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Use of Video in Philanthropic and Nonprofit Studies Programs

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Abstract

The effectiveness of using video content for teaching and learning has mixed reviews, but some potential positive outcomes include students improving their creativity, experiencing higher levels of interaction, increasing self-efficacy, and engaging in meaningful reflection. This exploratory study examined how higher education instructors in philanthropic and nonprofit studies programs in the United States use video in their courses. The purpose of this study was to discover what role video has in student learning outcomes, how instructors incorporate visual literacy into their use of video, and the overall effect video content has on student learning experience. This study reveals that although many philanthropic and nonprofit studies instructors are using video effectively to contribute positively to student learning outcomes, their lack of knowledge and training in visual literacy remains a concern.

Keywords: *video; education; nonprofit studies pedagogy; nonprofit studies curriculum; visual*

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The purpose of higher education according to Wells and Edwards (2013) involves (1) helping current and future generations of citizens develop through provision of an advanced education in the disciplines, (2) serving as the vehicle that provides opportunities for the extension of knowledge through research and debate, and (3) facilitating critical thinking about the value of democratic society. With the advent of technology, access to various tools and methods of teaching has changed rapidly over the past few decades. These changes include the growth of the use of visual content for teaching and learning in higher education. The use of video for educational purposes was envisioned as far back as 1935, and excitement around such possibilities increased with the presentation of early television at the 1939 World's Fair (Novak, 2012). The Philadelphia School system pioneered the use of television with weekly broadcasts in 1947, and in 1952, the Federal Communications Commission (FCC) devoted 242 noncommercial channels to encourage educational programming. In that same year, National Educational Television, an American educational broadcast television network founded by the Ford Foundation, was established, which evolved into the Public Broadcasting Service in 1970. The 1970s also saw the establishment of public access television by the FCC, which later amended it to apply to cable television providers (Levin & Hines, 2003). Digital visual media came on the scene in 1995 with the establishment of the digital video disc (DVD). The use of video for educational purposes now spans 70 years, and the tools used by those in higher education to accomplish educational goals have changed dramatically over the past 2 decades, largely because of advances in technology. For example, in 2010 a study of U.S. academic libraries revealed that 33% were providing streaming video for faculty and student use (Enis, 2015). Given the increasing availability of access to and affordability of streaming video bulk packages such as Films on Demand and Kanopy, such use is likely to increase.

More and more higher education instructors are using video in their courses because of technological advances and rapidly increasing access to content (Holland, 2014; Kaltura, 2016; White, 2012). A study by Kaltura (2016) with 1,110 respondents from higher education indicated that

- 86% of respondents said that their organization includes teachers actively using video in the classroom;
- 72% said that teachers in their organization use video for student assignments, and 10% of respondents said more than half of students actively create video; and
- video content from free online resources is the most widely used (77%).

Instructors are taking advantage of new technological tools that can accommodate visual learners and satisfy digital natives, people brought up during the age of and familiar with digital technology who inherently expect video to be an integral part of their learning experience. Instructors are also incorporating video in a mixed method approach to teaching, to complement curriculum and other pedagogical tools. Video can be used in a number of pedagogical ways including how-to instructional demonstration; visual metaphors for specific topics or themes; an accompaniment to historical content as in the form of documentary; visual case studies; and a complement to recorded lectures.

Holland (2014) noted that the study of video use in higher education is important because of its expanding role in the reporting of current affairs, politics, and international relations within a global society. Advancements in technology that are used in education come not only with excitement, wonderment, and pleasure, but also with caution. Bloch (2008) stated,

> The introduction of technology into the classroom has always been accompanied by warnings about the dangers of overestimating the usefulness of technology, a point of view that has sometimes been referred to as techno-utopianism, a belief that technology is revolutionizing society . . . (p. 3)

These points raise the question of whether the rush to take advantage of this medium results in positive student learning outcomes.

Literature Review

The literature on the effectiveness of using video in higher education shows mixed results. In the Kaltura (2016) study, "93% of respondents believed that video had a positive impact on student satisfaction and 88% agreed that it boosted student achievement levels" (p. 4). McConville and Lane's (2006) study of 145 nursing students incorporated video as a teaching aid in the first term of a 3-year full-time program, which was designed to enhance and complement the content of the module Communication and Customer Care. The study revealed that the video clips "provided effective support material and successfully increased self-efficacy" and provided the beneficial opportunity for students "to re-visit the clips as many times as they wish outside of the classroom environment" (McConville & Lane, 2006, p. 205).

