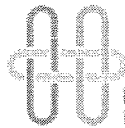


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Building NGO Leadership through Reusable Learning Materials

Jodi Sandfort, MSW, PhD
Associate Professor, University of Minnesota


Kate Conners, MaED
Technology Enhanced Learning Coordinator,
University of Minnesota



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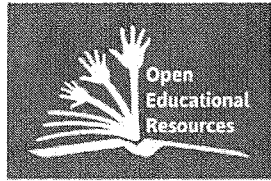
Workshop objectives


- Provide larger context of open educational resources
- Understand implications for teaching
- Create efficiency with learning through multimedia tools
- Appreciate power of storytelling with video
- Understand workflow steps in learning material development
- Envision a global collection of effective reusable learning materials for public affairs

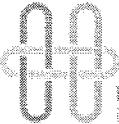
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Open Educational Resources

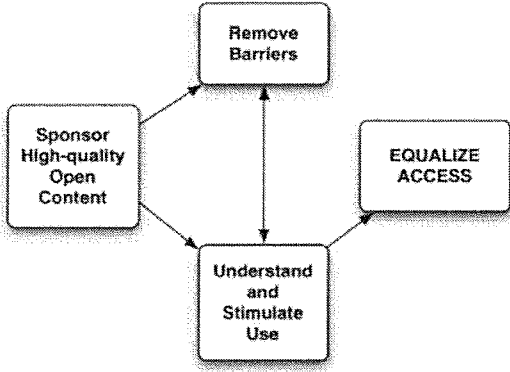
Freely accessible, openly formatted and licensed media used for teaching, learning, assessment and research



 **creative commons**

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Open Educational Resources



```
graph TD; A[Sponsor High-quality Open Content] --> B[Remove Barriers]; A --> C[Understand and Stimulate Use]; B <--> C; C --> D[EQUALIZE ACCESS]
```

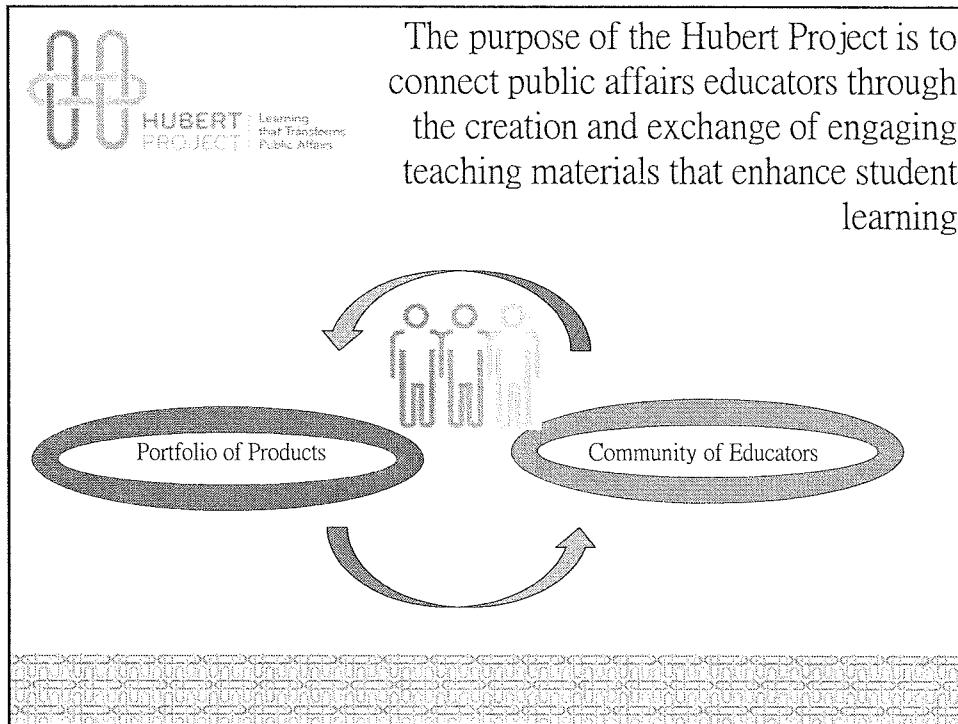
Remove Barriers

Understand and Stimulate Use

EQUALIZE ACCESS

Sponsor High-quality Open Content

Figure 2—Current Open Educational Resources Logic Model
Source: Atkins, Brown & Hammond, 2007



Reusable Learning Materials

Curated Cases


Video Briefs

Immersive Simulations

Others???

