only wholly-digital school publisher in Norway.

Furthermore, the study is situated within didactics and contributes to the discussion of properly didactical utilisation of video. Professional digital competence, which includes a wide range of competencies (e.g. critical skills regarding information provided online, digital communication, content-creation on digital platforms, online safety like passwords, anti-virus and deliberate cautiousness, and problem-solving), draws upon the framework of the European Commission for developing and understanding digital competence in Europe (Ferrari & Punie, 2013). Reflexivity, reflectivity and deliberate utilisation are also required to get the full advantage of digital learning platforms. Promoting the proper use of digital learning resources is a part of the teachers’ responsibility (Kelentrić et al., 2017; Utdanningsdirektoratet, 2021).

The present study’s findings identify various perspectives on video as an educational resource. In order to discuss these findings, the editors’ comprehensions will be placed in a broader context and bring the findings into a dialogue with existing literature, trying

to illuminate how the findings contribute to the research field and how existing studies shed light on the findings (Smith et al., 2009, p. 112ff). These aspects will be discussed in relation to VBL, the ICAP theory and education for sustainable development (ESD).

Fictive names anonymise the identity of the participants.

### **Methodology of the Study and Interpretative Framework**

The research question of how the editors of Elevkanalen comprehend video as an educational resource leads in a phenomenological direction since phenomenology is occupied with describing or interpreting the life-world of the participants, i.e. the editors (Finlay, 2014; van Manen, 1997).

Phenomenology takes its outset in the life experiences of individuals where "the subjective perspective [is] the central reference point" (Knoblauch, 2020, p. 18). In phenomenology, the life-world can also be referred to as lived experience. The concept of experience may refer to every aspect of "perceptions, memories, judgements, assumptions, and beliefs" (Jeong & Othman, 2016, p. 559) or as the totality of a person's "cognitive, emotional, embodied, and tacit understandings" (van Manen, 2014, p. 13). Since phenomenology is concerned with the participants' life-world, the totality of how they seize the phenomenon is of interest.

I have deliberately applied the term "comprehend". By definition, "comprehension" holds the broad meaning of experience, which etymologically encompasses the idea of "grasping" and "to take together, to unite; include [...] completely" the "act or fact of understanding" (OED).

In order to expose the editors' emic perspectives, the study uses interpretative phenomenological analysis (IPA) (Creswell & Poth, 2018, p. 24; Normann, 2017, p. 616; Tallman, 2019, p. 4). IPA is suitable for exploring lived experiences among the editors and has epistemological implications regarding the co-constructed knowledge occurring from the interaction between the researcher and the research participants (Creswell & Poth, 2018). In this process, where the researcher is involved as the interpreter of an interpreter (i.e., double hermeneutics), the transparency and reflexivity of the researcher are crucial (c.f., the emic perspective) (Finlay, 2014; Jeong & Othman, 2016).

As an audio-visual form of communication, video can be described as a phenomenon, a perceived or observed object (Normann, 2021). This phenomenon is an intrinsic part of the participants' life-world, and the intentionality of consciousness is the key concept in this respect (Creswell & Poth, 2018, p. 76). It leads our attention toward the consciousness of the editors regarding this phenomenon. Intentionality is about how our consciousness relates to the world, "the inseparable connectedness of the human being to the world" (van Manen, 1997, p. 181). In this context, this points to the meaning that the editors attribute video as an educational resource. "Intentionality is the principle that every mental act is related to some object [...] and implies that all perceptions have meaning" (Dowling, 2007, p. 132).

### **Sampling and Data Generating**

In this case, the editors of Elevkanalen are apparent participants. Hence purposeful sampling has been utilized (Creswell & Poth, 2018; Wartenweiler, 2021). The editors are the producers and have unique ownership and responsibility for the content. They

also fulfil the requirement of homogeneity in IPA (Smith et al., 2009; Spiers & Riley, 2019).

The data has been generated through semi-structured interviews with five participants among the editors, including the founder.