Another study looked at how 20 speech pathology students used video of their interaction with a client as the basis for reflection and peer group discussion (Lewis, Moore, & Nang, 2015). The students rated the exercise favorably in all seven feedback statements within the Usefulness for Learning category; however, the lowest of the seven was "that the activity helped them link theory to practice (64%)" (Lewis et al., 2015; p. 10). Holland's (2014) study on the effect of video on student learning experiences in politics and international relations used three types of video: recorded lecture summaries, current affairs clips, and fictional television. The results showed that the educational effectiveness within the critical skills of factual comprehension, analysis and application, and critical evaluation was different depending on the type of video. For example, the majority of the students indicated that fictional television had the least effect, whereas current affairs clips enabled them to "apply abstract theory, analyze empirical case studies, and contextualize and visualize material" (Holland, 2014, p. 270). Another finding was that how students used and realized the benefits of video depended on the intellectual level of the students.

Scholars have cited various benefits of the use of video. Some claim that video makes it possible for students to improve their creativity (Sherin, Linsenmeier, & van Es, 2009). Others claim that through the use of video, students experience higher interaction with other students in their class (Marchionini, 2003; Merkt, Weigand, Heier, & Schwan; 2011; Smyth, 2011; Zhang, Zhou, Briggs, & Nunamaker, 2006). Yet others indicate the use of video offers more opportunity for reflection (Charteris & Smardon, 2013; Kuhn, Russell-Bennett, & Rundle-Thiele; 2010; Wang & Hartley, 2003).

Not all studies have yielded positive outcomes, however. One indicates the use of video does not always cause productive discussion (Merkt et al., 2011). For example, regarding pace, the speed at which images are shown and subsequent editing cuts between them affect the cognitive process for seeing them long enough to retain them and make meaning of them individually and collectively. This issue is compounded by what often is the lack of control of the transient flow of information, unless the instructor stops or pauses the content at intervals or divides the overall content into pieces of the entire content, called chunking. Along with this issue of pace are the levels of clarity and depth of the video content. These may go beyond the visual context of the content and also be driven by the baseline knowledge of the content, educational level, and learning style of the student. The instructor's ability to account for these factors and address them in planning for using video content is important; the instructor leads students to thoughtful analysis and stops them from solely gravitating to the entertaining aspects of the content (Sherry, 1996).

Many factors affect the effectiveness of the use of video in higher education. Bloch (2008) provides considerations applicable to the use of video technology in educational settings. These factors include instructors' and students' skills for using technology and how technology presents content; the instructors' and students' attitudes toward the technology itself; and how curriculum is affected by technology regarding design or modification. These are all important, but the most recurring significant issue that drives the effectiveness of the use of video in higher education is visual literacy.

Stafford (2008) defined vision as "a dynamic process in which the brain, largely automatically, filters, discards, and selects information, and compares it to an individual's stored record" (p. 32). This definition helps us to understand the various definitions of visual literacy. Stokes (2002) defined visual literacy as "the ability to interpret images as well as to generate images for communicating ideas and concepts" (p. 10), whereas the ERIC (n.d.) database defines it as "a group of competencies that allows humans to discriminate and interpret the visible action, objects, and/or symbols, natural or constructed, that they encounter in the environment" (para. 1). The Association of College and Research Libraries (ACRL, 2011) defines and frames visual literacy in the following manner:

> Visual literacy is a set of abilities that enables an individual to effectively find, interpret, evaluate, use, and create images and visual media. Visual literacy skills equip a learner to understand and analyze the contextual, cultural, ethical, aesthetic, intellectual, and technical components involved in the production and use of visual materials. A visually literate individual is both a critical consumer of visual media and a competent contributor to a body of shared knowledge and culture. (Visual Literacy Defined section, para. 1)

Lundy and Stephens (2015) frame the importance of visual literacy:

