

The use of video in knowledge transfer of teacher-led psychosocial interventions: Feeling competent to adopt a different role in the classroom

L'utilisation de la vidéo dans le transfert de connaissances dans les interventions psychosociales menées par les enseignants : sentir que l'on a la compétence d'adopter un rôle différent dans la salle de classe

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Abstract

Because they propose a form of modeling, videos have been recognised to be useful to transfer knowledge about practices requiring teachers to adopt a different role. This paper describes the results of a satisfaction survey with 98 teachers, school administrators and professionals regarding their appreciation of training videos showing teacher-led psychosocial interventions. The association between teachers' appreciation of the video and their desire to implement the intervention are explored in terms of authenticity, vicarious learning and self-efficacy, in an attempt to further comprehend how the use of video supports different aspects of modeling (skills - know-how, attitudes - know-how to be). The authors suggest that training videos featuring teachers leading psychosocial interventions support knowledge transfer because learners can relate to successful peers and can think of themselves as competent to replicate the intervention and comfortable to adopt a different role in the classroom.

Résumé

Parce qu'elles proposent une forme de modelage, les vidéos ont été reconnues comme utiles pour le transfert de connaissances au sujet des pratiques exigeant que les enseignants jouent un rôle différent. Cet article décrit les résultats d'une enquête sur la satisfaction réalisée auprès de 98 enseignants, administrateurs et professionnels scolaires quant à leur appréciation des vidéos de formation montrant des interventions psychosociales menées par des enseignants. Le lien entre l'appréciation de la vidéo par les enseignants et leur désir de mettre en pratique l'intervention est exploré en matière d'authenticité, d'apprentissage par procuration et d'auto-efficacité, pour tenter de mieux comprendre comment l'usage de la vidéo appuie différents

aspects du modelage (aptitudes, savoir-faire, attitudes, savoir-être). Les auteurs suggèrent que les vidéos de formation montrant des enseignants menant des interventions psychosociales appuient le transfert de connaissances, car les apprenants peuvent s'identifier à des pairs qui réussissent et peuvent s'imaginer comme ayant la compétence pour reproduire l'intervention et être à l'aise d'adopter un rôle différent dans la salle de classe.

Introduction

Throughout their career, teachers are increasingly involved in professional development activities that target diverse teaching areas and take on different forms. The complexity and situated nature of teaching make it hard to convey knowledge to future teachers (Hatch & Grossman, 2009) because when applied, this knowledge depends on circumstantial information. Alternative interventions in the classroom, which are by nature interdisciplinary, may be particularly challenging to transmit because they involve a change in role and attitude from teachers. The necessity of a shift in role adoption for the successful implementation of teacher-led psychosocial interventions is highlighted in the transfer of creative expression programs to schools. These programs are conducted by teachers and use arts as a way to create a space within the classroom where students can express feelings and their past and present experiences. Despite the fact that they were elaborated as a result of a collaboration between the school milieu and the Transcultural Research and Intervention Team (Erit), past experience have shown that teachers usually require time to find equilibrium between their instructional role and that of a more supportive person in order to successfully and sustainably implement the programs (Machouf, Gauthier, Rousseau, & Benoit, 2009). Based on this field experience, Erit decided to produce training videos with the aim of facilitating a shift in position in teachers and thus fostering the appropriation of the creative expression programs in the school milieu. This paper describes the results of a satisfaction survey about these videos and discusses how the use of video may support the understanding of teacher-led alternative psychosocial interventions which necessitate that teachers adopt a different role in the classroom.

Literature Review

According to Bandura (1971), complex behaviors that are governed by social cues are transmitted through modeling or vicarious learning. Broadly, vicarious learning refers to knowledge that is acquired indirectly from being exposed to a peer's experience. "By observing a model of the desired behavior, an individual forms an idea of how response components must be combined and temporally sequenced to produce new behavioral configurations" (Bandura, 1971, p. 8). Vicarious learning is structured around the observation of a person identified as similar to the self, who is not perceived as an expert, successfully leading an intervention in a similar context (Roberts, 2010). With the advance of technology, training through interpersonal modeling has been expanded to include also modeling through video and other mass media communication, which allow exposition to a diversity of models (Bandura, 2002). Self and peer video has also been used widely in the field of teachers' professional development as a reflexivity tool to examine and enhance teaching practice (for example, see Blomberg, Stürmer, & Seidel, 2011; Hauge & Norenes, 2009; Tripp & Rich, 2012).