### Analysis

The analysis process has followed the six-step structure from Smith et al. (1) Reading and re-reading (i.e., phenomenological attitude), (2) making exploratory comments (i.e., descriptive, linguistic, and conceptual comments), (3) developing emergent themes, (4) searching for connections across emergent themes, (5) moving to the next case, (6) looking for patterns across cases and develop super-ordinate themes (Normann, 2017, pp. 619–624; Smith et al., 2009, pp. 82–106).

An essential feature of phenomenology is letting the phenomenon reveal itself and become unconcealed (van Manen, 2014, p. 62). Hence, the first and decisive step has been to become familiarised with the research data by iteratively returning to the empirical data generated (Jeong & Othman, 2016, p. 564).

Linda Finlay accentuates that “[p]henomenological analysis does not seek to code data or emphasize the frequency of themes, nor does it explain, theorize or seek to engage higher levels of abstraction. The quest, instead, is for rigorous, rich description, backed by illustrative quotations, which evokes the phenomenon in immediate and potent ways” (Finlay, 2014, p. 135).

Due to the versatile analysis process required in IPA, I have found it more pertinent to use a manual-based form of analysis than Computer-Assisted Qualitative Data Analysis Software (CAQDAS), which I find less applicable to encompassing the phenomenological abundance. Hence I have manually written the comments and emergent themes in columns on printed issues of the transcripts. This approach has provided a better overview of the analysis than the software, which appears more convenient for developing codes, groups and concepts.

I have used two sets of printed issues for each transcription, one for each participant dealing with exploratory comments (i.e., descriptive, linguistic and conceptual) and one with emergent themes. Finally, I have gathered the results from these analyses in a matrix dealing with the sub-ordinate and super-ordinate themes (see table 1 below).

**Table 1**

#### *Overview of Sub-ordinate and Super-ordinate Themes*

	Sub-ordinate themes	Super-ordinate themes
Participant 1	Video more engaging than textbooks	The comprehension of
Thomas	Video provides up-to-date pictures	video as a learning resource
	The precedence of video	The comprehension of
	News becomes subject	learning
	The significance of pedagogues	The comprehension of
	Renewal of education	religious education
	Adaptive learning	
	Preventing boredom	
	No deeper thoughts	

*See next page for continuation of table*

*Continuation of Table 1*

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Participant 2 Emma	News broadcasts as the hallmark Video as a trigger Video in terms of instruction Video provides the double presence of the teacher Social aspects of learning Pragmatism The demands of the market Playful learning Preventing boredom Flipped learning Adaptive learning Interdisciplinarity Incompleteness Appropriateness Objectivity Philosophy and ethics
Participant 3 Mia	The importance of the visual The precedence of video Video as a better trigger than text Video in terms of instruction Video as a tool for inclusive participation Video provides the double presence of the teacher Playful learning Prevent boredom Social aspects of learning Adaptive learning Inclusive education Pupil oriented education Obstacles in the school system Visual learning Interdisciplinarity Incompleteness Tolerance, openness, and inquisitiveness Philosophy and ethics
Participant 4 Daniel	Video brings the current world into the classroom News becomes subject Video as a trigger Video as an entrance Video in terms of being relevant Video as a tool for inclusive participation Adaptive learning Inclusive education Pupil drive-platform Theme-based learning Putting the teacher in charge Obstacles in the school system Interdisciplinarity Incompleteness Relevance Biases

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*See next page for continuation of table*

Continuation of Table 1

	Partnerships Responsibility in representation Ethics
Participant 5 Oscar	Video enables a constant updated educational resource Adaptive learning Reading support Putting the teacher in charge Representation is a continual challenge

The findings section will “illustrate in detail how [the comprehension of video] applies to each of the participants in the study” (Smith et al., 2009, p. 109), supporting the findings with “plenty of quotes”, which underpins the research findings and promotes transparency, giving “evidence for [the] super-ordinate theme” (Smith et al., 2009, p. 110). This theme will be branched into different headings that highlight the nested themes, i.e. the emic perspective within the themes (Smith et al., 2009, p. 109).