> Contemporary culture is a visual culture and has become increasingly dependent on the capacity to communicate instantly and universally. As visual images become the predominant form of communication across a wide range of formats visual imagery and composition inherently have the power to shape our comprehension and the interpretation of our world beyond the literal. (pp. 1057–1058)

Stokes (2002) reminds us,

> If visual literacy is regarded as a language, then there is a need to know how to communicate using this language, which includes being alert to visual messages and critically reading or viewing images as the language of the messages. Visual literacy, like language literacy, is culturally specific although there are universal symbols or visual images that are globally understood. (p. 12)

The ACRL (2011) has established the following standards:

- Determine the nature and extent of the visual materials needed.
- Find and access needed images and visual media effectively and efficiently.
- Interpret and analyze the meanings of images and visual media.
- Evaluate images and their sources.
- Use images and visual media effectively.
- Design and create meaningful images and visual media.
- Understand many of the ethical, legal, social, and economic issues surrounding the creation and use of images and visual media, and access and use visual materials ethically.

Some higher education institutions explicitly separate out visual literacy courses. Kutztown University (n.d.) stated,

> A Visual Literacy course recognizes the contribution of Visual Literacy as a way of knowing and understanding course content. A Visual Literacy course links students' visual literacy with learning about the discipline in which the course is taught, engaging in asking and answering questions in the field of study, and becoming more active participants in academic discourse. (Rationale section, para. 1)

Lundy and Stephens (2015) strongly recommended that visual literacy courses be taught in higher education because students have access to handheld visual devices and so "they develop skills to create and utilize visual grammar to communicate and contribute to a global dialogue" (p. 1058). This issue has critical implications for the effectiveness of the use of video with regard to the visual literacy level of instructors as well as students. It raises the questions of instructors' competency level of visual literacy and how they determine and account for the various levels of visual literacy among students. Stokes (2002) pointed out, "In order for visual enhancements to be used most effectively, teachers should possess skills that include the language of imagery as well as techniques of teaching visually; therefore, guidance in the area of visual literacy for instructors is warranted" (p. 17). Nonprofit and philanthropic studies, a still relatively new field having been birthed in the 1990s, largely constitute an applied science. Instructors teach practical knowledge and skills by using real-world examples, and they seek new and innovative ways to teach their courses. How can instructors use the video as a teaching and learning tool that will help students engage in applied learning? How can video complement other pedagogical tools used by instructors to enhance their effectiveness? There is little research about the use of video in nonprofit and philanthropic studies courses, which raises the questions of how instructors are using video and what effect it has on student learning experiences.

Are instructors putting the cart before the horse by extensively utilizing video in their instruction while not adequately addressing the issue of visual literacy? Instructors

should first address their own level of understanding of this concept through reflecting on their level of visual literacy so they have the capacity to view, retain, analyze, and make meaning of moving visual images. Instructors, then, can be equipped to address the variance in their students' capacities and abilities within visual literacy and therefore more effectively use video content and manage their courses.

This study sought to explore how instructors of higher education courses within nonprofit and philanthropic studies programs are using video in their courses, for what reasons, how they are accounting for visual literacy, and ultimately how they perceive the effectiveness of the use of video on their students' learning outcomes. It hopes to inspire critical discussion around how instructors of these courses can address visual literacy to enhance the effectiveness of the use of video and its role in student learning outcomes.

Method

We used the database of nonprofit management programs and related courses developed and managed by Roseanne Mirabella at Seton Hall University to search for instructors of courses in nonprofit and philanthropic studies (n.d.). We searched for instructor information within the websites of the 340 institutions in which these courses are taught. The sample was purposive in that this was an exploratory study and the goal was to reach as many instructors teaching these courses as possible. The names and e-mail addresses of 1,550 instructors were entered into an Excel file, which was the basis for sending the 29-question online survey created in Qualtrics.

The sequencing of the survey rollout was based on the Dillman method and began with a promotional e-mail to all instructors explaining the purpose of the survey and alerting them that they would be receiving it within 1 week. The number of instructors was reduced to 1,521 after the promotional e-mail was sent, because of instructors no longer teaching in those programs, bad e-mail addresses, some opting out, and other reasons to remove them from the list. The survey was then distributed to the remaining instructors with three reminder e-mails with the link to the survey, spaced 1 week apart, including the final reminder to close out the survey. The survey recipients were offered an incentive to complete the survey; they had the option to enter a random drawing for one of five $50 Visa gift cards. The data were imported into SPSS for descriptive analysis, which provided us a baseline for understanding how instructors were using video and how their use affected their students' learning.