The use of video for training purposes has different advantages. Starting in the 1980's, television and other video technologies have been widely used for instructional purposes because they were more accessible and flexible tools than direct instruction on campuses and because they would reduce the costs of training programs (Carver & MacKay, 1986; Montgomerie, 1987). Another asset of video technologies is that they are able to capture the complexity and richness of a practice (Koc, Peker, & Osmanoglu, 2009; Zhang, Lundeberg, Koehler, & Eberhardt, 2011). Moving images and sounds are very close to reality since they can reveal interactions between teacher and students, and the subtlety of attitudes can in many cases be reproduced. This may facilitate the understanding of the appropriate role to adopt when leading alternative interventions in the classroom. However, other authors contend that videos are not always successful in showing other important inherent aspects of a practice, namely planning, thinking and reasoning (Hatch & Grossman, 2009).

In order to be successful knowledge transfer tools, videos need to be developed in a certain way. Brunvand (2010) have pointed out important things to consider when producing a training video. Among them, the sequentiality of the content (beginning, middle, end) is relevant, just as are the emphasis on specific portions of an intervention and the presence of appropriate commentaries complementing the images. Other authors also underlined the importance of the spatial and temporal contiguity of visual and audio content (Cook, 2006; Mayer, 2008). All these elements help to focus the viewer's attention on the most important aspects of the video which in turn, can lessen the cognitive load. According to the cognitive load theory, the working memory has only a limited capacity to treat information at a given time (Sweller, Merrienboer, & Paas, 1998). When designing educational videos, it is important to consider the amount of information and how it is conveyed in order to maximize the learning experience of the viewer. Since the abundance of information conveyed by moving images can rapidly overwhelm the viewer, having clear reference points and appropriate narration might help to select and retain important information (Cook, 2006), especially with regards to role adoption.

Video can be used in different ways in professional development: published videos showing how 'experts' conduct an intervention in an ideal way; peer videos featuring actual 'average' teachers in their classroom; and teachers' own videos that are used as a way to become aware of their own practice (Zhang et al., 2011). Each type has its own assets and issues, but most of these can be related to authenticity. This concept relates to how accurate is a given representation and how close it is to reality. Indeed, showing the ideal experienced teacher in a video does not necessarily help novice teachers (Hatch & Grossman, 2009) who can hardly make connections between what they experience as teachers and what they see in the video. Actually, teachers who have used the three types of videos (published, peer or self) could not easily relate to the featured teacher in published videos because, among other things, the grade level and the subject matter taught did not match their own. In this case, peer videos were preferred because they were considered to portray rich "unbiased" accounts of teaching (Zhang et al., 2011). Therefore, the fact of showing an intervention that occurs in a realistic setting and in a faithful way, i.e. one that also depicts challenges that can be encountered, increases the perceived authenticity of a video. The authenticity is also increased when the depicted "learning situation [helps] learners develop ways of thinking and acting that characterize the target culture or professional community" (Lebow & Wager, 1994, p. 238). When authentic, videos facilitate the associations that viewers can make with their own practice as well as prompts related knowledge and experience (Kearney & Schuck, 2004; Seidel, Stürmer, Blomberg, Kobarg, & Schwindt, 2011). This applies to the

study conducted by Zhang and collaborators (2011) where watching a video of a fellow teacher doing an intervention was leading to vicarious learning because of the authenticity of the situation portrayed. This may be particularly true when the intervention challenges the classical instructional position of teachers in their classroom and prepares them to modify their role within an interactional space.

Similarly, the perceived closeness between the characteristics of the learning teacher and those of the featured teacher and context, which encourages vicarious learning, is one source of information that can enhance teachers' self-efficacy (Bandura, 1977; Bruce, Esmonde, Ross, Dookie, & Beatty, 2010). If viewers can relate to a peer that successfully fulfills a difficult task, they may be more inclined to believe that they can also succeed and be competent in fulfilling the same task (Bandura, 1971). This is no different with video used for professional development purposes, which are shown to increase feeling of self-efficacy in teachers (Karsenti & Collin, 2011). The present knowledge transfer investigation explored this idea: that seeing someone similar to themselves successfully adopting a different role when conducting an alternative psychosocial intervention, can lead teachers to perceive themselves as able to lead that intervention.

