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Modernising the curriculum and pedagogy – to be or not to be? using film and online video to engage students and enhance learning

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This article reviews the literature on using films and videos (whether fictional or fact), particularly in their online versions, to support teaching and curriculum development in higher education, with a special focus on management education. It identifies the value of these inputs in securing student engagement and learning and in exploring difficult concepts in areas such as business ethics. It poses the question as to why the use of film and video is not more prevalent, particularly given the ease of identification and access of appropriate material in an age of online video, and the possibility of using students to search for and identify this material and use it themselves. It concludes by suggesting that one of the problems lies in the decentralisation of responsibility for quality and content to individual lecturers, who are content to use conventional approaches to education.

1 Introduction

Enhancing the curriculum is a key priority for business schools, especially since the 2007-2008 global financial crises. Business schools have been accused of not equipping their graduates with the critical thinking, problem-solving and analytical skills and ethical frameworks that would make them effective and ethical leaders and enable them to prevent the crisis or at least mitigate its effects (see e.g. Amann et al. 2011; Brooks 2009; James 2009; O'Connor 2013; Sheridan 2009; Triana 2009).

A recent report published by the Association of Business Schools, the Quality Assurance Agency for Higher Education and the Chartered Management Institute (2014, p.4) emphasized the need for business schools to review how they can enhance their curriculum so as "to better equip graduates with the skills that they will need to become outstanding managers…". The UK

Quality Code for Higher Education (2014) calls for programmes to embrace innovative modes of delivery. The UK's Teaching Excellence Framework (2017) is another driving force for change regarding teaching quality and course structure. All this suggests that now is the right time for educators to engage in self-reflection.

Business and management graduates are expected to possess specialist technical knowledge and apply theory to practice through management skills that they should have developed during their studies, including teamwork, planning, and communication, problem-solving and analytical skills. Proserpio and Gioia (2007) argue that a new learning style is emerging in today's "virtual" student generation involving more autonomous learning, learning as fun, and analogical learning.

Two other factors force rethinking in this area. The first is the cost pressures on universities, following their period of rapid expansion, with governments and other stakeholders around the world recognizing the need to get much better value for money (Quinton, 2016). The second is the rise of successive digital generations (Fortunate et al., 2017); more attuned to finding and absorbing information digitally than via face-to-face or print.

There is much research on the emergence of digital generations and their arrival in higher education. This paper does not focus on this phenomenon, but takes it as given, with the warning that these terms are too general, as media habits of younger people can be fickle. For example, we already talk about the Facebook generation having passed, with more young people using Instagram and SnapChat (Bury, 2015), although this may be an exaggeration. We also know that students' ability to cope with the resources offered by modern browsers may severely handicap them in their ability to make sense of the world by exposing them to too many resources of variable quality which meet their needs only approximately (Brabazon, 2016). The latter makes it essential for designers of curricula and/or pedagogical approaches that make extensive use of online video and similar resources to be much more precise that they might once have been when requiring students to use physical library resources!

There is no doubt that students, as experienced users of social media and the Web in general, can be encouraged to deploy their expertise in searching for and communicating across the range of video-types (Middleton, 2015), as well as in blogs to be read by fellow students. Quite specific advice is available to lecturers to help them design teaching approaches using modern technology (Caldwell and Bird 2015; Galloway et al. 2015). However, this capability must be used in a structured manner. Therefore, the aim of this paper is to explore via a review of the literature the use of new media, fiction and film, in management education, and other disciplines from the arts.

2 Theoretical framework

There is much evidence to confirm the growing interest in using performance and related arts in education. There are also and many examples to show that the use of stories, whether in narrative fiction format or film (feature length or video clips) captures students' attention and stimulates their thinking much faster and more effectively than direct statements setting out concepts or straight course material. Educators have noticed the increasing tendency of students to gather information from television and films (Scherer and Baker, 1999). Film and video

encourage students to suspend the everyday world and allow their imaginations to roam, creating a sense of engagement with events on screen (Girardi 2008; Huczinski and Buchanan 2004). Films and videos are rarely neutral but adopt viewpoints that viewers can contrast and compare against their own experiences, although students may need guidance concerning their appreciation of film representations rather than being left to digest them in the "wrong" way (Marsh, Butler and Umanath, 2012). One should not underestimate the power of the film to communicate. Film and television directors often go beyond what we experience in real world, using lens techniques, camera angles and shots, music and film editing to ensure that viewers are not passive and stimulated by the power of the film.

