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Meaningful Teaching Tool and/or 'Cool Factor'? Instructors' Perceptions of Using Film and Video within Teaching and Learning

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Abstract: This study builds upon previous research that explores the pedagogical use of film and video by explicitly asking instructors about their attitudes towards and motivations for employing such texts in their teaching, as well as the challenges they face in the process. Data were gathered through an anonymous, online survey of instructors across disciplines at seven Ontario universities. Commonalities were found amongst participants in the purposes cited for using film and video as well as in the challenges that accompany use of this pedagogical tool. For example, instructors in four of our six Faculty groupings commonly noted drawing on film and video to engage student attention, and the two most frequently selected challenges in five of our six Faculty groupings were 'technical difficulties screening films' and 'problems finding appropriate materials'. We consider the implications of these findings for teaching and learning and suggest areas for future research.

Keywords: media pedagogy; film and video; instructor motivations; instructor attitudes; student engagement; technology in teaching

Introduction

The pedagogical potential of film has been increasingly recognized in recent years. On one hand, several scholars have argued that popular film and television exert a compelling instructional force within a media-saturated world, functioning as what Giroux (2004, 2008) has called a form of "public pedagogy." By constructing emotionally engaging and persuasive representations, such scholars suggest, film and television texts[1] contribute to shaping understandings of the world and constitute a site at which normative social discourses are (re)produced, negotiated, and sometimes contested (see, for example, Epstein, Mendick & Moreau, 2010; Garcia, 2015; Giroux, 2009; Marquis, 2018; Johnstone, Marquis, & Puri, 2018). At the same time, this educational capacity has also been recognized by educators who consciously deploy film and television as pedagogical tools within their classrooms and courses (Luccasen & Thomas, 2010; Sealey, 2008). As Myers and Abd-El-Khalick (2016) note, there has been long-standing attention to the ways in which film and television can be used as 'teaching aids' in science instruction, for example, although research on the effectiveness of

[1] Here, and throughout, we use the term 'text' as it is commonly deployed in film and cultural studies - to refer to a broad range of cultural/artistic/social artifacts, rather than to simply denote written works.

such tools is relatively scant. At the same time, recent studies suggest that the increasing availability and accessibility of media (Andrist, Chepp, Dean, & Miller, 2014; Holland, 2014) and growing student interest in learning environments that employ popular culture (Peacock et al., 2018) support the use of film and television in teaching within the contemporary moment. Further attention to how such media are incorporated within formal teaching contexts is thus merited and timely.

In this study, we therefore set out to examine how and why faculty across disciplines at seven postsecondary institutions draw on film and video within their teaching, and how they perceive the potential benefits and challenges of teaching with such media. Noting that much scholarship on instructor perspectives about teaching with film is relatively small scale and/or discipline-specific, we seek to expand on the evidence base in this area, offering important insights into faculty perspectives that may allow for improvements upon current teaching practices and shape further research.

Literature Review

The body of existing literature discussing the use of film and television within teaching suggests that educators have drawn on such materials in a range of contexts and for a variety of purposes. Scholars have described using both audio-visual materials and images to elicit and increase student empathy (Blasco & Moreto, 2012; Happel-Parkins & Esposito, 2015; Marcus & Stoddard, 2007), for instance, as well as to illustrate complicated and sometimes abstract concepts (Andrist et al., 2014; Calcagno, 2015; Pelton, 2013). Film and video have also been used in order to promote the development of professional skills (Ber & Alroy, 2002; Lumlertgul, Kijpaisalratana, Pityaratstian, & Wangsaturaka, 2009), and to support student critical thinking and deep approaches to learning (Bright, 2015; Olson, Autry, & Moe, 2016). Some research also describes using film to help develop students' media literacies, including in ways that encourage them to consider the dominant cultural discourses and representational biases encoded in popular texts (Holland, 2014; Huczynski and Buchanan, 2004; Sigler & Albandoz, 2014). Finally, several authors argue that incorporating film and other audio-visual material within teaching contexts can serve to increase student engagement or motivation (Algeo, 2007; Kabooha, 2016; Swimelar, 2013), supporting richer discussions by providing students with a familiar and relevant entry point (Madsen, 2014; Travis, 2016), making difficult or challenging ideas easier to approach (Bright, 2015; Calcagno, 2015; Madsen, 2014), and perhaps appealing to different learner groups or attracting new students to the content or the discipline (Brown, Smith, McAllister, & Joe, 2017; Luccasen & Thomas, 2010). Such scholarship indicates that instructors have used film and media to support a range of pedagogical goals.

Nevertheless, in spite of this pedagogical potential, existing research also begins to point to challenges and limitations of drawing on audio-visual media to help meet particular instructional objectives. A number of concerns and considerations have been raised in this regard, ranging from practical issues such as strains on class or instructor preparation time (McAllister, 2015; Sigler & Albandoz, 2014) and difficulties finding relevant materials (Huczynski & Buchanan, 2004; Kabooha, 2014), to the inadequacies and implications of film and television texts themselves. Some scholars note that films can reinforce problematic stereotypes or discourses if not properly critiqued, for example (Kuzma & Haney, 2001; Madsen, 2014), while others underline that films are a limited and partial source of knowledge that students might use inappropriately (Ansell, 2002; Madsen 2014; Marcus & Stoddard, 2009). Building on such concerns, some highlight that films or videos cannot simply be *shown*, but rather require clear instructor framing and objectives (Holland, 2014; Kabooha, 2016; Sigler & Albandoz, 2014), a task made more complicated by the fact that many faculty are not sufficiently trained in effective pedagogical use of audio-visual media (Peacock et al., 2018) and some draw on film and video in ways that have not always been carefully thought through (Hobbs, 2006). Perhaps most interestingly, a number of writers allude to concerns about the perceived frivolity of using film

and television within classroom contexts, indicating possible faculty and student resistance to considering audio-visual media as meaningful sources of knowledge or significant pedagogical supports (e.g., Madsen, 2014; Peacock et al., 2018; Swimelar, 2013; Travis, 2016). Such challenges stand to impinge significantly on the uptake and efficacy of film and video as teaching tools, but they are often only discussed elliptically in existing research. There is a need to more directly explore instructors' perceptions of the limitations of film and media use and how these considerations affect their pedagogical practices and goals.