Results

A total of 327 participants completed the survey, which yielded a 21.5% participation rate. Table 1 shows the profile of the participating instructors, their institutions, and the courses they teach.

Table 1

Profile Information of Instructors, Institutions, and Courses

Variable	%
Faculty status (n = 306)	
Part-Time	42.5
Assistant Professor	19.0
Associate Professor	15.4
Professor	12.1
Other	5.8
Lecturer	5.2
Institution Type (n = 305)	
R1: Doctoral Universities	43.3
Don't Know	16.1
R2: Doctoral Universities	10.8
R3: Doctoral Universities	8.9
M1: Master's Colleges and Universities	6.9
M3: Master's Colleges and Universities	5.9
M2: Master's Colleges and Universities	4.6
Baccalaureate Colleges: Arts & Sciences Focus	1.6
Courses using video (n = 288)	
Graduate in-person	60.1
Undergraduate in-person	42.5
Graduate online	36.4
Graduate hybrid	23.9
Undergraduate online	15.4
Undergraduate hybrid	10.0
Doctoral in-person	5.4
Other	2.9
Instructor age (n = 306)	
45–54	27.1
35–44	26.5
55–64	22.9
65+	16.0
25–34	7.5

Note. Percentages for courses using video do not add up to 100%, because participants could choose more than one response.

Approximately 90% of the survey participants used video in their courses, whereas about 10% did not. For those that did not use video, approximately 65% indicated that video content was not a good fit for the courses they teach, whereas the remaining 35% stated that they were not sure how to use video in their courses properly. Looking to the future, 50% of these respondents were not sure whether they would use video, whereas 31% said they would not and 19% indicated they would use video in their courses. For those who used video, the types they used the most included streaming video (80% of all responses), digital downloads (38.8%), video recorded PowerPoint or Prezi presentations (38%), video recorded lectures (22%), and DVDs (20%). YouTube, a free source, was the most frequently used source, with 93% of total responses, whereas the other sources they used were their own content (48%), a proprietary website (33%), and their university's library (32%). This is congruent with over 54% of participants who indicated cost was extremely important in making their choice of video content, shown in Figure 1. In addition, about half of the participants said length of video was also extremely important, with 3.2% indicating it was not important at all. This conveys that class time limitations affect their choices of videos they use. Other factors in instructors' choices for using video content included the pace or speed at which imagery was displayed and how old the content was based on its release or copyright date. Figure 1 shows the importance of each factor in instructors selecting their video content.

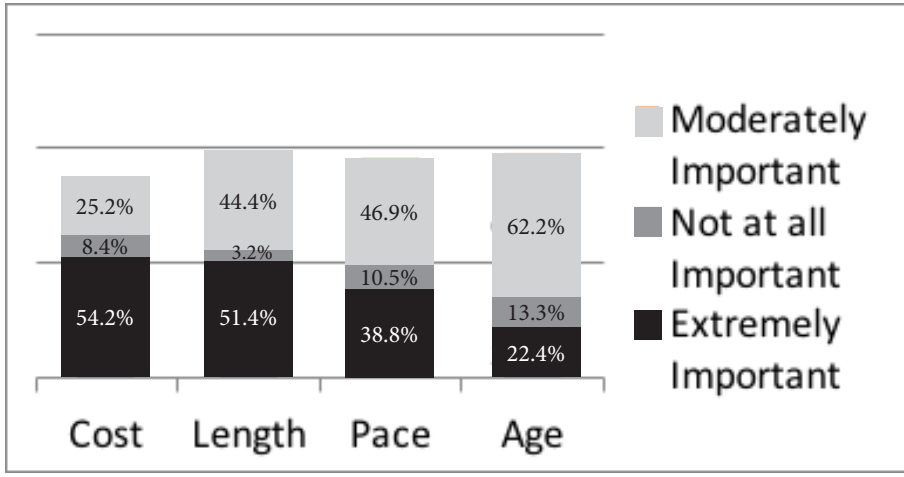

Figure 1. Factors influencing instructors choosing their video content, by level of importance.