Film and video make a strong contribution to enhancing students' learning experiences. When referring to the benefits of using video in social sciences, Wen-Chi (2012) argues that relevant videos can help students link theory and the real world, increase their interest in a subject, stimulate critical thinking, enliven lectures and help students to stay focused.

Schultz and Quinn (2014) identify that the key benefits of using videos in management education lie in multichannel learning, seeing management concepts in action, and enhancing student engagement. However, there are several challenges associated with their use, including lack of appropriate video materials, particularly those combining high production quality and useful conceptual content. There are also issues regarding costs, copyright and outdated formats (Kauffman and Mohan, 2009). Wen-Chi (2012, p.54) suggests that "timing for showing videos is also important, as inappropriate control can disrupt concentration". To address these challenges and create an active learning environment focusing on developing student problem-solving skills, promoting authentic experiences and interaction and collaboration, to enhance students' learning experiences, several authors suggest moving beyond asking students to watch videos by suggesting the use of student-produced videos (Tyler et al. 2009; Schultz and Quinn 2014).

3 Types of video

The term "online video", used to refer to one possible category of input, is too broad. We should consider which types of online video we might be considering using. Meisel (1998) made an early attempt to create a typology, as follows.

- "The video sleeper" - produced in-house at universities and corporations to offer an opportunity to see "not for-prime-time" lectures or speeches.
- "Hollywood highlights"- these include the use of movies and TV segments. This is the focus of much of the research cited in this article.
- "Shrink-wrapped and bundled" - offered by publishers for use with specific text or training package, usually with a training manual including useful discussion questions.
- "Video prices from hell" - including training films aimed at the corporate world.
- "Discover Rohm and Haas" - the corporate infomercial - produced by corporations to tell their publics about the organization.
- "Mining for video gold" - special purpose videos including films produced for corporate happenings.

- "Home grown" videos that can be created by the educator or the students (to develop several skills including creativity, teamwork, communication) either inside or outside the class.

A later attempt to create a typology was made by Andrist et al. (2014). They identify the limitations of the literature because it documents how individual films work in a particular course or how film genres, such as popular fiction movies (Burton, 1988) or documentaries (Baker-Sperry, et al., 1999), may be used, rather than distinguishing different types of film content for course use and comparing their didactic strengths for different topics and academic disciplines. They propose the following typology.

- Conjuncture videos, which address some aspect of "real life" by documenting actual events.
- Testimony videos, which feature people giving accounts of events or issues.
- Info graphic videos, which denote videos with expert narrators and summarize information or present explanations about events or phenomena.
- Pop fiction videos, which are fictional accounts drawn from popular.
- Propaganda videos, typically promotional, from governments or corporations.
- Détournement videos, which aim to challenge and subvert dominant messages.

This typology focuses on content rather than source, so an ideal classification would include a combination of the two video-type classification above.

4 Impact on memory and attention

Fleck et al. (2014) suggest that two key theories give insight into successful integration of technology into the classroom: blended learning theory and information processing theory. Garrison and Kanuka (2004, p.96) define blended learning as "thoughtful integration of classroom face-to-face learning experiences with online learning experiences". The use of videos and on-line sources in the classroom are included in this definition. However, blending technology with face-to-face instruction is effective when they complement one another in a balanced way (Hussey et al. 2014; Osguthorpe and Graham 2003). Where information processing theory is concerned, Mayer (2010) suggests that the use of videos and media pictures engages students longer, leads to an increase of the attention span, meaning that information is more likely to reach the long-term memory centre. For instance, the use of multimedia tools in medical education increased students' attention to target information, subsequently increasing the amounts of information they retained (Mayer, 2010).