E-Cases



This collage displays various educational resources. At the top left is the Hubert Project logo. Below it, a 'Video Briefs' section shows a YouTube player interface for a video titled 'Policy Field Analysis' with a thumbnail image of a person at a whiteboard. To the right, 'Curated Cases' features a document titled 'CHILD CARE State Efforts to Enforce Safety and Health Requirements' from the GAO. Below these, 'Immersive Simulations' and 'Others???' are listed. At the bottom, 'E-Cases' includes a thumbnail for 'Module 1: Backgrounds & Context' with a filmstrip graphic.



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Hubert Project


Overview




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Implications for Leading NGO Education

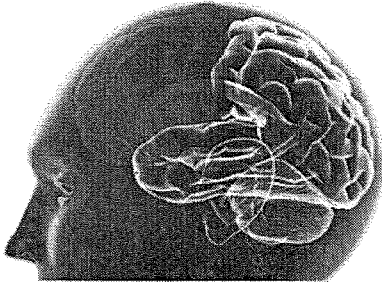
- Roles of instructors
 - Curating relevant content
 - Facilitating active learning
 - Aligning assignments to learning objectives
- Role of scholars
 - Designing content as subject matter experts
 - Supervising material creation




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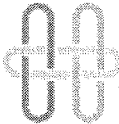
Content Creation

Effective Use of Multimedia



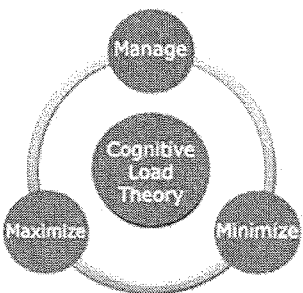
Cognitive Load




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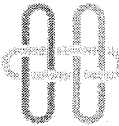
Content Creation

Effective Use of Multimedia



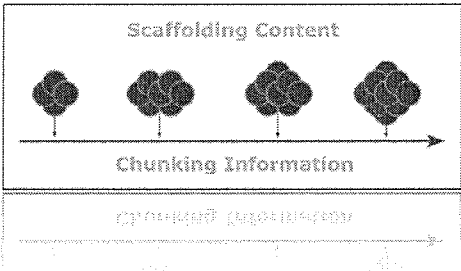
Prior Knowledge



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Content Creation

Effective Use of Multimedia

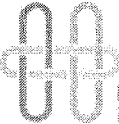


Scaffolding Content

Chunking Information

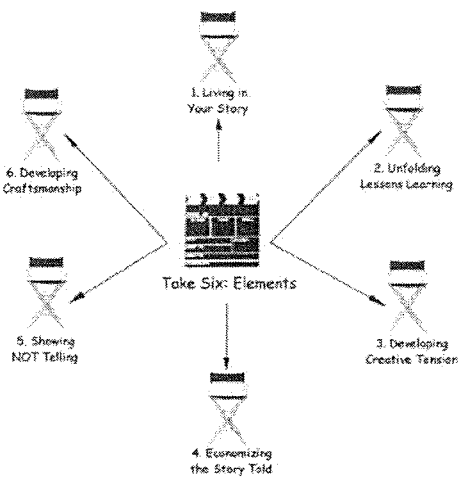
Scaffolding

Content Creation: The Art of Storytelling

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Content Creation

Effective Use of Multimedia

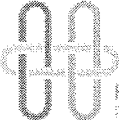


Take Six: Elements

1. Living in Your Story
2. Unfolding Lessons Learning
3. Developing Creative Tension
4. Economizing the Story Told
5. Showing NOT Telling
6. Developing Craftsmanship