Approximately 82.8% of participants indicated they always watched their video content in its entirety before using it in their courses, whereas 17.2% sometimes did this. The most common reason (79.1%) instructors chose to use video in their courses was to add to their method and practice of teaching (pedagogy). The other reasons instructors chose to use video in their courses were to stimulate critical thinking (69.2%), to adapt to the learning styles of their students (66.3%), to include an element of enter-

tainment in their courses (56.4%), to demonstrate a case study (52.5%), and to satisfy the learning experience expectations of their students (51.8%).

Figure 2 shows the role that video plays within the instructors' courses. Within these roles that video has in their courses, instructors used video for specific purposes such as to generate discussion on a given topic (85.3%), to align with required reading (67.7%), to present visual case studies (49.5%), to present historical content (34.4%), to provide how-to demonstrations (33.7%), and to show video recorded lectures (27.2%).

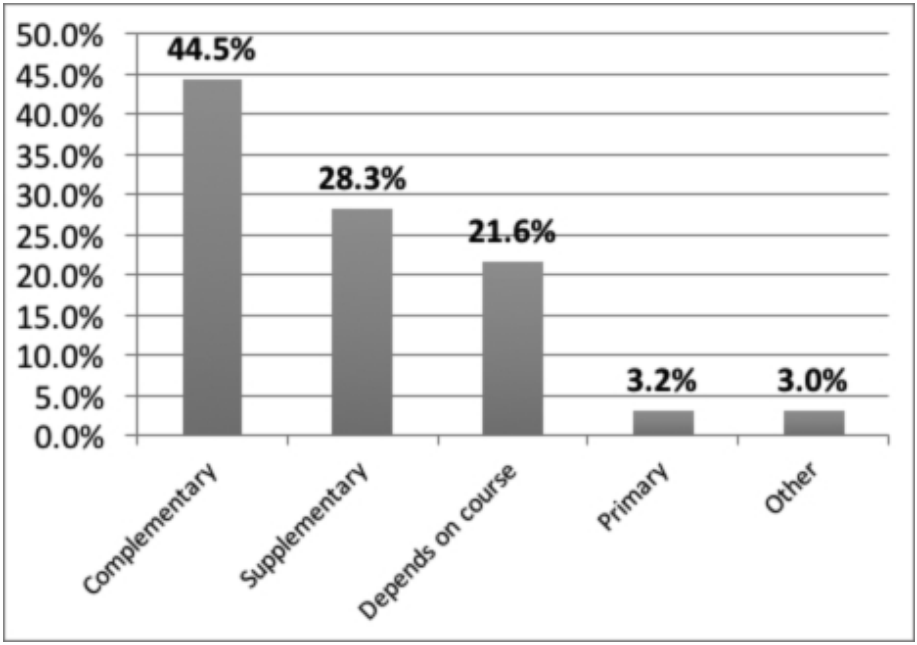

Figure 2. The role that video plays in courses.

Participants were asked whether the use of video affected their students' learning outcomes. The responses were split across 34.3% saying yes, 23.1% saying no, 22.4% saying it depends on the course being taught, and 20.2% indicating they did not know. More specifically they were asked what influenced the role the video content could have in student learning outcomes. The most frequent response was the topic covered for that particular class or week, with 70.1% indicating that video serves a complementary role or as just one tool for their students' learning of a given topic. Other response rates included 55.7% for the class discussion following the video, 49.2% for the video content, 37.9% for the instructor's complementary lecture, 37.1% for overall course content, and 29.6% for the discussion questions accompanying the video. Table 2 shows the most referenced student learning outcomes affected by the use of video.

Table 2

Student Learning Outcomes Affected by the Use of Video

Student learning outcome	% of total responses
Improved understanding of a concept	87.1
Increased engagement in self-reflection	47.6
Increased interaction with other students	37.3
Enhanced creativity	32.5

Approximately 9% indicated that the use of video had a negative effect on student learning outcomes, and of those, some of the responses included the following:

- "Lack of connection to material."
- "Offended the students because it made fun of their identity group (millennials). I hadn't thought about them reacting in this way to a comedy sketch."
- "Students start checking out after too much video."
- "Did more harm than good in examining a topic. The ability to relate to material was strained."