Furthermore, it will provide a discrete account of what has emerged from “a close reading of what the participants have said” (Smith et al., 2009, p. 112), a distinguishing mark of IPA. The discussion is deliberately kept out of the findings section.

### Research Findings

*“I believe in video. [...] I am very visual. [...] I don’t learn before I see things!”*  
(Mia)

### Video Brings the Current World Into the Classroom

The educational idea shared by the editors is how freshly produced news videos bring the current world right into the classroom.

*“[...] the news [...] is our principal product.”* (Emma)

*“You go from the reality to the subject. That’s the thing. Thus, we bring the world into the classroom, quite concretely.”* (Daniel)

As a rationale, Daniel is referring to the object clause in the Education Act § 1, which says: “Education and training in schools [...] must, [...] open doors to the world [...]” (Lovdata, 1998). The idea is that this is what they provide.

The question in the editors work is: What is in the news that may become a subject in school? Besides, this is a quest for relevance. According to Daniel, the Education Act is the answer to the quest for relevance. Hence he expresses:

*“To trigger the classroom, it has to be relevant. And what is relevant? Yeah, that is the Education Act, to bring the world into the classroom. That is what the books don’t do in a way because they were made in 2005.”*

## Video in Contrast to Textbooks

With the last quote from Daniel, another common comprehension of video is introduced. Namely, video in contrast to textbooks. A solid and shared conviction among the participants is the idea of the precedence of video in contrast to textbooks in order to engage. It was, in fact, one of the commencing ideas behind Elevkanalen that TV 2 could provide more engaging learning resources than regular publishers who provide textbooks. Thomas states:

*"We took as an outset that people, I mean the pupils, would think that it was more engaging to get learning resources presented in a broader and more varied form. Consequently, that it was not just old textbooks, banally speaking."*

*"[our] recordings... they were much more up-to-date and modern in their style than what you could find of pictures in the textbooks [...]."*

The perception that textbooks are outdated as soon as they are printed lies behind this assessment. Once the book is produced, it is captured within its own cover. An intrinsic part of their comprehension is the advantage of a digital learning resource with access to extensive video productions that can constantly be updated. To this advantage of Elevkanalen, Oscar says:

*"I am thinking of that, that [we are] having a continual supplement from the news. That we have a continual production. [That we] always has a running production every week. Thus, it provides both current contents, and we are developing subjects."*

He contrasts this in relation to other school publishers that might have digital resources, but not this ongoing production that continually renews the educational resource. They are more like books captured within their own covers.

Another perspective contrasting textbooks comes from Emma. She focuses on how the news prompts learning by eliciting interest and providing a problem.

*"You are standing there at the blackboard and explaining something, and it is just like "ahh" (discouraging sigh), and then you are playing a video, and you are getting the engagement. Moreover, because the news begins with or it is having a problem, they have two angles, pro and against, and that is exactly what stimulates learning, while the textbooks begin with the traditional ... Uhm ... historical .... yeah, the word 'communication' comes from the Latin 'communcare' and "Zzzz" (making a snoring sound)."*

Mia also has this idea of the precedence of video in contrast to textbooks:

*"I think that ... Uhm ... a video as a start-up elicits more than a text. So, I think that there are more... it excites the pupils more concerning the content than what a textbook will do."*

Both Mia and Emma have experienced this as teachers in school. Mia supports her view with an example from a lesson where she was preparing her pupils for a national test, and the topic was how to cook a Jerusalem artichoke soup. She utilized a video from TV 2 about how this soup was prepared. Hence, this video visualized and demons-



trated an abstract recipe and made what was abstract concrete. Through this visualization, the pupils knew by sight, for instance, what “a garniture” is.

### Didactical Assessments of Video-Supported Learning – Three Levels

*“Yeah, there was one who said to me ... Uhm ... “there are nice videos!” [And I answered her:] “But do you use much of the other features?” [And she said:] “What? I thought it was only embellishments.” [And I replied:] “Hello! The videos are just a small part. It is the entrance!”” (Daniel)*

From a didactical point of view, one of the interests regarding Elevkanalen is how they comprehend the purpose of video in the context of a lesson. Do they have any thoughts about what part it should play or how long it should last? Moreover, how much attention should the pupils give to the videos? The citation mentioned above indicates an answer.