Moreover, as noted above, much of the existing scholarship in this area has been conducted within individual courses or disciplines, including geography (Algeo, 2007; Madsen, 2014), nursing (Kirkpatrick & Brown, 2014; McConville & Lane, 2006), economics (Leet & Houser, 2003; Sexton, 2006), languages (BavaHarji, Alavi & Letchumanan, 2014; Seferoglu, 2008), political science (Holland, 2014; Swimelar, 2013), medicine (Datta, 2009; Lumlertgul et al., 2009), and history (Marcus & Stoddard, 2009; Volk, 2015). While offering compelling insights about the ways in which audio-visual media can be used within particular disciplinary contexts, this single-discipline focus leaves open interesting questions about the commonality of the conclusions drawn and perspectives raised. One recent counterexample to this trend is a study by Peacock and colleagues (2018), which sought to explore faculty's attitudes towards and use of popular culture (including film) across disciplines at one American university. That research demonstrates clearly the value of examining faculty perceptions of film and video use within a range of subject areas, finding that participants across the disciplinary spectrum report drawing on popular culture relatively frequently in their teaching and express fairly high agreement with the argument that popular culture can be a meaningful support to the development of students' critical thinking. Nevertheless, significant differences were found between instructors in the Humanities and Social Sciences and those in the Natural Sciences and Math, with faculty in the former groupings indicating both more frequent employment of popular culture and more positive beliefs about its importance in the classroom. Such findings, which suggest points of contact and divergence in instructors' views of teaching with popular culture across different fields, underscore the potential value of further cross-disciplinary research in this area.

This exploratory study thus aims to contribute to the growing body of literature about the use of film within university teaching by examining how instructors across disciplines perceive and report employing film and video in their teaching activities. Since our primary goal is to examine the scope and transferability of faculty-reported experiences with and barriers to film and video pedagogy, we focused exclusively on instructors' perspectives in our survey rather than attending to student reactions or assessing learning outcomes. While such foci are surely important, more extensive knowledge of existing faculty practices and perspectives is likewise essential to understanding and enhancing the educational use of film and video, particularly given the central role instructors play in determining if and how film is incorporated into courses.

While Peacock et al. (2018) also attend to the experiences and understandings of faculty spanning multiple disciplines in higher education, we build on their work in several ways. Whereas their research focuses on instructors at one mid-sized public university in the United States, our study draws on responses from faculty across disciplines at seven Canadian universities, thereby bringing to bear a wider range of instructor perspectives and experiences. At the same time, we also narrow the focus, relative to Peacock et al. (2018); whereas they examined perceptions of popular culture broadly, we attend to the more specific question of film and video use, acknowledging that this still includes a wide variety of audio-visual media (from feature length films to brief YouTube videos). Moreover, while Peacock et al. (2018) focus primarily on the frequency with which instructors use popular culture in their teaching and on faculty attitudes towards its pedagogical significance, we supplement these considerations by exploring more directly instructors' motivations for drawing on film and video and their perceptions of the challenges and drawbacks of using these specific texts. We also draw on

qualitative data from open-ended survey questions in order to offer further insight into instructors' perspectives, whereas Peacock et al. took a purely quantitative approach. Our work thus contributes significant information to the evidentiary base about faculty's perspectives on the role of such media within diverse university teaching contexts.

Methodology & Participants

In order to gather comparable information from a broad participant demographic, while also privileging participants' perspectives and opinions, we collected data via an anonymous online survey. This was in line with both our research aims and an underlying interpretivist methodology that understands realities as multiple and experiential (Merriam, 2009). In addition to basic demographic prompts, the survey contained both multiple choice and open-ended questions asking instructors to report how frequently they use film and/or video in their teaching, the purposes for which they use it, and the challenges they experience in this process. To get an inclusive picture of instructor perceptions of audio-visual media, we deliberately kept the focus somewhat broad, using 'film and/or video' in the question text, and including a question that explicitly asked respondents to select the types of media they use in their teaching (see Appendix 1 for the full survey instrument). We also asked respondents to rank on a Likert scale how useful they find film and video in their teaching, providing insight into their attitudes about the pedagogical potential of such texts. Before circulation to participants, the survey was sent to experienced pedagogical researchers for testing, and revisions were made based on their feedback.

The study then proceeded in two phases, both of which were cleared by the [university] Research Ethics Board. The first phase began by sending an email invitation to departmental administrators at the university with which we are associated, asking them to forward the invitation on to faculty and instructors within their respective departments. Given the limited yet provocative data generated by this first phase, we subsequently elected to expand our data pool to include additional universities within our province. We selected six universities, aiming to access a range of institutional types (e.g., medical-doctoral, comprehensive, primarily undergraduate) and geographical locations. We then gathered email addresses for instructors at these sites from public-facing institutional websites and emailed the invitation to complete the survey. A complete breakdown of survey participants across both phases of the study is provided in Table 1 below.