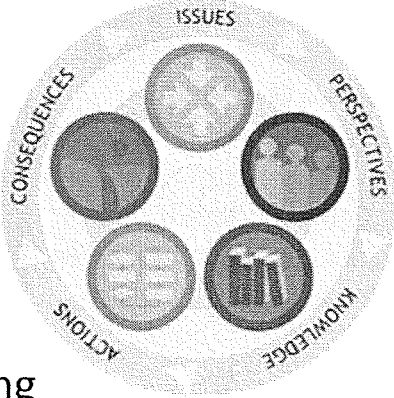
Visualizing

Content Creation: The Art of Storytelling

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Content Creation

Effective Use of Multimedia

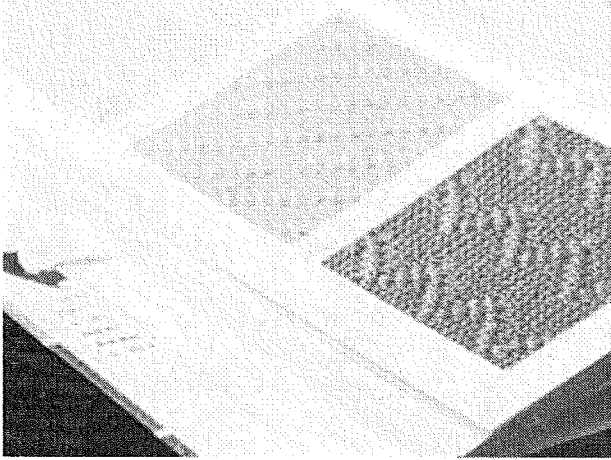


Storytelling for Learning

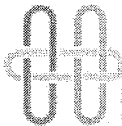
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The Power of Video



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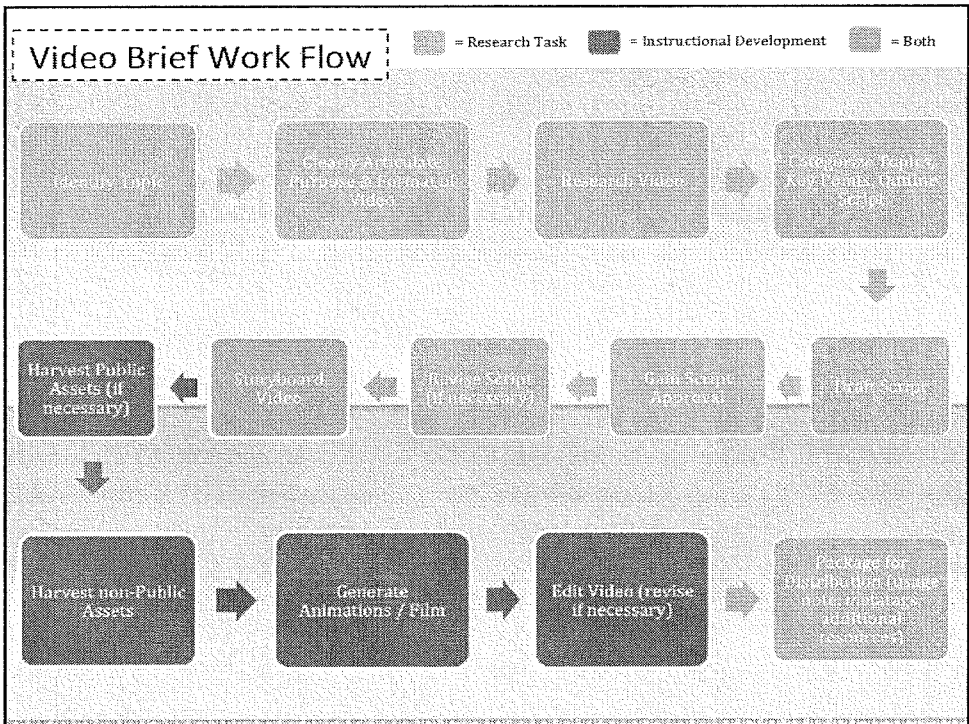
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Video Brief

Introductions to common management & leadership issues in a brief and engaging manner. They can be used as a gateway to other more in-depth activities or a mechanism to prompt deeper discussion.







Curated Case

- Coherent products that package publicly-available materials (e.g. news media coverage, web sites, and/or research reports) into timely and relevant mini-cases focused on refining how people think about current events or policy dilemmas.