Methodology and Methods

The Context

Alongside the evolution of technology and its integration in educational contexts, schools around the world see an increasing number of immigrant children integrate their classrooms. The situation is no different in Quebec (Canada), where more than 11 000 children came from abroad in 2011 (Gouvernement du Québec, 2012). Since immigration involves multiple losses, immigrant students show specific psychosocial adaptation needs that must be taken into account by schools in order to help prevent the development or intensification of mental health problems (Rousseau & Guzder, 2008). However, schools have limited human and financial resources to adequately support immigrant children and teachers are usually ill-equipped to do so (Suárez-Orozco et al., 2010). In order to foster the emotional well-being of immigrant children, Erit developed three prevention and intervention programs based on creative expression. Arts-based programs are well-suited for immigrant students since they allow them to work through losses and construct meaning from their experience in a non-threatening way (Collie, Backos, Malchiodi, & Spiegel, 2006; Ferrara, 2004; Huss, 2009; Rousseau & Guzder, 2008). Considering the scarcity of resources, the creative expression programs are also built in a way so that teachers can implement them directly in their classroom. Table 1 presents a summary of the three creative expression programs offered to students and the teachers' training units components. Three training videos (one for each program) were created for dissemination purposes and to facilitate teachers' understanding of the different role they need to adopt in order to implement the intervention.

Table 1
Training programs

	Sand Play	Art and Storytelling	Drama Plurality
Population benefiting from the series of 12 workshops	Preschoolers, grades 1 and 2 (ages 3 to 7)	Grades 3 to 6 (ages 8 to 12)	Grades 7 to 11 (ages 12 to 17)
Expressive modalities	Playing in the sand	Drawing and storytelling	Drama, music
Training and support material for teachers and school professionals	Manual (42 p.)	Manual (44 p.)	Manual - Drama Plurality (121 p.)
			Manual - Drama Plurality ÉLODiL (167 p.)
	Video (24 min.)	Video (24 min.)	Video (42 min.)
	Community of practice	Community of practice	Community of practice
Training sessions			
Theoretical and experiential	2 days	2 days	4 days
On-site support sessions	2-3	3-4	4-6

The Creative Expression Programs

The creative expression programs elaborated by Erit consist of three different series of 12 workshops that are offered to immigrant and refugee students directly in their classroom. These programs are led by teachers with the support of a school mental health professional and combine verbal and non-verbal modes of expression in order to support the students' transformative processes that emerge when facing adversity stemming from migration. They also allow for the building of bridges between the different worlds migrant children go through, for instance the worlds of home and school, and the here and there of the migration experience.

In order to meet the developmental needs of students, the three different programs differ in the expressive modalities offered to students. The Sand Play program is aimed at preschoolers and at first-second graders. In this program, small figurines representing different animals, plants, means of transportation, house furniture, deities, food etc. are offered to children who are then invited to choose some and to place them in a sand tray to create a small world. For elementary school students, a program combining the use of drawing and stories (Art and Storytelling) is proposed. After hearing a story told either by the teacher or by the students, children are invited to draw something that may be related or not to the story told. With high school students, a program based on plurilingual theatrical expression, Drama Plurality, is used. This program is based on improvisation and includes games, warm-up activities, theatrical exercises and small improvised plays on different weekly themes like friends, family, night, ceremonies etc. In all three programs, no performance from students is sought and the role of teachers is to welcome

students' creation without judgment and to show interest in what the students are doing, but also in what students are experiencing.

The Videos

Training teachers to adopt and implement classroom-based alternative psychosocial interventions to widen their range of pedagogical approaches entails specific challenges. Indeed, teachers are trained to identify and solve problems in the classroom with a directive approach. Asking them to adopt a non-directive stance, which includes listening and holding, creates a situation with new demands because they are required to embrace a dual role, that of a non-judgmental listener, while still preserving their leadership. Indeed, past research has found that this was the most difficult aspect to acquire (Machouf et al., 2009). Furthermore, teachers may participate in a training session with the intention of acquiring skills to conduct an intervention (know-how) while in reality, the training is rather about attitudes, about adopting a different role toward students (know-how to be) which is associated with a shift in the teacher subjective experience. Of course, both know-how and know-how to be may be conceptualized as inseparable as 'role is in operation within the task' (Schneider, King, Kozdras, Minick, & Welsh, 2012), but they may not be transmitted through the same processes.