Once data collection was complete, responses were exported from the survey tool and basic descriptive statistics were computed for multiple choice and ranking questions. Using SPSS software, we also ran a Kruskal-Wallis H test to compare responses to ranking questions by discipline. The Kruskal-Wallis H test is a nonparametric alternative to the ANOVA that can be used to determine if there are statistically significant differences between two or more groups (here, respondents in different disciplinary groupings) in relation to a continuous or ordinal dependent variable (in this case, rankings of film's usefulness for teaching) when data are not normally distributed (as our ranking data were not). Finally, responses to open-ended questions were scrutinized to determine if and how they expanded on, corroborated, or qualified data gathered from the other question types. Typically, such responses offered further detail about the purposes for which instructors used film or helped to explain and justify participants' rankings of its utility.

Table 1: Participant demographics.

Institution	Number of Responses	Percentage of Total Responses
Algoma University	15	2.5
Lakehead University	42	7.1
McMaster University	64	10.8
Queen's University	98	16.5
University of Ottawa	160	27.1
University of Windsor	61	10.3
York University	137	23.2
Not Indicated	14	2.3
Discipline		
Business	36	6.1
Engineering	40	6.8
Health Sciences	50	8.4
Humanities	173	29.3
Interdisciplinary & Social Sciences	157	26.6
Sciences	125	21.2
Not Indicated	10	1.7
Years Teaching		
0-5	85	14.4
6-10	135	22.8
11-15	103	17.4
16-20	68	11.5
21-25	50	8.5
More than 25	138	23.4
Not Indicated	12	2

Findings

Attitudes

Our survey investigated instructors' perceptions of the potential value of using film and video as a teaching tool in post-secondary contexts. As in other studies (e.g., Peacock et al., 2018), the results were generally positive. Of the 588 instructors who responded, 479 (81%) identified that they currently use film and/or video in their teaching. Likewise, when asked about their sense of the pedagogical efficacy of film and video, respondents were extremely positive overall. Participants were asked to rate their agreement with the statement "film and/or video is useful in my teaching" on a 5-point Likert scale. The average rating of agreement with the statement was 4.26 with a median of 5, demonstrating broadly positive attitudes towards the usefulness of film and video as teaching tools. Many comments left by participants at the end of the survey give specificity to these positive perceptions. One instructor stated that "video has tremendous potential" as a teaching tool, for example, and a few participants stated that they expect to integrate more of it into their teaching in the coming years. Many comments praised the use of film and video, both as a tool in specific disciplines (e.g., "essential for teaching History-related courses"), and more widely (e.g., "it can be an extremely effective and powerful learning tool, it is an essential strategy to enhance education"). These findings make clear the perceived pedagogical value of audio-visual texts amongst respondents.

That being said, it should be noted that some participating instructors did not report positive attitudes toward film and video. Given the response bias inherent in a voluntary survey of this type, it is particularly important to look at these less positive responses in order to gain a clearer understanding of perceptions that might exist amongst a broader instructor population. Many respondents who indicated less positive agreement with the statement that film and video could be useful in their teaching justified their beliefs with comments in the next survey question. A line of thinking voiced by many participants is summed up by one comment in particular: "In order for students to benefit fully from videos in class, the professor needs to know the content of the video well and be able then to stimulate a discussion in class. It should not be a passive activity." Based on comments such as this, it is clear that some participants may still have misgivings about the potential for such materials to be used poorly or generate negative outcomes like student passivity.

Similarly, one respondent noted that: "In a 12 week term, it seems a bit like stealing your salary to rely on film in most courses," demonstrating that teaching with film might be seen as an abrogation of teaching duties rather than a meaningful pedagogical choice. Others offered similar responses, arguing that film and video are "counterproductive," "overused," and "relied upon," or take up "too much of limited student contact time". These comments were offered by instructors in humanities, business, health sciences, and engineering, demonstrating that similar beliefs about film and video are held across fields and are not necessarily correlated to subject matter, epistemology, or disciplinary approaches to teaching.

Still, it is useful to compare the data provided by respondents from different disciplinary groupings to determine if other distinctions exist. Within each area of study, results remained positive overall. The lowest rankings of film's utility came from Engineering, where instructors reported an average of 3.95/5 agreement with the statement "film and/or video is useful in my teaching". Respondents from other Faculties reported their agreement with the statement as indicated in Table 2:

Table 2: Mean and median discipline group rankings of agreement with the statement 'film and/or video can be effective tools for teaching and learning in my discipline.'

	Business	Health Sciences	Humanities	Interdisciplinary & Social Sciences	Engineering	Science
Mean	4.39	4.50	4.33	4.24	3.95	4.13
Median	5	5	5	5	4	4

A Kruskal-Wallis H test revealed a statistically significant difference in the mean rankings of usefulness between the different disciplinary groups ($\chi^2(5)=17.142$, $p=0.004$), with post hoc pairwise comparisons more specifically indicating a significant difference in the mean rankings of Engineering and Health Sciences instructors (adjusted significance, using the Bonferroni correction for multiple tests, $p=0.036$). This suggests that the mean ranking of film's utility among Engineering respondents was significantly lower than that of respondents from the Health Sciences. No other statistically significant differences in the mean rankings of film's usefulness were found between groups. Nevertheless, the general trend in our findings (Table 2) is consistent with disciplinary differences noted in the literature (Peacock et al., 2018), as respondents from Science fields tended to rank the utility of film somewhat lower than their counterparts in other subject areas. These findings thus offer some further corroboration for the argument that instructors in Engineering and Science may not be as convinced about the usefulness of film and video within their teaching, despite the fact that many faculty in these fields are still positive about film's pedagogical potential .