Video and the written word engage students differently. Harrington and Griffin (1990) discuss using the film 'Aliens' to teach leadership and power, pointing to the suggestion of Wright and Huston (1983), and Gioia and Brass (1985) that visual imagery may involve students more deeply than traditional methods, via observational learning. Hannafin et al. (1986) highlight how video commands viewer attention and creates affective arousal toward video content. Consumer behavior research suggests that students are more likely to expand their personal understanding of, or elaborate, concepts presented in visual rather than other media (Petty and Cacioppo, 1986); so when an audience is engaged in the message, they are more likely to process messages through a central, rather than peripheral cognitive route. Forret and Turban

(1996) suggest that processing information through the central route is a thoughtful, rather than thoughtless, process (cited in O'Connell, McCarthy and Hall 2004, p.299).

5 Story-telling

As long as there have been people, there have been stories - ancient cave paintings, stories we tell children, stories in songs and pictures, plays and films, history and politics, and of course the news. They are in every culture and are very powerful. They teach us so much and engage listeners strongly. Film and video used in higher education are close relatives of the idea of story-telling, which has gained much traction not only in management education but also as a technique to engage management with complex situations (Stone et al., 2015). A story is a narrative, true or fictitious, designed to interest, amuse or instruct the listener, reader or viewer. It is a tale, a narration of an incident or series of events, an anecdote, perhaps an unusual, exciting or daring experience. The human brain responds in a special way to stories (Ciotti 2017; Green and Brock 2000; Zak 2014; Widrich 2012). Stories evoke emotion and interest, persuade, amuse and create engagement. The best stories are simple, but well told. Robert McKee, a creative writing instructor known for his "Story Seminar" that was developed when he was a professor at the University of Southern California, suggests that: "Given the choice between trivial materials brilliantly told versus profound material badly told, an audience will always choose the trivial told brilliantly" (McKee, 1998, p.28).

6. Development of skills and their application

As learners expand their knowledge, they develop a broader base to draw from when making decisions and applying new concepts. Visual media allow permits expansion of understanding by providing greater diversity in context (Hudock and Warden, 2001). Educators suggest that visual media help students transfer material from the educational to the real world (McLoughlin and Luca 2002; Terantino 2011). For example, students in a family-counselling course were exposed to fictitious videos showing counseling techniques in different contexts. This increased their understanding of counseling skills, enabling them to transfer the skills to various real settings (Hudock and Warden, 2001). Others have used YouTube to give procedural instruction for technology tasks, such as fixing printers (Lee and Lehto, 2013).

Online video is often used in health fields to explain topics related to, for example, childbirth, mental health, pediatrics and leadership (Clifton and Mann 2011; Mayer 2010), particularly for topics which students might not encounter often e.g. complicated birth (Cooper et al., 2011). These videos transmit content knowledge, stimulating class discussion. Videos can accelerate (e.g. an organism growing) or decelerate events (e.g. the trajectory of a bullet), aid learning about distant locations or dangerous events (e.g. forest fires), and bring expertise to a class (Snelson and Perkins, 2009). Cooper et al. (2011) note that these videos can increase skill building particularly for millennial students, who expect technology in the classroom. While Baby Boomers might not have the same view of technology, they can still benefit from different ways of delivering instruction (Cooper et al., 2011).

Other researchers have found that online video helps increase skills both in a laboratory setting and in practice (Lee and Lehto 2013; Fat et al. 2011) as well as improving long-term

retention of material (Manasco, 2010). YouTube is extensively validated as an effective tool for teaching in formal settings or in the home, for common skills and tasks.