Three levels were identified regarding the comprehension of the length of the videos. The first level is labelled as ‘the trigger level’, the second ‘the compressed level’, and finally, the third level is labelled as ‘the absorption level’.

#### The Trigger Level

It is a common idea that videos should be short. The trigger level is the most frequent one, and depending on what age group the video approaches, the length should be approximately 30 to 90 seconds. Emma explains:

*“... it is thus from the first to the fourth grade about a minute, half a minute, and then from fifth grade, we can prolong a little bit, depending on the issues. It should be a “teaser”, an entrance [...] sometimes just an introduction with questions, a sequence.”*

On this level, the role of the video is to trigger off engagement among the pupils. Triggering in order to explore, as Emma says:

*“... then they have got what is triggering. [...] And then we are producing exercises to the video; You have to learn more about this!”*

The video is clearly not intended to replace the pupils’ effort. Quite the contrary, the intention is to trigger off the pupils’ engagement to explore and “walk” the learning paths that Elevkanalen provides. The trigger level is preferred when triggering exploration is the aim.

#### The Compressed Level or Instruction Level (Microteaching)

Concerning the compressed level, Mia advocates videos as a replacement for the teacher’s instruction or lectures. She finds videos more time-efficient and compelling than regular instructions in the classroom. This comprehension is closely linked to the idea of the double presence of the teacher, which I will return to further down. Right now, the point is that short videos with a sharpened focus are a preferred way to instruct the pupils.

*“Some teachers can use very long time lecturing ... I know my syllabus quite well ... and then I can talk, talk, talk. But when I compress it down [in a*



video] to about eight minutes, yeah, maximum eight minutes, then it becomes much more effective instruction."

Emma contributes to this comprehension through her comment:

*"And I thought I had to create videos. [...] And I thought: This is the smartest way to learn because you can stop. I have been sitting at school myself, and you said something, and I don't even dare to raise my hand because I knew that I was running astray. After all, I didn't even concentrate, perhaps, or the other [pupils] are so much smarter because they seem to understand everything. And then, it was just to stop the video, rewind it three times, and finally, "aha" there is the connection."*

An essential feature of video is that it has no space-time constraints, and the pupils can learn at their own pace and repeat the video as many times they need to acquire the content. The compressed level is preferred when the instruction is the aim.

### **The Absorption Level**

What about videos that last longer? Elevkanalen also offers more extended documentary videos. The comprehension of the utilizations of these videos is categorized as the absorption level.

Videos that might last half an hour or even longer are rare, but the participants find them applicable if there is a pedagogical motivation for watching them. Furthermore, the video must be a part of a larger learning context. Mia states:

*"So, if you just watch a video in order to watch a video and to consume time, then you have no motivation for watching it, actually. But I think that if we have a special assignment ... like ... watch this in order to ... then you have another motivation for watching it."*

Both Emma and Mia mentioned a documentary programme about an alternative religious movement. It was derived from a TV series called "Norge bak fasaden" (Norway behind the mask) and with a duration of 43 minutes. They refer to this documentary as an example of how it can be utilized when a teacher's guide and learning material is connected with the programme. Then it can promote in-depth learning. The absorption level is preferred when in-depth learning is the aim.

### **Video as a Tool for Inclusive Participation**

Along with the commercial idea of utilizing news content in school subjects, Elevkanalen is shaped and developed through tight connections to The Norwegian Directorate for Education and Training (UDIR). Through this cooperation, inclusive and adapted learning is deeply rooted in the editors' comprehension of Elevkanalen. The benefit of visuality is central to their comprehension of being inclusive. An issue here is to avoid text in order to include those who are struggling with dyslexia.