Purposes

It is important to understand not only if instructors are using film and video in teaching, but also for what purposes they are doing so. Our survey gave participants an option to choose from a list of purposes for which they use film and/or video in their courses, as well as space to expand on their selections by providing comments. The three most commonly selected purposes were: 'to engage student attention,' with 343 responses across two phases of the survey; 'to help students learn course concepts,' with 313 responses; and 'to provide variety in instructional methods,' with 305 responses (See Table 3). Documentaries, user-generated content from sites such as YouTube, and narrative feature films were the three most common types of film/video used to achieve these purposes, with narrative features also commonly used to evoke student emotion.

Generally speaking, respondents across disciplines reported similar reasons for using film and video in their teaching (Table 3). For example, the most commonly selected option for instructors in Health Sciences, Humanities, Interdisciplinary & Social Sciences, and Science was 'to engage student attention', and this was also the second most commonly selected option for respondents from Engineering. Other commonly selected options across disciplines included helping students learn course concepts, providing variety in instructional methods, engaging student attention, stimulating further discussion, and making abstract/theoretical ideas more concrete. These overlapping pedagogical rationales indicate that film and video are used across disciplines to similar ends.

Nevertheless, a few interesting distinctions between disciplines do emerge. Respondents in Engineering appeared far less likely to use film and video to stimulate further discussion than did those in other Faculty groupings, for instance, with only 30% of participants from Engineering selecting this response as compared to more than 60% of respondents from each of the other areas. Engineering instructors also tended to select fewer reasons for using film than did participants from other

disciplines. Only three purposes (helping students learn course concepts, engaging student attention, and providing variety in instructional methods) were selected by more than half of Engineering participants, while five or more purposes were chosen by more than 50% of respondents from all other Faculties. The fact that Engineering instructors listed fewer reasons to use film and video may help to explain why these instructors also ranked its pedagogical potential the lowest out of all the Faculties. This could mean that Engineering faculty view film and video slightly less positively because they feel it offers the potential to fulfill fewer meaningful educational goals.

Table 3: Purposes for using film and/or video in teaching. Numbers in parentheses indicate the percentage of instructors that selected the item. Bus=Business; Eng=Engineering; HS=Health Sciences; Hum=Humanities; Inter & SocSci=Interdisciplinary & Social Sciences; Sci=Science; Not Ind=Not indicated.

Purpose	**Bus** (30)	**Eng** (23)	**HS** (41)	**Hum** (140)	**Inter & SocSci** (125)	**Sci** (91)	**Not Ind** (6)	**Total** (456)
To help students learn course concepts	26 (87%)	17 (74%)	26 (63%)	85 (61%)	87 (70%)	68 (75%)	4 (67%)	313 (69%)
	Example: "Flow visualisation films can show the transition from laminar to turbulent flow." (Engineering)							
To make abstract/theoretical ideas more concrete	21 (70%)	11 (48%)	22 (54%)	84 (60%)	89 (71%)	57 (63%)	5 (83%)	289 (63%)
	Example: "Used when disussing [sic] the concept of empathy versus sympathy." (Health Sciences)							
To engage student attention	20 (67%)	14 (61%)	31 (76%)	106 (76%)	92 (74%)	76 (84%)	4 (67%)	343 (75%)
	Example: "For instance: I'll start a class with something eye catching or engaging, or simply play music beforehand -- once the sound goes down, my class knows it's time to start." (Humanities)							
To evoke student emotion	6 (20%)	6 (26%)	17 (41%)	54 (39%)	63 (50%)	28 (31%)	4 (67%)	178 (39%)
	Example: "I use a short video on the impact of polio in teaching a section on diseases and vaccination." (Science)							
To provide variety in instructional methods	21 (70%)	14 (61%)	29 (71%)	97 (69%)	84 (67%)	57 (63%)	3 (50%)	305 (67%)
	Example: "I taught a course in a three hour block format, and would begin with lecture, often screen a short video in the middle, and then discuss the video, at least once every 3-4 weeks." (Social Sciences)							

To provide students with exposure to relevant procedures/experiences	11 (37%)	6 (26%)	16 (39%)	44 (31%)	33 (26%)	28 (31%)	2 (33%)	140 (31%)
	Example: "One of the lab sessions in one of my courses involves the pruning of ornamental trees. Prior to actually going outside and pruning real trees, I show several films on the hows and whys of pruning. I find these extremely useful for demonstrating why it is necessary to prune, and how to go about it properly." (Science)							
To demonstrate the application of course ideas in real world settings	20 (67%)	11 (48%)	25 (61%)	62 (44%)	88 (70%)	59 (65%)	4 (67%)	269 (59%)
	Example: "Feature film "Ingenous" [sic] shows how two entrepreneurs develop their product ideas, fail and eventually are succesful [sic]" (Engineering)							
To indicate the connections between course ideas and current events	19 (63%)	7 (30%)	14 (34%)	57 (41%)	75 (60%)	38 (42%)	5 (83%)	215 (47)
	Example: *"Awkward Black Girl to look at Black Lives Matter movement and debates over double-consciousness per W E B Du Bois." (Social Sciences)*							
To encourage analysis of how certain media types function in society	3 (10%)	0 (0%)	1 (2%)	53 (38%)	29 (23%)	5 (5%)	2 (33%)	93 (20%)
	Example: "comparing theatre and film as media, their intended or actual audiences, their cultural impact." (Humanities)							
To help students develop audio-visual literacies	0 (0%)	2 (9%)	2 (5%)	62 (44%)	27 (22%)	5 (5%)	2 (33%)	100 (22%)
	Example: "I encourage students to look at film as a document or source, and to assess it in the same way they should for fiction, Internet pages, scholarly texts, etc." (Humanities)							
To stimulate further discussion	23 (77%)	7 (30%)	28 (68%)	97 (69%)	83 (66%)	55 (60%)	4 (67%)	297 (65%)
	Example: "film "levels" the discussion quite often -- students will have read the course materials at different depths or unevenly, but showing film often helps students feel more confident." (Social Sciences)							
Other	4 (13%)	4 (17%)	9 (22%)	28 (20%)	20 (16%)	10 (11%)	0 (0%)	75 (16%)
	Example: "To let students actually see authors." (Business)							