GAO
Report to the Honorable Member of the House of Representatives
CHILD CARE
State Efforts to Enforce Safety and Health Requirements

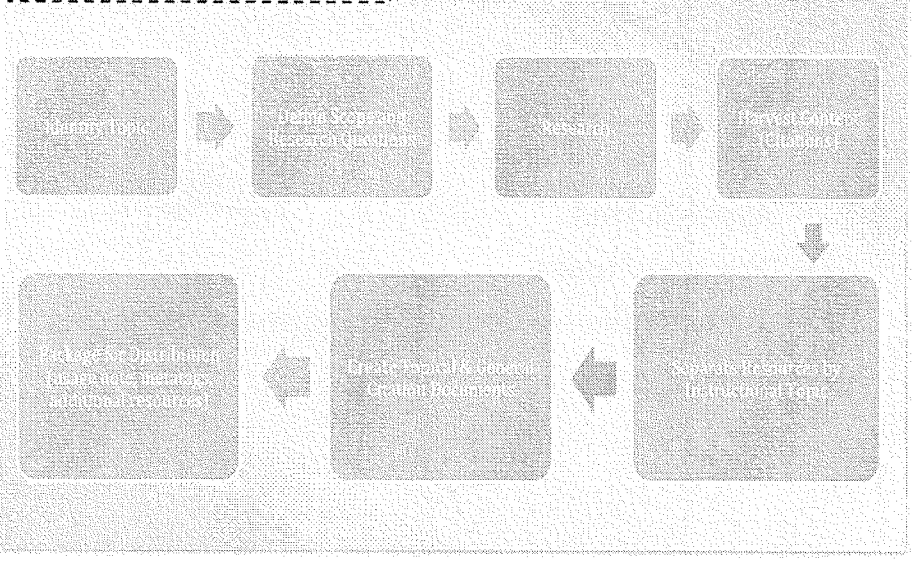
American Public Works



| State | Contract Value | Contract Count |
|-------------|----------------|----------------|
| Alabama | \$6,800 | 17 |
| Arizona | \$6,200 | 16 |
| Arkansas | \$5,100 | 15 |
| California | \$11,500 | 25 |
| Colorado | \$11,000 | 23 |
| Connecticut | \$1,700 | 4 |
| Delaware | \$5,000 | 12 |
| Florida | \$11,000 | 23 |
| Georgia | \$7,500 | 18 |
| Illinois | \$6,000 | 15 |

OPRR
Issues for the Next Decade of Quality Rating and Improvement Systems

Curated Case Work Flow

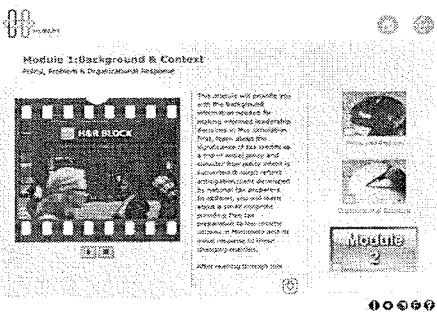
■ = Research Task ■ = Instructional Development ■ = Both



E-Case

Original descriptive accounts developed through field-based research, describing a critical quandary that participants must resolve. The main story-line is provided through video clips of key actors, photos, and data, introducing the complexity present in day-to-day experiences.




Building a Collection

- Quality
- Access
 - Search & Find
 - Download times
 - Use with diverse Course Management Platforms
- Preservation



Video Workflow Guide

This section is intended to share the process we have developed for editing video for ECases and the lessons we've learned during that process. This information is offered to assist others in the video editing process for eCases and may be applicable to other educational video projects as well. Of course, editing video is a creative process and as such, there are a number of ways to approach the work. What is offered here is one way that has worked for us.

1) Finding the story

Video editing is done in the service of telling the story of the case, so the process by which we find that story is an important context to start with. For us, finding a story that is compelling and important to tell is an ongoing process throughout case story development. It starts with the first conversation between the team members about what the topic the case will focus on and who the subject of the case will be. It continues with the first conversation with the subject.

We usually make contact with the case subject and have a preliminary conversation about what they are doing in their teaching that is the subject of the case. In this conversation, we try to get a sense of who they are as a person, what they have done with their teaching, what it has meant to them, and what it might mean to others. The question of "what is the important story to tell here" requires agreement among team members, and it is also something to be revisited at each stage of case story development to confirm or adjust as needed.