In order to facilitate the knowledge transfer of the role and attitudes that teachers must adopt toward students, Erit elaborated three training videos (one for each program) produced by a professional film-maker team. The videos were produced in 4 different schools, 2 elementary and 2 high schools, which serve disadvantaged and multiethnic neighbourhoods in Montreal, the major city in Quebec. They feature 7 different teachers leading the creative expression programs, some for the first time, and others for repeated times. These teachers, 2 males and 5 females, come from different cultural background and are at different stages of their teaching career. They were chosen either because the team considered that they were experts in leading the programs or because they were recommended by these expert teachers for their potential in successfully leading the programs which they never experienced before.

The duration of the videos varies between 24 and 42 minutes and they present images of at least two different teachers from different schools leading the intervention (apart from the Sand Play video that features only one). The teachers appear in the videos in three different ways: the videos show teachers in action – the viewers see images of them successfully leading the workshops and what skills are necessary to do so (know-how); the videos also present interviews with teachers in which they share their subjective experience with the creative expression programs and how their attitudes and positions toward students were changed by participating in the programs (know-how to be); finally, in the interviews, teachers also discuss how the creative expression programs can help teachers achieve teaching and educational goals (educational relevance) – for instance, how the workshops contribute to the establishment of a positive emotional atmosphere in the classroom which in turn facilitates learning. While in all videos the three types of teacher appearance are represented (know-how, know-how to be, educational relevance), each video puts emphasis on one type in particular in order to meet the specificities of each program. For example, the Sand Play video focuses more on the know-how aspect of the Sand Play program and chronologically follows the general steps of a typical workshop (opening ritual, sharing circle, play period and closing ritual) while putting more emphasis on the more specialized spatial and material aspects of the intervention (sand trays, the specific expressive

quality of sand, figurines etc.). In this program, the teacher's role is very close to how he usually interacts with young children, which generally makes the shift in attitudes not too demanding and the know-how to be easier to acquire. On the contrary, the Drama Plurality video focuses on the personal experience of teachers with the workshops, because know-how to be is generally the most difficult aspect of the intervention to acquire for them. The video does not follow the steps of the workshops and do not put emphasis on the skills needed, but rather includes numerous instances of teachers sharing their apprehensions and thoughts about their role as leader of the workshops and how these can be relevant for teachers and students. As for the Art and Storytelling video, it also centers on the know-how of the program and follows the steps of a typical workshop (opening ritual, storytelling – told by the teacher, through visualization and told by students – drawing period and closing ritual). However, as opposed to the Sand Play program in which the material aspect of the workshops is important, this does not usually represent an issue for teachers in the Art and Storytelling program who are more familiar with drawing.

The DVDs are part of training units that include manuals, theoretical and experiential sessions as well as on-site support and a community of practice hosted on the team's website (www.creativeexpressionprograms.com). Table 1 shows the different components of the training units. The present investigation is concerned only about the videos.

Participants and Setting

In order to gather teachers' insights on the videos, they were screened in the schools where the featured teachers practice. The choice of showing the videos at the same schools where the filming took place was made as a way to thank the participating teachers and schools and to give credit to their evaluation, given their different level of knowledge of the intervention. As a whole, most participants had not experienced the creative expression programs before ($n=74$) compared to 24% ($n = 24$) who had experienced one of the three programs at least once. Most people attending knew at least one of the teachers presented in the video. The screening took place either during lunch time or during a pedagogical day so as to not disturb the schools already busy schedule and a complimentary lunch or snack was served. Either the featured teacher or the school principal invited people to the screening and presence was voluntary. Participants ($n = 98$) included mostly teachers, but school administrators, school mental health professionals and school board educational advisers were also present. 7 persons watched the Sand Play video, 41 watched the Art & Storytelling video while 50 watched the video regarding the Drama Plurality program. It is interesting to note that regarding the Sand Play video, it was screened simultaneously with the Art & Storytelling video, in two different rooms, which might explain the difference in the number of participants.