Though engaging student attention and providing variety in instructional methods initially seem to be superficial reasons for using film, comments from some instructors make clear that their motivations for choosing to prioritize these goals are important. As one instructor commented, "different students learn best in different ways," suggesting that using film to vary instructional

methods might in fact support the further goal of engaging and supporting students with different ability levels or preferred methods of learning. Similarly, comments about using film to engage student attention demonstrate how valuable this process can be to many instructors. While many people said they used videos to "break-up the format of the class" or because "films are more engaging than [their] talking," some intimated that student attention and engagement were precursors to or preconditions for meaningful learning. A respondent from the Health Sciences, for example, noted, "students find videos more engaging and are critical when watching them," positing a relationship between engagement and critical thinking. Likewise, an instructor from the Humanities wrote, "I would show music videos at the start of class that were connected to the ideas that we would be discussing that day. It helped to prime the students for the class." In this case, the instructor seems to view engaging student attention, promoting discussion, learning course concepts, and connecting the coursework to other ideas as potentially achieved simultaneously through the use of film texts.

Several other responses suggest that eliciting student attention might, to some extent, connect largely to promoting student satisfaction. For instance, one participant noted, "the "cool" factor is difficult to bring into class in any other way," while another wrote that students "tend to really like audio-visual aids." Bringing several of these ideas together, many felt that film and video were simply necessary, especially in an age of easy access to the internet, to keep students present and mitigate boredom. Exemplifying this idea, one wrote, "Students are easily bored and resort to cell phones and computers; use of varied teaching approaches helps to minimize this tendency."

Instructors also reported other reasons for using film and video beyond the options we provided in the survey. These included drawing on film and video "as texts to be analyzed," "to illustrate the difference between reading and performing a text," and "to evaluate competencies/abilities." One respondent also noted that film use "brings Indigenous perspectives into class, in own words [sic], so I don't speak for them." The wide range of purposes reported for using film shows how adaptable they may be to different teaching and learning contexts.

As indicated in Table 3, the purposes selected by the fewest instructors were: 'to encourage analysis of how certain media types function in society' (93 responses) and 'to help students develop audio-visual literacies' (100 responses). The fact that these two purposes were selected less commonly suggests that attention to film in many classrooms is largely focused on the film's content and how it relates to other course objectives, rather than on the form and social function of film itself. This appears to be slightly less the case in Humanities and Social Sciences, perhaps not surprisingly given that film, media, and cultural studies courses are housed in these areas. The above purposes were selected much more frequently by respondents from these two Faculties (though still by less than 50% of respondents in each case). These results again affirm some minimal disciplinary variation in the use of film for teaching and learning, while simultaneously underscoring that, across disciplinary groupings, film may largely be viewed as a supplement or a means to a different end, rather than a focus of attention or analysis in its own right.

Challenges

A final major focus of our survey was to understand the challenges participants ascribed to teaching effectively with film and/or video, given the comparative lack of attention to such issues in the existing literature. Participants who reported using film and/or video in their teaching were presented with a list of potential challenges from which to select, as well as the option of adding in further issues not included in the list. The results from this question are presented in Table 4.

Table 4: Challenges connected to using film and/or video in teaching. Numbers in parentheses indicate the percentage of instructors that selected the item. Short forms in heading labels as in Table 3 above.

Challenge	**Bus** (30)	**Eng** (23)	**HS** (41)	**Hum** (140)	**Inter & SocSci** (125)	**Sci** (91)	**Not Ind** (6)	**Total** (456)
Difficulty finding appropriate film/video materials	17 (57%)	17 (74%)	21 (51%)	60 (43%)	74 (59%)	49 (54%)	2 (33%)	240 (53%)
Student oversimplification/misunderstanding of concepts raised in films/videos	2 (7%)	3 (13%)	4 (10%)	44 (31%)	37 (30%)	20 (22%)	0 (0%)	110 (24%)
Student resistance to using film/video in educational contexts	0 (0%)	0 (0%)	2 (5%)	5 (4%)	5 (4%)	1 (1%)	1 (17%)	14 (3%)
Student inexperience with analysing films/videos	3 (10%)	1 (4%)	4 (10%)	55 (39%)	30 (24%)	7 (8%)	0 (0%)	100 (22%)
Your own inexperience with analysing films/videos	4 (13%)	1 (4%)	0 (0%)	12 (9%)	14 (11%)	7 (8%)	0 (0%)	38 (8%)
Technical difficulties attached to showing films/videos in the classroom	14 (47%)	6 (26%)	25 (61%)	74 (53%)	53 (42%)	38 (42%)	2 (33%)	212 (46%)
Inaccessibility of film/video for some students	2 (7%)	1(4%)	7 (17%)	34 (24%)	20 (16%)	11 (12%)	2 (33%)	77 (17%)
Copyright concerns	11 (37%)	7 (30%)	13 (32%)	59 (42%)	36 (29%)	27 (30%)	3 (50%)	156 (34%)
Student passivity during films/videos	7 (23%)	3 (13%)	6 (15%)	43 (31%)	50 (40%)	19 (21%)	2 (33%)	130 (29%)