Approximately 54% said that the use of video had a positive effect on student learning outcomes, whereas the remaining 38% did not know. Instructors were asked about how effective the use of video has been in their students' overall learning experience. Approximately 55% said it had been moderately effective, 40% said extremely effective, 4% said they did not know, and less than 1% indicated the use of video was not effective at all.

The important issue of visual literacy was addressed through several questions posed to the instructors. Approximately 48% indicated they were not familiar at all with this concept, whereas 43% were moderately familiar and only 9% were extremely familiar with visual literacy. These levels of familiarity were reflected on how much visual literacy factors into their use of video in their courses. Approximately 42% said they did not know, 33% said it factored in moderately, 15% said it did not factor at all, and 10% said it factored a great deal. Instructors were given specific choices for how they could account for visual literacy in their courses in which they use video. The most frequent response, at 48%, was that they chose video content appropriate for the learning level of their students. The next most frequent response, at 31%, was that they did not know, whereas about 14% said they accounted for the variance in levels of visual literacy among their students. About 13% said that visual literacy did not play a role at all, and less than 1% conducted a session on visual literacy for their students before using video content. These responses might reflect the fact that only about 15% of participants received training in visual literacy. About 43% indicated they were interested in professional development (training) in the method and practice (pedagogy) for using video content, whereas about 27% were not interested and the remaining 30% were not sure.

Discussion

Conclusions and Implications for Practice

The use of video in higher education is here to stay because of the advances in technology and increasing accessibility, the learning experience expectations of digital natives, and the increasing use of video by instructors. Cost and accessibility are important factors driving instructors' decisions to use video content in their courses. This was reflected in choices for streaming video, particularly YouTube, as the most often used source of video. Instructors will have increasing access to streaming video with the growing video content in their institutions' libraries, and therefore, their use of such content is likely to increase. The issue of visual literacy is a concern for several of the responses. Less than 40% indicated that the pace at which images are presented within the video was extremely important, when the research on visual literacy tells us that pace can significantly determine comprehension and ability for students to recall what they have viewed. Respondents indicated they used video to add to their pedagogy, yet almost half indicated that they were not familiar at all with the concept of visual literacy and also did not know how it factors into their use of video. Their knowledge of how the use of video plays a role in student learning outcomes was mixed, which possibly reflects the daunting challenge of unpacking the various factors that influence student outcomes. The most telling responses were that almost none of them conducted a session on visual literacy for their students before using video content and few had training in visual literacy. Almost half conveyed they were interested in such training, which presents an opportunity for higher education institutions to provide it for their instructors.

It is difficult for us to determine the availability of training in visual literacy without conducting a survey of higher education faculty development departments. Workshops have been conducted at Northern Illinois University, University of Southern Maine, and other institutions; however, evidence of required training in visual literacy for instructors was not found. This is an issue that college and university faculty development departments need to address by adding visual literacy to their menu of training opportunities. Another option would be for the Association of College and Research Libraries and the International Visual Literacy Association to join together to codevelop training in visual literacy utilizing the ACRL standards and allow all higher education instructors to access this training. Such training would help instructors know how to use video as a teaching and learning tool effectively, which would also benefit their students.

Another important consideration is for higher education institutions to develop a required course for students in visual literacy. This is advocated by a growing number of researchers and scholars for this topic, such as Ervine (2016), who stated, "Instructional design programs need to require visual literacy as part of their core curriculum in order to prepare students for the workforce skills that will be expected of them" (p. 109). One example is Arcadia University's (n.d.) requirement that "students must take (1) one course that carries a Visual Literacy designation. Courses throughout the University carrying this designation focus on the viewing and interpretation of visual information and images from a variety of sources as well as the expression of meaning through visual means" (Overview section, para. 1). This designation has

accompanying learning goal requirements and recommended practices. Another example is at Indiana University South Bend (n.d.), where they include visual literacy as one of seven literacies required in their General Education Curriculum, and they provide guidelines for course development.