For illustrating a particular topic, non-fiction stories might be thought more credible. However, Appel and Mara (2012) demonstrate that a fictional story is as persuasive as non-fiction. The message is more compelling and persuasive, the more trustworthy the character. Fiction has more potential to transport the reader, as fiction's narrative structure encourages relational processing rather than analyzing individual elements (Marsh et al., 2012). Comer and Holbrook Jr (2012) report on how students used documentary film clips on the making of a Fleetwood Mac music album to understand how a task group can achieve success in the face of process challenges. The students reported that they enjoyed watching the video clips and that this helped them apply the course concepts. Learning more from a real-life example than from a fictitious one (Comer and Holbrook Jr., 2012). Visual media complements traditional pedagogy, adding real life examples linking theory with real world practices (Krammer et al., 2006), helping students pay more attention, particularly if ideas are to be explored in depth (Stone, 1999). Wiseman's films of the cinema verité genre have been used to enhance student engagement with organizational theory (Scherer and Baker, 1999). Without script, narration, or rehearsal of direction from the filmmaker, Wiseman chronicles staff in organizations/social institutions carrying out routine tasks, sometimes under pressure. These films have been very successful in facilitating learning and skill-based activities.

Live-action and animated film scenes offer alternative teaching resources depending on the aim of the lesson. Champoux(2005) highlights the use of scenes from "Snow White and the Seven Dwarfs" for exploring Diversity, "Robin Hood" for ethics, and "Alice in Wonderland" for problem solving. When live action scenes give a view of reality but tend to be longer. Animated scenes confer strong symbolic meaning on theories and concepts. As animated scenes are usually shorter than live-action remakes, they may be more efficient in the classroom (Champoux, 2005). Other pictorial media, such as comic books, plays and films as literary forms to communicate patterns of human experience, beliefs and traditions, are useful and effective in teaching, for example, using "X-Men" as a vivid narrative to communicate social issues affecting management today, such as ethics and crossing cultural barriers (Gerde and Forster, 2008).

Videos can support various learning needs (Fleck et al., 2014). For instance, in language courses, YouTube can be used as an aid for any single language but also, as Terantino (2011) suggests, to support learning in any language e.g. key content can be covered in students' native language and/or supplemental videos in a second language (Al-Jarf, 2012).

There is an important distinction between media literacy and meta-literacy. Media literacy is "the ability to access, analyze, evaluate, and communicate information in a variety of forms, including print and non-print messages" (National Association for Media Literacy Education, 2017), meta-literacy is the "intersection and framework where subject content, technology, format, text, non-text, and participatory culture are all incorporated to ensure competencies in our learners" (DeCesare 2014, p.6). This means that while we can be enthusiastic about using new media to help students develop understanding of and engagement with content, it is important to ensure we do not lose the focus on the outcome, in terms of competences.

7 Issues in curriculum design

Although using film and video enhances students' learning experience, pedagogical implementation poses some challenges (Wen-Chi, 2012). Educators must consider two issues: cultural factors and video length. Gafni and Filin (2015) identify differences between students with different cultural backgrounds in terms of the rate of completion and the average watching time, and that regardless of the device used in the classroom (desktop computers, laptops, netbooks; tablets or smart phones), the rate of video watching completion is greater when video length is shorter. This is supported by other researchers (see e.g. Anderson and Tyler 2009; Guo et al. 2014; Liao 2012; Meseguer-Martinez et al. 2017).

Aiming to reduce learners' cognitive effort and increase learner control over the pace, sequencing, and duration of content presentation, Ibrahim (2012) confirms the importance of breaking videos into small units (segmentation), and suggests cueing and summarizing the main information (signaling), and removing non- essential information (weeding).

Based on the idea that videos should be effective pedagogically, designed for cognitive engagement, constructive reflection, and hence learning, Koumi (2013) offers a practical framework of effective pedagogic video design principles including the following elements; a hook, signpost, facilitate attentive viewing, to enable constructive learning, sensitize, elucidate, reinforce and consolidate/conclude. These steps can help to encourage the viewer to participate in 'mindful, constructive viewing'.

Another key issue relates to micro-level design. Koumi (2013) calls for collaboration between practitioners and researchers. Those who prepare multimedia packages for the UK Open University are experienced teachers and produce learning material based on their teaching experience, but as Price and Kirkwood (2013) suggest, they make limited use of research evidence to support teaching practices. While researchers make design recommendations without considering practices of respected practitioners, instead referring to a model of cognitive processing based on previous learning theories, the cognitive theory of multimedia learning (Moreno and Mayer, 2000). This means that their recommendations have less value for practitioners, as they are either rudimentary or imprecise and their support derives from laboratory experiments of low applicability to real learning environments. To be of practical use, the research needs to derive from practicable micro-level design guidelines.