Other	2 (7%)	3 (13%)	5 (12%)	10 (7%)	5 (4%)	3 (3%)	0 (0%)	61 (13%)
	Examples: "Student resistance to certain films." (Humanities); "Students who leave class when a video is about to be shown!" (Social Sciences)							

As Table 4 illustrates, the most commonly indicated challenge was 'difficulty finding appropriate film/video materials,' with 240 instructors selecting this option. While other challenges (e.g., 'technical difficulties attached to showing film/video in the classroom' and 'copyright concerns') were reported with some frequency, problems with finding relevant material was the only issue mentioned by more than 50% of respondents. At the same time, some potential challenges, such as 'student resistance to using film/video in educational contexts', and 'your own inexperience with analysing films/videos' were rarely selected, each being reported by fewer than 10% of the total pool of respondents. Together, these findings suggest that, across disciplines, survey participants not only view film use positively, but find it comparatively unproblematic to implement. Indeed, one instructor from the Social Sciences named this directly, stating, "I find no challenges." Surely, other participants were not this confident, but the fact remains that challenges seemed to resonate less with our participants than did potential benefits of using film and video.

A similar picture emerges when considering the patterns of response amongst various disciplinary groups. Instructors across subject areas often reported similar challenges with drawing on film and/or video in their teaching. Indeed, the same two issues (technical difficulties screening films and problems finding appropriate material) were the two most frequently selected items for participants in five of our six Faculty groupings. The one exception was respondents from Engineering, for whom problems finding film materials and copyright issues were most noted. In spite of this broad similarity, however, one area of potential disciplinary difference was seen in the number of challenges reported relatively frequently within different disciplinary groups. Instructors from the Humanities and Social Sciences reported a greater number of challenges with slightly higher frequency. For example, six of the challenge options were selected by more than 25% of Humanities instructors, while only three of the options were selected by more than a quarter of respondents from Business, Engineering, Health Sciences, and Science. This provides some preliminary evidence that perceived challenges may be more dispersed or divergent in some areas than others, and/or that instructors in Humanities and Social Sciences may be more aware of or concerned about a greater number of potential barriers to film use.

In written comments, participants highlighted a number of additional issues, ranging from "costs of accessing independent film and video" to "student distraction during video." Time was mentioned frequently, with participants highlighting both "time to find films" and "time for screening," as well as, in some cases, the time required to produce new video material for pedagogical purposes. Notably, many of these issues, much like those most commonly selected from the options provided, tend toward the logistical, indicating that the most prominent challenges for instructors in our study are practical issues rather than concerns about the potential capacity for film to meaningfully support their teaching goals.

Still, echoing the idea that film use might be seen as an 'unserious' pedagogical choice, a few instructors made comments which suggested that perceptions of the potential frivolity of teaching with film made it challenging to use effectively. One participant named "students interpreting a film screening as an 'off day'" as a challenge, for example, while another mentioned "resistance from colleagues." Expanding on this challenge, one respondent wrote:

> This may seem like a "strange" challenge but sometimes I feel like using film/videos is a cop-out, i.e. being used to get out of the work of "lecturing" as an educator. So is this an "ideological/pedagogical" challenge? It gets reinforced in subtle and informal ways between colleagues who, for example, may joke about a class being a "lighter day" because of showing a film, or as blatant as some colleagues suggesting others who use film/video regularly are being "lazy." I am pre-tenure and so I often think about what an ideal "balance" is between using film/video to enhance learning and to make a lecture come alive and more interesting [versus] being constructed as "lazy" and "relying" on film and video.

Such comments, while admittedly rare, gesture toward the ways in which broader student and faculty perceptions of film and video might impinge upon the extent to which they are taken up in the classroom.

Discussion

This study contributes to the existing literature about the use of film and video in university teaching and learning in several ways. Our survey is unique in its attention to instructors' motivations for and methods of using film and video in their teaching, as well as the challenges and obstacles they encounter in doing so. By drawing on a broader range of participants than is typical in research of this sort, including instructors from several institutions and disciplines, it also permits an initial view into the scope and transferability of issues reported in existing scholarship about the pedagogical potential of film and video. While the study is not without limitations, including the self-reported nature of the data, the potential for response bias, and the lack of direct attention to whether or not film is able to support student learning in the ways participants claim, it nevertheless generates a number of provocative considerations that might inform future research and practice.

Foremost amongst these considerations is the clear sense that respondents across disciplines generally appear to think highly of film's potential to support their pedagogical goals. While it is certainly likely that people who feel more positive about teaching with film would be inclined to respond to our survey, the fact remains that a relatively large number of participants, from a variety of disciplinary homes, value film highly as a teaching tool. In this respect, our study corroborates and extends both previous work that assesses instructors' perceptions of popular media within teaching across disciplines (Peacock et al., 2018), and the large body of work discussing film use within particular courses across fields (e.g., Algeo, 2002; McAllister, 2015; Kabooha, 2016; Holland, 2014). While, like Peacock and colleagues (2018), we found some minor variations between respondents from different disciplines, the general sentiment expressed in the data is one of widespread agreement about the vital role film and video can play in university teaching. In spite of the pervasive influence of disciplinary "teaching and learning regimes" (Trowler, 2008), which shape approaches to education in different subject areas, our data indicate that film can be adapted and deployed in broadly related ways in a number of subject areas and teaching contexts.