If some of these concerns can be effectively addressed, the role of video in contributing to student learning outcomes should be more significant. Students have the opportunity to experience visual portrayals and discussions of issues centered around the concepts of philanthropy, nonprofit management, and subtopics such as fundraising, advocacy, and others. These issues often go largely unseen unless the student is already working for a nonprofit organization, and even then, they may be limited in specific areas of the field. Video content not only can be used to address the how-to in each of these issues, but also can serve more broadly in helping students address the why behind this work. This medium can serve as an effective bridge to bring the humanities, from which the concept of philanthropy was birthed, together with the social sciences and provide students with a well-grounded, holistic foundation for preparing to enter or advance in the field.

Useful video content can be used in many ways to achieve educational goals, objectives, and student learning outcomes. For example, a historical documentary such as A&E's *Andrew Carnegie: Prince of Steel* provides students with insights not only into one of the most famous philanthropists in U.S. history, but also into the period of the Gilded Age and the transformation into scientific philanthropy. A social commentary documentary such as *Poverty, Inc.* can question the status quo of how to best address global poverty, whereas one such as *The Corporation* can help students understand the capabilities and limitations of the market. The Oscar-winning film *Schindler's List* can serve as an example of corporate social responsibility, in which multiple objectives of growing one's business and saving the lives of workers come together. BoardSource's video *Speaking of Money: A Guide to Fundraising for Nonprofit Board Members* shows eight board members who represent a diverse group of nonprofits discussing how they raise money for the organizations they serve by making contacts, cultivating prospects, and asking for gifts.

These are just some of the plethora of videos available for instructors to use as tools and resources to enhance and enrich their students' learning experiences. In spite of the growth of the nonprofit sector and the advent of the information age, the work conducted in this field remains largely unknown or misunderstood by society. Video content can be a powerful tool for instructors to use to help peel back the curtain on this work and the field so that students will have a broader holistic and critical understanding of the concepts of philanthropy and nonprofit management. However, it is important for us to remember that the best produced video can be ineffective in its contribution to student learning if instructors do not plan, prepare themselves, prepare their students, and use it appropriately within the course within the context and requirements of visual literacy.

The planning first involves instructors being reflective and determining their own level of visual literacy. This represents asking the questions, before I incorporate video content into the learning experience of my students, what can I say about my own level of visual literacy? How equipped am I to view, analyze, retain, and make meaning of moving visual images so that I am able to incorporate them into my courses properly

and have associated learning expectations of my students? We highly recommend that instructors seek training in visual literacy from their institution or a third party so they can be prepared to engage students with video successfully and have their students attain desired learning outcomes.

Selecting video content should start with the desired end in mind with regard to what role it will it play in learning outcomes, which can range from a more direct stand-alone role to a more indirect or ancillary role in which it may simply inspire initial discussion around a topic. The connections with the use of the content to these desired learning outcomes should be established and documented. Part of this involves instructors determining how it fits within existing curriculum, what relevancy it has for the overall course and/or given topic within it, and how it will complement existing pedagogy. Instructors should be mindful of the importance of content balancing being entertaining and being educational and the relationship one has on the other. If content is not remotely entertaining, students will likely withdraw, and if the content has extremely entertaining components, it may detract from learning. However, if content balances or effectively blends being entertaining and being educational, students are more likely to be engaged.

ACRL (2011) stated,

> The accessibility of visual materials and the needs of differently abled individuals, including visually impaired students, is an important consideration in visual literacy instruction and Standards implementation. Adaptive or assistive technologies, such as audio descriptions of visual materials or multimodal access to visual media, could be components of an accessibility strategy for visual materials. ("Implementation," para. 4)

In a rush to use the technological tools that are accessible, instructors need to check themselves and be sure they are being inclusive and equitable, and not overlook that not every student will be able to technically consume the same content in the same way. Some of the questions they should be asking regard the need for closed captioning or subtitles in SDH for those with hearing impairments, how the visual medium works within certain learning disabilities, how students with visual impairments can get the most out of the content with adaptive technology, and how students with disabilities can effectively access and utilize the video content through an online course.