The Satisfaction Survey

The satisfaction survey consisted in a brief questionnaire comprising 10 simple questions or statements that the participants answered using a Likert scale or on a yes/no basis. For instance, one statement was "The content is visually attractive and the image is of quality" and respondents checked if they strongly agreed, agreed, more or less agreed, disagreed or strongly disagreed. The questionnaire was built to collect participants' opinion on the videos in general (attractiveness, visual quality, intention and appropriateness, representativeness) and was not

intended for evaluating the educational aspects of the videos. Apart from questions about the videos, past participation in one of the programs was also assessed in terms of number of times and questions assessing teachers' interest toward the creative expression programs were included. A space was also provided for comments and for optional contact information if participants were interested in being contacted about the creative expression programs. Time was allocated after the screening for participants to fill up the questionnaire.

Participant Observation

Notes were taken about teachers, administrators and professionals verbal and non-verbal reactions to the video viewing and a subsequent group discussion regarding participants' reactions followed. Observations were validated through discussion among team members.

This paper describes teachers' evaluation of three training videos about three classroom-based alternative psychosocial interventions implemented by teachers, the creative expression programs. The results of a brief satisfaction survey regarding video content and format as well as participants' individualized and group reactions toward the intervention itself are analysed in the light of literature. These training videos were evaluated by teachers and school professionals who, in great majority, recognized the quality and usefulness of the videos and expressed their desire to integrate the creative expression programs into their practice. What was the relative importance of vicarious learning in the appreciation of the training videos? What aspects of modeling contributed more to the teachers' desire to implement the creative expression programs (know-how: skills, know-how to be: attitudes)? The analysis is based on an exploration of possible theoretical avenues that might explain participants' overwhelming positive response to the evaluation of the training video while it attempts to shed light on participants' emotional and cognitive reactions to the portraying of the subjective experiences (know-how to be) and practices (know-how) of their fellow teachers.

Results

Overall, when gathering teachers' insights on a video produced to facilitate the knowledge transfer regarding teacher's role and attitudes within a classroom-based alternative psychosocial intervention for immigrant and refugee students, it was found that the great majority of teachers found the video interesting or very interesting and that most of them would like to implement the creative expression programs in their practice.

Quantitative Results

More precisely, most respondents had a positive general impression about the videos that they found either interesting (n = 33) or very interesting (n = 61). As shown in Table 2, only 3 out of the 98 participants evaluated them as more or less interesting. A majority of participants also reported that the videos' content was visually attractive and their image as of quality (n = 94). Most of them thought that the topic introduced in the videos was clear and appropriate (n = 95).

Table 2
Quantitative results

Question topic	Sand Play	Art and Storytelling	Drama Plurality	Total
1. Respondents	7	41	50	98
2. Video attractiveness				
Very interesting	6	23	32	61
Interesting	1	16	16	33
More or less interesting	0	1	2	3
Not very interesting	0	0	0	0
Not interesting at all	0	0	0	0
Blank	0	1	0	1
3. Visual quality				
Totally agree	6	26	26	58
Agree	1	15	20	36
More or less agree	0	0	4	4
Do not agree	0	0	0	0
Do not agree at all	0	0	0	0
Blank	0	0	0	0
4. Intention				
Totally agree	7	27	31	65
Agree	0	11	19	30
More or less agree	0	2	0	2
Do not agree	0	1	0	1
Do not agree at all	0	0	0	0
Blank	0	0	0	0
5. Previous participation				
3+	0	4	5	9
2	0	2	0	2
1	0	5	8	13
Never	7	30	37	74
Blank	0	0	0	0
6. Representativeness				
Very representative	0	5	8	13
Representative	0	6	4	10
More or less representative	0	0	0	0
Not representative at all	0	0	1	1
Blank if applicable	0	0	0	0
7. Desire to know more				
Yes	6	31	42	79
No	1	6	3	10
Blank	0	4	5	9
8. Wish to use programs				
Yes	3	33	38	74
No	0	4	7	11
Blank, n/a	4	4	5	13

9. Teacher's role	Yes	7	34	41	82
	No	0	4	3	7
	Blank	0	3	6	9
10. Programs' usefulness	Yes	7	37	44	88
	No	0	1	1	2
	Blank	0	3	5	8