*"Everyone can participate in [watching] the video ... whether they are super-clever or they are struggling a lot." (Daniel)*

*“Video is in itself a medium which is exceeding boundaries regarding age. Right? Video... and it ... in a way ... sounds quite banal, but it is visual. Right? And you don’t need to understand everything, because the pictures will provide information. Thus, we see a very clear pattern, that pupils who are struggling at school ... Uhm ... very often this is a returning feedback that “the department of special education [at our school] loves you!” ... Uhm ... because it is visual, because the book is ... you need the skill to read [...]. So, when you have a comprehensive school [...] it is impossible to [include] with a text focus, I would argue.” (Daniel)*

Since video demonstrates visually, it makes it even more likely that even more pupils apprehend the essence of the lesson. Thus, visuality enables inclusive participation. Mia elaborates on her view of visualization by describing it as a means to more profound learning.

*“[...] the use of video as visualization and, in a way, as a possibility to reach the profound [...].”*

### **Video Enables the Double Presence of the Teacher**

The essential part of this idea is derived from experiences made in the diverse classroom. In this context, diversity is first and foremost implying the pupils’ divergent qualifications. Emma states:

*“And then I realized that when you are standing there and talk to a class [...] with a broad span [...], you reach no one. [...] And then I thought, I have to make some videos.”*

In a classroom with thirty pupils, video enables the teacher to instruct each pupil at their own pace. There is, of course, a prerequisite that each pupil has their own computer or tablet where they can play the video. A core principle in the double presence of the teacher is that the instruction is facilitated as a one-to-one situation. This utilization of video emancipates the teacher to be present both through the video (as an instructor) and simultaneously in the classroom (as a tutor). Emma continues by claiming the following:

*“The most important thing about making a video is that I am visualising the pupils to which I am talking. They are present in my consciousness. And I am thinking especially about one person. He is sitting there with his hoody and is looking down, and he hasn’t even put me on full screen. He just sits there. And I think; this is a fine communication, really, even if I am both there [on the screen] and here [in the classroom] [...] I am talking to you.”*

Mia and Emma share this vision and comprehend video as an extension and amplification of their own role as teachers, bringing them closer to the pupils as their individual tutors.

The double presence of the teacher is not only that the teacher can communicate with the pupil directly as well as through video. The teacher is constantly present through the play, rewind and pause features. The video obliterates the space-time constraints.

## Discussion

### Video-Based Learning

Marija Sablić et al. have analysed thirty-nine peer-reviewed papers on VBL from 2008 to 2019 and provided a comprehensive description of VBL (Sablić et al., 2021).

A predominantly enthusiastic assessment of VBL characterises the findings of Sablić et al., which means that critical assessments seem rare among those engaged in VBL. Jenny Maria Nilsson addresses the same tendencies in the discussion of digital learning, where the lack of critical perspectives among the protagonists of digitalisation is emphasised as a distinctive feature (Blikstad-Balas et al., 2020).

In order to establish a professional capability of utilising video as an educational resource, the skills of critical didactic assessment are crucial. Digital literacy or professional digital competence is required (Kelentrić et al., 2017; Utdanningsdirektoratet, 2021). Digital literacy is hard to define because it contains a lot of different aspects or includes a number of other literacies, from how to operate different digital tools (hardware) and programs (software) to professional didactical practices in the matter of why and how to utilise digital resources in education (Blikstad-Balas et al., 2020; Buckingham, 2015; Liu et al., 2020). Liu et al. include "technical, procedural, cognitive and emotionally social skills" in their definition of digital literacy (Liu et al., 2020, p. 6).

Regarding the editors of Elevkanalen, attention toward digital competence lies more implicitly in the editorial ideas of interface, features and structures of the platform rather than explicitly expressed. Table 1 illustrates that they have solid pedagogical ideas. Digital literacy is mentioned here as an observation of the intrinsic element of their platform development. However, their attention concerning VBL is directed to all the didactical benefits of video utilization.

To illustrate the enthusiastic and predominantly positive stances towards VBL, I have identified arguments pro et cons video in education and created a table to summarise the essence of the findings of Sablić et al. Additionally; I have ticked off where these findings converge with the comprehension found among the editors of Elevkanalen. The findings of Sablić et al. correspond considerably with the comprehensions of the editors of Elevkanalen and disclose many converging views (see Table 2). In the table, arguments that advocate the advantage of video are named "Pro", while the arguments that imply a negative assessment or suggestions for improvement are named "Con". Furthermore, "Critical" is used to underscore features that are of particular importance in order to implement VBL successfully.