Perhaps especially interestingly in this regard, our examination of the stated purposes for which instructors use film and/or video in their teaching raises questions about the extent to which these texts are called on to serve significant pedagogical goals, such as the development of deep learning or the promotion of critical thinking (Bright, 2015; Olson, Autry, & Moe, 2016). This issue is particularly compelling given longstanding concerns about the potential for technology to drive pedagogy, rather than supporting it meaningfully (e.g., Ascough, 2002). The present data suggest that, in many cases, film and video usage are underpinned by broadly accepted pedagogical goals, such as helping students understand course content, making abstract concepts more concrete, and supporting critical discussion of ideas (see Andrist et al., 2014; Calcagno, 2015; and, Pelton, 2013, for similar

claims). At the same time, the fact that the most commonly reported purposes for film and video use include engaging student attention and providing variety in instructional methods complicates this picture somewhat. Participants' comments about these purposes oscillate between underlining how they view factors like attention and variety as essential precursors to or components of learning, and suggesting, perhaps more problematically, that film and video can increase student satisfaction by making learning more fun. This ambiguity in the data, along with the commonality of responses connected to attention and engagement, indicate the potential value of further research exploring the relationships between media use and student engagement. Future studies might probe more deeply the reasons underpinning instructors' beliefs that interest and variety are important, and explore the ways in which film and video can be used to promote attention, interest, and engagement that connect to course goals rather than simply being entertaining.

Future work of this sort might also help to address the consideration, alluded to in our data as well as in existing literature (e.g., Swimelar, 2013; Travis, 2016), that film and video are perceived as unserious or frivolous and thus not indicative of 'actual' teaching. In spite of the overwhelmingly positive perception of film and video reported by instructors in our study, participants nevertheless noted concerns about students and faculty not taking such texts seriously, or criticizing their use as lazy and unprofessional. In fact, given that our survey likely did not access a large body of instructors who are relatively *less* positive about film and video use, such perceptions might well be widespread. Finding ways to develop and disseminate defensible, evidence-based approaches to using film and video in diverse disciplinary contexts (i.e., approaches that draw on film and video to meaningfully support course goals) might begin to counter such perceptions, while also supporting more effective deployment of these technologies within teaching.

Finally, participants' comments about other challenges they experience while using film and video likewise offer a range of insights into potential strategies for supporting instructors who seek to use film and video as part of their teaching repertoires. Most notably, the prevalence of logistical challenges in our data suggests attention ought to be paid to training, institutional strategies, or the development of resources that could help faculty navigate these practical problems. This is perhaps especially compelling for challenges that were raised commonly in the present study and have also been discussed in the existing literature, such as difficulty accessing appropriate materials (e.g., Huczynski & Buchanan, 2004; Kabooha, 2014), concerns about copyright (Leet & Houser, 2003; Sexton, 2006), and technical issues (Herman, 2006). If institutions wish to support the meaningful use of film and video within courses and programs, for instance, they might ensure that technological infrastructure is up-to-date and faculty are supported to use it well. Likewise, institutions, scholars, practitioners, and educational developers might contribute to assembling databases and bibliographies of relevant texts that can be used for particular pedagogical purposes (see Andrist et al., 2014, for one example of this type of resource development). Of course, the ways in which such texts can be used to actually support student learning in various disciplines must also be assessed more directly than it has to date.

This need for further evidence of student learning in situations where film and video are used is perhaps the most compelling task for future research in this area. While our study offers important insight into *how* and *why* instructors across disciplines draw on film and video in their teaching, and into potential barriers to even more extensive use, the effects of such choices on student learning need more immediate attention. The motivations, goals, and challenges reported here offer useful starting points for such work, making clear intended and perceived outcomes of film use that could be studied directly. Alongside such direct assessments of student learning, the preliminary research into instructor perceptions and motivations described here could also be meaningfully complemented by similar work exploring student perceptions of film/video use and/or by qualitative studies probing instructor and student motivations in more depth. Indeed, given the commonality of integrating film and video into

pedagogy across disciplines, evidenced in this study and elsewhere, such research is both timely and pressing.

Appendix

Appendix 1. Survey Questions

1. With which Institution are you primarily affiliated:
   - Algoma University
   - Lakehead University
   - University of Ottawa
   - University of Windsor
   - Queen's University
   - York University

2. In which department(s)/programs do you teach: _____

3. How long have you been teaching at the University level:
   - Dropdown menu with options: Less than 1, 1, 2, … 25, More than 25

4. Do you use film and/or video in your teaching?
   - Yes
   - No

If 'yes', proceed to Questions 5a-11a. If 'no', proceed to Questions 5b-10b [The correct questions will display dynamically depending on the response to Q4]

5a. How frequently do you use film and/or video in your teaching?
   - Multiple times per class
   - Once per class
   - Once per week
   - Once per month
   - Once per semester
   - Less than once per semester
   -

6a. In which types of courses/contexts do you use film and/or video? (Select all that apply)
   - Undergraduate courses of more than 50 students
   - Undergraduate courses of 50 students or fewer
   - Graduate courses
   - Undergraduate supervision
   - Graduate supervision
   - Resident training
   - Other (please specify): _____

7a. For what purpose(s) do you use film and/or video in your teaching? Please select all that apply, and provide a brief example of how you use film and/or video in a way that achieves this purpose.
   - To help students learn course concepts (Example: _____)
   - To make abstract/theoretical ideas more concrete (Example: _____)
   - To engage student attention (Example: _____)
   - To evoke student emotion (Example: _____)

- To provide variety in instructional methods (Example: _____)
- To provide students with exposure to relevant procedures/experiences (Example: ____)
- To demonstrate the application of course ideas in real world settings (Example: _____)
- To indicate the connections between course ideas and current events (Example: _____)
- To encourage analysis of how media texts function in society (Example: _____)
- To help students develop audiovisual literacies (Example: _____)
- To stimulate further discussion (Example: _____)
- Other (please specify): _____