Getting agreement among the case story team on what story we want to tell can be a challenging task. This is because each person holds a personal vision of the case in their internal imagination and they may or may not be able to describe this to others. For us, a helpful strategy to expose these internal models was to Create artifacts that were concrete representations of the case. This helped clarify what each person thought was important about the case, and provided something tangible to be discussed, debated, and modified.

Activities we found useful in creating such artifacts were: developing interview questions, reviewing and discussing footage before editing, drafting introductory text for the case and the main story points, gathering support documents and/or resources for the case, developing a mock trailer for the case, and even developing an evaluation instrument for use of the case.

2) The editing begins

Once the video has been shot, the editing can begin. The editing process starts with selecting segments from the raw footage to assemble into clips. The editor selects primary and secondary segments and present these to the team and/or make decisions about which clips to use.

3) Aligning the clips with the story elements

Once the most compelling moments have been selected out of the raw footage we assemble them into clips that align with the main points to be told in the story. There may also be strong moments in the footage that don't fit the story as we have conceived it. This is opportunity to re-think the story, or to find a way to include the elements in some other way. The principle at work here is to build the case out of the most compelling material we have and not be constrained by our original concept of what it should be.

4) Collapsing the narrative of a clip for efficiency

The process of assembling a clip usually starts with taking the relevant interview segments from the raw footage and cutting them together to construct a narrative for a particular story point. As we do this, we collapse together points being made by the subject, regardless of the jump-cutting that may be needed to accomplish this. This cutting helps to focus on the specific story point to be made and collapses the footage into an efficient narrative. We aim to make clips 1 to 3 minutes long for each story point if the clip only contains a single person.

5) Assembling the clips in context -draft assembly of the Case

Viewing the clips in context of the pachyderm case story structure finally allows the team to see how all of the elements (assets) work together to tell the story.

Video Production Workflow for eCase

| Selecting the Topic | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| Activity | Complete |
| Once you have selected a topic for the case story, identify potential Subject Matter Experts (SMEs) for the case who would add depth to the eCase. | |
| Once you have a list of potential candidates conduct pre-interviews with the candidates to determine their story and availability in participating in a case story. Follow this link for a list of <u>key questions</u> . | |
| From the list of candidates work with your team to select the SME who has the most compelling story and/or the ability to tell their story in an engaging manner, and willingness to share their observations. | |
| eCase Development | |
| Draft a written synopsis of the SME's story (around 250 words). You may need to conduct a follow up interview to help you draft a more complete synopsis of the story. More Info see: <i>Guide to Writing a Case Story Synopsis</i> available here. | |
| Once the case story synopsis is complete, circulate this draft of the story and get feedback. | |
| From the finished synopsis identify up to 6 key story points, which will be the main focus of telling the story. At the most basic level, the story should include why and how the SME is researching/interested in this topic, why the topic is important, and what personal impact it has had on them. | |
| Based on the story points you have identified draft interview questions for the instructor to elicit their experience with the topic. Review and revise interview questions with case story team. | |
| Brainstorming with the production team to determine what video footage other than interviews (know as "b-roll") you will need to illustrate each story point. Additionally, you can begin to collect additional assets in the form of data sets, charts, images, etc. | |
| Production-Video Acquisition | |
| To make an equipment reservation for a video camera, please go to SMARTCommons at http://librarymedia.wordpress.com/equipment/ | |
| Additional media services and resources can be found at: http://librarymedia.wordpress.com/ | |
| Once you have drafted interview questions schedule and conduct the video | |

| | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|
| <p>interview(s)with your SME.</p> <p>(For more in depth reading on video production, please go to: http://proquestcombo.safaribooksonline.com/book/-/9781435459113)</p> | |
| <h2>Post-Production-Editing</h2> | |
| <p>Edit the interview footage into the story points identified by the team during the story development stage. You can make the clips more concise by removing some of the filler words (i.e. um, you know), long pauses and parts of the interview responses that are redundant.</p> | |
| <p>Have the team review the rough draft clips to determine which clips tell the strongest and most coherent story.</p> | |
| <p>Once the clips have been illustrated and refined the team can again review the clips and revise them based on peer review feedback.</p> | |