Hede (2002) notes that conflicting results of video use are unsurprising, given the many contingent factors that have been shown to moderate multimedia effects, including:

- Nature of visual and audio input
- Cognitive engagement
- Cognitive overload.

Where the latter two factors are concerned, Brünken et al. (2003) report a reversal effect. While, as expected, cognitive load grows with task difficulty, if a task is too hard, cognitive load falls again, suggesting that heavy cognitive overload induces cognitive disengagement. Where the first factor is concerned, optimal multimedia design would ensure harmony (ideally synergy) between visuals and narration. Experimental studies, through manipulating a multimedia package's format, may create distortions in a harmonious pedagogical design, so

inconsistent results might be created by design distortions, which cannot be easily controlled for, as there are no agreed micro-level design guidelines for audio-visual harmony/synergy.

8 Some good practices for implementation

While the use of online video in higher education is not new, its prevalence as an educational tool encourages attention in regards to best practices and student outcomes. Much research is anecdotal, often lacking educational theoretical foundations. This review confirms the usefulness of online video as a form of lecture support and a conversation starter in the classroom. The general benefits of online video in the classroom and the benefits of classroom discussions are supported by blended learning theory as well as information processing theory, which clearly demonstrate the benefits of integrating online video.

McLoughlin and Luca (2002) suggest a combination of project-based learning, collaborative learning, and extensive exposure to media be used to enhance the learning experience. However, the effectiveness of this approach depends on what is shown and to whom (Snelson and Perkins, 2009). Although showing videos strengthens connection with digital natives and bridges gaps with non-traditional students, faculty should ensure the relevancy and learning potential of videos (Al-Jarf 2012; Cooper et al. 2011; Fat et al. 2011). In addition, active learning techniques should be employed with online video use, versus simply showing a video. Researchers note the importance of student discussions after watching videos to further develop students' understanding of the material (Al-Jarf, 2012).

Laurillard (2002) suggests that the benefits of the use of video should not distract us from the basic dialogue of learning. These benefits should be balanced with less positive aspects, such as passive video viewing, in which there is no constructive engagement or active learning. The speed of technological development is outstripping the pace of educational change, so while higher education tries to play catch-up, there is ample room for creative and innovative learning approaches that challenge students and lecturers and push technological possibilities to their limit. Bates (2015) suggests that technologies are just tools to be used in various ways, and that how they are applied is very important, as the same technology can be applied in different ways, especially in education.

O'Connell et al. (2004) suggest that educators who adopt newer media in teaching via the case method should not neglect that the choice of media has an impact on the level of engagement, the focus of attention, and lessons learned. Student engagement with material is central to processing potential lessons.

When used in the right way, online video can be an asset in the classroom (Davis et al. 2012; Fleck et al. 2013). Blended learning theory recommends the use of technology to be deliberate and integrated into the course harmoniously (Osguthorpe and Graham, 2003). In Fleck's et al. (2014) classroom-based study, class meetings began with the presentation of a short online video. Immediately after the video, the class participated in a structured discussion answering a question that pertained to the course content and the video. It is the combination of the media and discussion that is unique to this study and this has not been investigated in previous research, especially based on theoretical frameworks. Students' opinions were assessed at both the start and end of the semester. It was hypothesized that college students would view

the online video paradigm positively as a learning tool in the classroom. In addition, it was expected that the use of online video and discussions would contribute to an increase in students' understanding of course content.

Online video is a stimulating and differentiated approach to learning new material. Berk (2009) discussed the potential of media to provide greater entertainment in the classroom. Entertainment, though not a goal of education, has been shown to increase students' attention (Berk 2009; Terantino 2011). Media can help to draw attention and maintain interest in a topic for much longer than a traditional lecture, which might be missing visual stimulation (Berk, 2009).