In planning, instructors should also view the content they plan to incorporate into the class in its entirety. Entirety is stressed here because (1) this helps instructors fully understand the nature of the imagery being used; (2) the instructor can check for the pace of the imagery, language, and any text accompanying the images; and (3) it helps instructors avoid unpleasant surprises of potential undesirable or inappropriate content. We recommend that while viewing the content, instructors follow the ACRL's guidelines for student visual literacy, which we feel are also appropriate for instructor assessment of the content they are considering using. These steps include

- identifying information relevant to an image's meaning;
- situating an image in its cultural, social, and historical contexts;
- identifying the physical, technical, and design components of an image;
- evaluating the effectiveness and reliability of images as visual communications;
- evaluating the aesthetic and technical characteristics of images;

- evaluating information that accompanies images for accuracy, reliability, currency, and completeness; and
- making judgments about the reliability and accuracy of image sources. (ACRL, 2011)

After completing these steps, instructors will be ready to think about how to incorporate the content into the class, what learning expectations there will be for the students, and what overall role the content will have in the students' learning experiences. This represents how video content will be used as a pedagogical tool within the course. For example, will it be instructional in a how-to format with students being tested later on their ability to perform tasks? Will it serve as a metaphor representing an important concept in the course? Will the imagery serve as a catalyst to get students thinking openly and creatively about a concept? Will the content serve as a stand-alone tool within a course, or will it serve to complement required readings? Will the content serve as the catalyst for group or class discussion? The answers to these questions should be transparent and explicit in the course syllabus.

For preparing students, we recommend a required course in visual literacy. If no such course exists within the institution, we recommend a session at the beginning of the semester before any official video content in the course is used. In this session, the instructor explains how visual imagery affects the learning process. The instructor provides a video example with accompanying questions of things for students to look for. The instructor should ask an additional set of questions for general discussion. The instructor should point out areas in which the majority of students connected the same images to questions and also point out areas of disparity for what students saw, retained, and understood, and discuss why. These results represent how visual literacy is important for students' ability to incorporate such content into their learning successfully. In this session, the instructor can also either show two examples of pace or show the same content at two speeds to illustrate how pace affects a person's ability to learn from moving visual imagery. This not only reinforces the explanation of the cognitive process, but, more important, it also demonstrates to students (a) that the instructor is mindful of pace and will consider it in making content choices and (b) that there will be opportunities for content accessible from the Internet or within the course site, Blackboard for example, where the student has the capability to stop and replay the video. Overall, this early semester session helps students think more critically about the video content they will be viewing throughout the course and how such content will play a role in their overall learning experience.

We recommend that instructors monitor and evaluate the effectiveness of video content in their courses. This not only provides them with the knowledge to improve how they use video, but also may give them ideas for different content to use another time. Insights into how effectively the use of video complemented existing course content and pedagogy will also contribute to the means for improvement. Last, this experience will likely be a learning opportunity for instructors to enhance their own visual literacy.

Limitations and Further Research

The limitations of this study include the low participation rate and the possibility that instructors who do not use video thought the survey was not applicable to them.

This is reflective from some of the e-mails received from instructors after we promoted and distributed the survey, even though the content explicitly stated that participation from instructors who do not use video was equally important to this study. Another limitation was driven by entire institutions being left out of the study because we could not acquire the information or gatekeepers did not provide instructor contact information for the survey.

Further research needs to investigate the issue of visual literacy in more detail and how it factors into the instruction of these courses. This presents favorable opportunities for qualitative research in the form of interviews, focus groups, or case studies. For example, what instructors look for when reviewing and vetting their video content before using it in their courses would provide insights into the implications for visual literacy. This affects curriculum and assessment. More investigation of the link between visual literacy and student learning outcomes would help instructors in their effort to increase the attainment of such outcomes. In addition to further research, instructors, in the same way they share syllabi, have the opportunity within their collegial academic community to share which videos have worked well for them and techniques that have been successful for them in the use of video content. The emerging H-Associational and Philanthropic Studies (H-APS), part of the H-Net Humanities and Social Sciences online network, can serve as the repository for video content that can be used in nonprofit and philanthropic studies programs, as well as the platform for such sharing between instructors. Through further research in these areas—shared resources and shared recommended practice—instructors can improve their teaching, keep pace with rapidly changing technology, and meet the expectations of their students and enhance their students' learning experience.

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