8a. Which types of films and/or videos do you use for the purposes selected above? (Select all that apply) [Note: in the online survey instrument, the list of purposes participants select in 7a appears, with checkboxes representing the following options beside each purpose selected]

- Narrative feature films
- Documentaries
- Avant-garde/art films
- Instructional videos created specifically for teaching contexts
- TED talks or other filmed lectures/speeches
- User-generated content on YouTube or similar sites
- None of the types listed here: _____

9a. Do you use any other types of film and/or video material for these purposes? If so, please list them next to the relevant purpose below:

- To help students learn course concepts: _____
- To make abstract/theoretical ideas more concrete: _____
- To engage student attention: _____
- To evoke student emotion: _____
- To provide variety in instructional methods: _____
- To provide students with exposure to relevant procedures/experiences: _____
- To demonstrate the application of course ideas in real world settings: _____
- To indicate the connections between course ideas and current events: _____
- To encourage analysis of how media texts function in society: _____
- To help students develop audiovisual literacies: _____
- To stimulate further discussion: _____
- Other (please specify): _____

10a. How do you typically incorporate film and/or video into your teaching? (Select all that apply)

- Brief clips/short videos integrated into a lecture
- Brief clips/short videos integrated into in-class group work
- In-class screening and discussion of longer films/videos (30 minutes +)
- Brief clips/short videos integrated into an online module
- Instructor-assigned films to be screened by students out of class
- Assignments that require students to find and view a relevant film/video
- Assignments that require students to analyse an instructor-assigned film/video
- Assignments that require students to produce a film/video text of their own
- Other (please specify): _____

11a. What challenges, if any, have you experienced in using film/video in your teaching?

- Difficulty finding appropriate film/video materials
- Student oversimplification/misunderstanding of concepts raised in films/videos
- Student resistance to using film/video in educational contexts
- Student inexperience with analyzing films/videos
- Your own inexperience with analyzing films/videos
- Technical difficulties attached to showing films/videos in the classroom
- Inaccessibility of film/video for some students
- Copyright concerns
- Student passivity during films/videos
- Other (please specify): _____

5b. Have you tried using film/video in your teaching in the past?

- Yes
- No

6b. Why don't you use film/video in your teaching currently?

- Difficulty finding appropriate film/video materials
- Student oversimplification/misunderstanding of concepts raised in films/videos
- Student resistance to using film/video in educational contexts
- Student inexperience with analyzing films/videos
- Your own inexperience with analyzing films/videos
- Technical difficulties attached to showing films/videos in the classroom
- Inaccessibility of film/video for some students
- Copyright concerns
- Film/video isn't relevant to your courses/teaching contexts
- Student passivity during films/videos
- Other (please specify): _____

7b. In which types of courses/contexts, if any, do you think you might use film and/or video? (Select all that apply)

- Undergraduate courses of more than 50 students
- Undergraduate courses of 50 students or fewer
- Graduate courses
- Undergraduate supervision
- Graduate supervision
- Resident training
- None of the above
- Other (please specify): _____

8b. For what purpose(s), if any, do you think film and/or video might be useful in your teaching? Please select all that apply, and provide a brief comment to explain.

- To help students learn course concepts: _____
- To make abstract/theoretical ideas more concrete: _____
- To engage student attention: _____
- To evoke student emotion: _____
- To provide variety in instructional methods: _____
- To provide students with exposure to relevant procedures/experiences: _____

- To demonstrate the application of course ideas in real world settings: _____
- To indicate the connections between course ideas and current events: _____
- To encourage analysis of how media texts function in society: _____
- To help students develop audiovisual literacies: _____
- To stimulate further discussion: _____
- Film and/or video is not useful to my teaching: _____
- Other (please specify): _____

9b. Which types of films and/or videos do you think could be useful (within your teaching contexts) for the purposes described above? (Select all that apply) [Note: in the online survey instrument, the list of purposes participants select in 8b appears, with checkboxes representing the following options beside each purpose selected]

- Narrative feature films
- Documentaries
- Avant-garde/art films
- Instructional videos created specifically for teaching contexts
- TED talks or other filmed lectures/speeches
- User-generated content on YouTube or similar sites
- None of the types listed here: _____

10b. Do you think any other types of film and/or video might be useful (within your teaching contexts) for these purposes? If so, please list them next to the relevant purpose below:

- To help students learn course concepts: _____
- To make abstract/theoretical ideas more concrete: _____
- To engage student attention: _____
- To evoke student emotion: _____
- To provide variety in instructional methods: _____
- To provide students with exposure to relevant procedures/experiences: _____
- To demonstrate the application of course ideas in real world settings: _____
- To indicate the connections between course ideas and current events: _____
- To encourage analysis of how media texts function in society: _____
- To help students develop audiovisual literacies: _____
- To stimulate further discussion: _____
- Other (please specify): _____

11b. If you were to use film and/or video, how might you incorporate it into your teaching? (Select all that apply)

- Brief clips/short videos integrated into a lecture
- Brief clips/short videos integrated into in-class group work
- In-class screening and discussion of longer films/videos (30 minutes +)
- Brief clips/short videos integrated into an online module
- Instructor-assigned films to be screened by students out of class
- Assignments that require students to find and view a relevant film/video
- Assignments that require students to analyse an instructor-assigned film/video
- Assignments that require students to produce a film/video text of their own
- Other (please specify): _____

12. Please indicate your agreement with the statement below, using the following 5 point scale:
"Film and/or video can be effective tools for teaching and learning in my discipline"

1 Strongly disagree
2 Disagree
3 Neither agree nor disagree
4 Agree
5 Strongly agree

13. Please provide any other information you'd like to share about your perceptions or experiences of film and video as teaching and learning tools?

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