To get a general idea about participants' knowledge regarding the presented classroom-based intervention and their possible bias toward it, they were asked about their previous participation in one of the three creative expression programs. It has to be noted however, that school principals were among respondents and that their responsibilities prevent them from being directly involved in the implementation of the workshops in the classroom. Considering that fact, 24 respondents out of 98 had participated at least once in the past either in the Sand Play, Art & Storytelling or Drama Plurality program. Of these 24 teachers and mental health professionals, 13 found that the video was very representative of their experience, 10 found that it was representative, whereas 1 felt it did not represent it. Interestingly, 82 participants gained an idea about the role of the teacher in these workshops.

The presentation of the programs through the videos seemed to generate an interest in relation to this type of intervention. Indeed, after viewing one of the videos, 79 of the participating teachers and professionals expressed a desire to know more while 88 had an impression that these interventions could be useful for students and teachers. A favourable inclination toward the programs was also present in the 74 respondents who wished to integrate them into their practice.

Qualitative Results

In the comments section of the questionnaire, 57 respondents left a remark ranging from a few words (usually of congratulations, e.g. “*Magical!*”) to more detailed impressions or suggestions. Overall, the participants emphasized the interest and the relevance of the creative expression programs for immigrant students' integration and emotional expression. 15 respondents mentioned the benefits of the programs for students. Some people also made links with the curriculum and thought that the workshops could enhance students' motivation and facilitate their learning of French (which is the official language that all immigrant children must learn at school in Quebec) (n = 4). The workshops were also seen as improving the solidarity among students and teachers as well as being a space where group cohesion could be developed and achieved (n = 2).

Respondents also left suggestions on how to improve the videos. One recommendation that came out, was the desire to have more details about the workshops' content and structure (n = 8). Three participants also expressed their wish for an increased teachers' presence as leaders of the workshops and how teachers can deal with issues (this was especially true for the Art and Storytelling program) and for more space given to students' voice.

Observational Data

In general, respondents reacted positively to the videos. Most people attending the presentations seemed to be impressed and gave their approbation nodding. The intonation of participants' voice along with their body language (e.g. smile, focused expression) when reacting to the screening suggest that their emotional reactions were positive. The video presentations generated lively discussion among people and they were eager to give their comments in the survey afterward. However, two people expressed negative reactions and openly criticized the feasibility of the programs in the context in which they teach. For example, one teacher had questions regarding the doability of the drama workshops with a class welcoming a group of students which was twice as big as the groups portrayed in the video. Along these lines, some participants did not recognize themselves in the featured teachers, usually because they felt that the class they were teaching (regular or welcoming) was different from their own settings and that they were facing specific challenges. However, upon discussion with Erit members on possible workshop adaptations, most of them finally acknowledged that they could eventually lead the intervention, alone or with the support of another person. However, 1 teacher still persisted in feeling that this was unrealistic.

Discussion

Overall, participants' response toward the videos was much more positive than anticipated by the training team, which expected more reservations because of teachers' unfamiliarity with this type of intervention and in particular because of the shift in attitudes and role adoption it requires, one of the major challenges in training teachers for the creative expression programs. While there were few negative comments, respondents usually recommended improvements when they were not completely satisfied with the videos, one recommendation relating to structure. The three videos shown were organized differently, some putting more emphasis than others on the know-how of the intervention. For instance, the Sand Play video was very clear in the sequence of the workshops and respondents, however few, were very positive in their comments. None suggested naming the different parts of the workshops (opening ritual, sharing circle, play period and closing ritual). In contrast, this was one of the most common remarks for the Art and Storytelling and Drama Plurality videos. In these videos, responses to questions were also more divided. According to Stegmann and colleagues (2012), vicarious learning is supported when peer observers are guided to key issues of the intervention with visual or audio cues. In that sense, the absence of minimal information on the structure of the workshops might not have allowed the viewer to focus his attention on the teacher's role in the intervention. Having minimal knowledge of the intervention prior to watching the video, like knowing about the sequence of the different parts of a workshop, could have enhanced their vicarious learning experience (Muller, Sharma, Eklund, & Reimann, 2007). Increased vicarious learning could have led to different comments regarding both the Drama Plurality and Art and Storytelling programs. These results suggest that focusing on the know-how aspect of an intervention may be a necessary feature of educational videos in order to allow modeling or vicarious learning.