An important component of Fleck's et al. (2014) study was class discussion after viewing online video. Structured discussions gave students opportunities to engage further with the material, share ideas, and clarify uncertainties. Collaborative reasoning amongst peers has shown to be effective at increasing comprehension (Boud et al. 1999; Murphy et al. 2009; Topping 2005). This is consistent with Mayer (2010), who showed that keeping students engaged longer increases the time information is retained in working memory. Chen et al. (2010) suggest that technological applications increase the time spent on tasks, increase opportunities for collaboration, and foster executive functioning skills. These skills develop more when coursework is linked with face-to-face interaction rather than use of technology alone (Chen et al. 2010; Mayer 2010). Lee and Lehto (2013) suggest that an increase in self-efficacy in a task also predicts higher interest and satisfaction with the information. Thus, those who find that online video and class discussions are useful components in their learning experience and feel competent in using the technology, are more likely to continue engaging in the activities to strengthen their understanding of the material.

Online platforms offer a unique opportunity to enrich classroom learning environments, creating a novel way of conveying educational content through real-life situations and observations, as well as connecting students with external experts. Through the social media platforms used in popular, students can actively pursue learning by themselves (George and Dellasega, 2011). Teachers in all areas of education and in all fields of study can enrich their classroom environment by using online video as a tool to engage their students, particularly connected to meaningful in-class peer discussions. The content ranges from personal home movies, to television show clips, film extracts (and sometimes complete films) to formal lectures by experts. Videos are also posted many languages and contexts. Given the sheer volume of videos accessible, they can be incorporated, accompanied by discussion questions, in any classroom; transcending academic disciplines.

The concept of edutainment has existed for hundreds of years to create interactive learning, but has evolved into the integration of technology, design and academic teaching (Makarius, 2016). Makarius describes two technology applications with educators can use to enhance the learning experience by encouraging students to create their own animated presentations/videos with voiceovers, using pre-designed formats. Other writers have explored this medium. Movie Maker for PC and movie for Mac allow teachers to 'spice up' their typical lecture or PowerPoint presentation with attention-grabbing video sessions. Lectures can be recorded and interspersed with other material. Combining pictures, music narration, video-

clips, interesting overlays and transitions is attractive to students and has proved very engaging (Lucking et al., 2011).

Such an approach helps meet students' demands for a more interactive approach linked with popular culture (Peacock et al., 2016). Their recent survey reported predominant use of online video clips, followed by use of websites, blogs and forums. Interactive approaches to video-sharing and authoring tools work directly via normal web browsers. Students can create and share their own videos using common technology. By engaging in online video production, students can learn to develop high quality instructional presentations that synthesize their own research and add to the pool of instructional video clips. Students can also search a vast online repository of existing video clips to augment papers, reports, and presentations (Snelson and Perkins, 2009).

9 Examples in management education

There are several examples of management education curricula using film. Smith (2009) takes the saying 'a picture is worth a thousand words' one step further, highlighting an Organisational Behavior course taught almost exclusively by film, in different contexts settings, providing a better understanding of the course concepts. Several authors highlight the use of feature length movies to enhance and improve the learning experience of management students, for example, "Enron: The Smartest Guys in the Room" being used to explore student attitudes towards business ethics. Students appear to have developed a more realistic, less optimistic (and perhaps cynical view) of the business world (Cox et al., 2009). "Charlie and the Chocolate Factory" is another interesting example that engages students and initiates debate. Although an unusual choice, the film is worth exploration for the paradigms it suggests in relation to recruitment and selection – psychometric and social paradigms and Person-Organization Fit (Billsberry and Gilbert, 2008).

There is growing use of film in different national cultures to highlight and arouse student interest in entrepreneurship and topics such as social awareness in countries where these matters are not popular due to the economic climate or other reasons. In Spain, various fiction and non-fiction films were used in the teaching of different aspects of entrepreneurship. Spanish higher education has traditionally been ivory-tower and academically focused, with entrepreneurship skills obtained through traineeships rather than university lectures. Students did become more sympathetic and adopted a more realistic approach towards entrepreneurship whilst acknowledging its shortcomings (Pérez-Bustamante et al., 2012). In Turkey, to inspire critical thinking of Turkish sociology students concerning issues such as the death penalty, gender equality and prejudice, three films were shown to enhance awareness and interest in social issues, with the results indicated that film was an effective medium in arousing interest and forming a critical perspective (Kennedy et al., 2011).