Table 2

*Research Findings of Sablić et al.*

VBL	Research findings of Sablić et al.	Elevkanalen
Pro	Enhance learning processes	✓
Pro	Support students' learning in thinking about skills and process	✓
Pro	Prepares for gaining new knowledge	✓
Pro	Enhancing student-to-student interaction	✓
Pro	Overcome space-time constraints	✓
Pro	The most powerful virtual learning media	

*See next page for continuation of table*

Continuation of Table 2

Pro	Provides a stimulating learning environment	✓
Pro	Can advance teachers' practice	✓
Pro	Provide additional processing time	✓
Pro	Students more active in online discussions	
Pro	Flipped Classroom student-oriented	✓
Pro	Higher student motivation	✓
Pro	Higher student success	
Pro	More effective and engaging	✓
Pro	Short videos hold the students' attention	✓
Con	One third find the videos too lengthy	
Con	Videos should be less traditional in the approach	
Con	Should provide more interaction	✓
Critical	The importance of interactive features	✓
Critical	Feedback functions	✓
Critical	Various digital tools for quizzes	✓
Critical	Promotes different learning methods like:	
	1. Collaborative learning	✓
	2. Micro-teaching	✓
	3. Summarising videos – triggering	✓
	4. Video-based assessments	✓
	5. Hybrid learning	✓
	6. Student-oriented learning	✓

Besides the converging views disclosed in Table 2, Elevkanalen greatly emphasises video as an inclusive educational resource where everyone can participate on their own terms.

### The ICAP Theory and the Concept of Engagement and Motivation

A core issue in the editors' comprehension of VBL is the ambition to engage the pupils in various manners. The ICAP theory provides four engagement modes, i.e. interactive, constructive, active and passive (icap), and it serves as a critical tool for discussing the editors' views. Yoon et al. not only describe ICAP as four modes of engagement but use the theory to determine four learning types: passive, active, constructive, and interactive learners (Yoon et al., 2021).

The idea that a video in itself elicits engagement because it brings the current world into the classroom or is visually more up-to-date than a textbook might be a naive assumption per se. In the context of learning, engagement is not the same as motivation, excitement or entertainment. To be engaged, there must be some kind of involvement which the passive watching of video does not imply. Engagement implies, to some degree, involvement from the learner. It is not to say that the value of current news and the requirements for relevance is not valid rationale for utilizing video. Still, it cannot in itself promote learning without involving the pupils in a more profound sense, i.e. in an active, constructive or interactive manner.

Even though research has disclosed positive effects on engagement, learning experience and increased motivation (Evans & Cordova, 2015; Scagnoli et al., 2019) through

the use of video, it is of decisive importance how this utilisation of video is didactically applied.

According to the originators of the ICAP framework, Chi and Wylie, a differentiation is made between motivational and cognitive engagements. They assert that most of the research on engagement is occupied with the motivational perspective (Chi & Wylie, 2014). This perspective resonates quite well with the comprehension of engagement when it is thought about as 'relevance', 'capturing the current world', 'up-to-date' or playing a video in order to 'trigger interest'. These rationales are entirely motivational.

To be an educational resource, Elevkanalen must move beyond motivational engagement and promote engagement of cognitive nature. According to the ICAP theory, it has to involve the pupils in an active, constructive and interactive manner in order to achieve a cognitive aim.

Elevkanalen does meet the requirements of being both motivational and cognitive. The aspects of microteaching, video as a tool for inclusive participation, and the double presence of the teacher unveil a comprehension that goes beyond the motivational element. A crucial aspect is then to give a didactical rationale for utilising video. What is especially important is to answer the didactical 'how' question. Elevkanalen answers that question by providing learning paths and other features that incite involvement. From a teacher's perspective, transitioning from utilising the platform to letting constructive and interactive learning take place in the classroom is a fundamental task.