Cross-cultural studies and communication is another area where the use of film to illustrate and stimulate student reflection on people and cultures. The film 'Outsourced' (2006) embodies all four areas, Champoux (1999) recommended for effective intercultural education: experience (creating an experience for viewers), as case (providing a non-print case to be analyzed), as meaning (giving meaning to theories and concepts), and as metaphor (creating

metaphorical images of abstract concepts. Briam (2010) also highlights the use of the intercultural film database from the University of Hildesheim, which includes films analyzed by twenty cultural dimensions.

Other films such as 'My Big Fat Greek Wedding' have proved effective in teaching cross-cultural theories and developing cross-cultural competence and cultural intelligence. There are practical implications too. Popular movies, used in cross-cultural training for expatriate managers and international managers, are useful in developing multicultural perspectives and cross-cultural competences, but this should be backed up with specific training programmes or academic courses, to observe cultural sensitivities and prevent generalizations and misunderstandings (Pandey, 2012). With increased globalization, one might think that the use of films might bring cultures together or even fuse them to some extent. In a study in Taiwan, this was tested using US and Taiwanese films against the theories of Hofstede and Dunning, but results showed little evidence of this, suggesting it will take time for globalization to change Taiwanese culture. However, in areas where certain types of diversity might be lacking, videos can be used to introduce different social groups and their perspectives, allowing students to participate in cross-cultural exchanges (Fang and Po-Yao, 2014).

10 Discussion

There is powerful evidence that use of different creative media (films, videos, fiction), particularly in their accessible online form (whether created by expert directors or by students) are very engaging for and liked by students and lead to deeper, better learning. So, we are left with the question as to why it is up to individual lecturers to decide whether to use these aids to teaching, and why the attitude of most higher education institutions towards this approach seems to be conservative, particularly in a time when students themselves can easily access online video courses on many subjects they study, via providers of MOOCs (Massive Open Online Courses), and perhaps even identify specific material to reinforce the learning of themselves and their peers.

There are several possible answers to this question. They include the following:

- Higher education lecturers are largely left to their own devices, and are in many countries subject to very weak and reactive (not what could they have done, but did they do well what they set out to do) quality control.
- Higher education staffs are overloaded with teaching and under pressure to deliver more research, and have limited time for innovating, especially for searching for appropriate online material to insert into their courses and structure their lectures and seminars round this material.
- Students are subject in most cases to rather unadventurous pedagogical design, and almost never to courses which are designed to exploit online video and similar resources strategically, rather than as small patches on an unvarying diet of lectures and seminars, so they have little to compare their experience.
- Universities often focus their efforts on introducing technology into lectures and seminars in unadventurous ways e.g. by filming existing lectures, mainly to allow students to reinforce the learning gained from them, rather than on approaches which

involve significant changes to the way learning is encouraged – the exceptions to this are of course distance learning universities such as the UK's Open University.

- This area falls between the planks of learning and development activity and lecturer induction and in-service training (absent in many universities), lecturers are never trained or even encouraged to use these resources or taught how to do so effectively, or even introduced to the different video types, for example, and their strengths and weaknesses for achieving specific curriculum or pedagogical objectives.

11 Research limitations and direction for further research

Following from the above, the most obvious candidate for further research is the process by which universities make decisions about the above matters, especially the issue of centralization versus decentralization (whether at university, faculty or school level) concerning curriculum design and pedagogical methods and their relationship with quality management. Given the aim of this paper, we did not explore some aspects of the application of multimedia in teaching e.g. on lecture capture, video feedback, video tutorials, so we suggest that future research could address this limitation.

This article has focused on the general impact of the media discussed, with occasional reference to culture. More work could be done to identify the impact of issues such as culture-specific sensitivities. Another obvious area for research is the impact of concentration spans, which may differ between students, and the student history of reading, given that in some countries there have been problems with literacy amongst the young. The connection between learning styles and gender could also be explored, as could the impact of dyslexia and visual impairment.

12 Acknowledgments

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