### **Elevkanalen and Education for Sustainable Development**

According to UNESCO's Roadmap for Implementing the Global Action Programme on Education for Sustainable Development, "[e]ducation plays a crucial role in bringing about [...] change" (UNESCO, 2014, p. 32). In order to understand Education for Sustainable Development (ESD), it is urgent to grasp its transformative aims. ESD "achieves its purpose by transforming society" (UNESCO, 2014, p. 12; Salite et al., 2022). Moreover, to ensure "ESD to be more effective, the educational institution as a whole has to be transformed", which also includes the pedagogical approaches. UNESCO highlights three key pedagogical approaches in ESD, i.e. learner-centred, action-oriented, and transformative learning (UNESCO, 2017, p. 55).

In order to bring about change, Beatrix Aljurén stresses the need for new educational and learning activities while she concurrently acknowledges the complex nature of behavioural change (Aljurén, 2021). As a point of departure, she focuses on problem-based learning (PBL), where engagement with real-life problems is at heart. This outset corresponds profoundly with the contextualisation of knowledge that Altomonte et al. emphasise, i.e., exposing pupils to a real-world context which elicits a reactive response (Altomonte et al., 2016).

Regarding video as an educational resource, the editors of Elevkanalen comprehend the benefits of video exactly in accordance with the request for PBL and real-world context. The ability to be currently relevant and updated surpasses every other educational resource in their apprehension. Essential to the editors' concern is to provide real-world problems and bring the world into the classroom, a prerequisite for pupils' involvement in the topics.

The significance of context is closely related to the concept of situated learning (Qvortrup & Wiberg, 2013). Situated learning implies participation in contextual know-

ledge constructions. The didactical transition from being exposed to real-world context to participatory engagement in meaningful learning processes is a question of learning theory. When the editors of *Elevkanalen* advocate video as a tool for inclusive participation, they do so because it is accessible to a larger audience despite different learning obstacles and (cognitive) skills. Video expands the potential for participation and provides more inclusive learning opportunities.

These perspectives are relevant to ESD. Given the potential of video as a resource for providing a) real-world problems, b) presenting the current context, and c) giving broader access to inclusive participation, it meets a key demand of UNESCO in being learner-centred.

According to Lave and Wenger, situated learning has the potential to bring about change because “[l]earning thus implies becoming a different person with respect to the possibilities enabled by these systems of relations” (Lave & Wenger, 1991, p. 53). With ‘systems of relations’, they address the whole learning context (activities, tasks, functions, and understandings) as a social community where the pupils’ identities are constructed.

A central rationale for utilising video in education is that it has no space-time constraints, and the pupils can learn at their own pace and repeat the video as many times they need to acquire the content. Video offers flexibility in terms of space and pace. The potential immersiveness provided by video utilisation facilitates a learning environment enabling deep learning.

### Conclusions

As a final remark, it is necessary to emphasize that the participants contribute to a much more comprehensive comprehension of *Elevkanalen* as an educational resource than just video. Nevertheless, video as a learning resource emerged clearly from the interviews as a significant theme where all participants contributed abundantly to this topic. They all seem to be driven by an inner motivation that appears considerably more personal than what was expected. Two of them have this enthusiasm entrenched in their own innovative pedagogical utilization of video in school. They are among the pioneers in Norway in producing and utilizing video as an educational resource. Thus, their vocational urge is deeply rooted in their own experiences as teachers who also bestow credibility to their work in *Elevkanalen*. The other three participants have their vocational urges from the media or publishing business. They are driven by a clear vision of renewing educational resources where video plays a central part.

This finding seems to confirm a well-known pattern, namely that “[t]he evidence-based research on digital transformation in teaching practices is often small-scale, and the processes are often driven by, and dependent on, individual enthusiasts” (Pettersson, 2021).

Finally, the findings also disclose that the editors’ comprehension of video relates not only to the research literature on VBL, but also to discourses in didactics, pedagogy, and educational policy such as ESD.

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Correspondence concerning this paper should be addressed to Dag Øivind Østereng.  
Email: Dag.Ostereng@nla.no