Despite suggestions to improve the videos, respondents globally reacted positively to the screening of the videos. One reason that could possibly explain this overall favorable reaction involves the quality and format of the material. The videos produced by Erit can be considered both as peer videos and published videos. Their professional make avoids the technical problems

that could be found in homemade peer videos that could distract the viewer from important content (Zhang et al., 2011), while still featuring teachers to whom the viewers could relate to. Furthermore, combining the characteristics of peer and published videos renders the ideal, exemplary way of leading the intervention while keeping it realistic and authentic, shedding light on why participants who had experienced the workshops in the past thought that the videos were representative of their experience (Hatch & Grossman, 2009). Yet, respondents also commented on their desire to allow more time in the videos to see teachers leading the intervention (know-how), reinforcing the idea that this is an important aspect of the learning experience. These results also suggest that a high degree of identification between the viewer and the featured teacher is necessary in order for a learning video to be relevant and of interest to learning teachers. Moreover, the results suggest that teachers may feel more attracted by alternative classroom-based psychosocial interventions if they see their peers handling them successfully, which is in line with Bandura's social learning theory (1971).

The results also imply that when viewers can relate to the situations portrayed in the training videos, they find their content interesting. However, this does not explain why 73 out of 98 participants expressed a desire to implement the workshops in their practice. One possible way to account for this is related to self-efficacy. In light of the preceding observations, it is suggested that teachers will be more inclined to implement an alternative intervention in their classroom if they perceive themselves as being capable of doing so (Bruce et al., 2010). This sense of efficacy is reinforced by means of modeling through watching colleagues leading the creative expression workshops in a video. The content and format of the video featuring similar teachers in similar contexts could have led to vicarious learning which would have in turn influenced how teachers perceived themselves as able to lead the intervention. This is one possible explanation why respondents showed a high interest in integrating this new practice in their teaching.

The positive response could also be explained by the fact that the videos were shown in schools where the featured teachers were practising. In this way, respondents may have connected more easily to the experience of their colleagues who taught in a similar context which in turn, could have facilitated vicarious learning (Roberts, 2010). Teachers' interest toward the videos and the creative expression programs could have been heightened because they were more likely to relate to the content shown. Furthermore, the majority of participants responded that they gained an idea of the role that teachers play in the intervention presented, accounting for the fact that peer videos allow viewers to see teachers and students in action without having to be present in the classroom (Zhang et al., 2011). Being indirectly exposed to real classroom situations might, in this sense, facilitate vicarious learning in relation to the subtleties of the intervention and the appropriate attitudes to adopt. Respondents' belief of understanding the role played by teachers during the creative expression programs also suggests that interpersonal skills might be learned vicariously (Rummel & Spada, 2005).

Some fears and doubts were expressed from respondents after watching the videos with regard to attitudes and behaviors they needed to adopt when they were touched by a story shared by a student. Were they "allowed" to be moved and to show their emotional reactions? Or did they have to remain impassive when hearing these personal accounts? These reactions highlight the importance of also including the know-how to be aspect of an intervention in a training video. Actually, in response to this questioning, featured teachers that were present during the video presentations gave testimonies that could have been reassuring for their peers. In fact, one

featured teacher mentioned that participating in and leading this type of alternative interventions was disturbing for the teacher but that it was very much worth it. Having someone being supportive and encouraging who you can relate to might be more reassuring for learning teachers than an outsider, possibly accounting for the fact that the majority of respondents (75.5%) were eager to implement the creative expression programs in their classroom. As a first step, the results of the satisfaction survey suggest that training videos featuring peer teachers leading creative expression programs (know-how), sharing their experience (know-how to be) and pointing to how workshops can achieve educational goals (relevance), could successfully participate in the process of transferring knowledge about a complex practice. A more detailed assessment of the training videos would however be necessary in order to more fully comprehend the educational mechanisms and production techniques underlying the use of video in training teachers to lead alternative psychosocial interventions in their classroom.

Limits

Gathering comments on videos featuring colleagues also has limitations. In fact, the experience of viewing a fellow teacher in a training video could have induced conflicting reactions in the group of respondents. On one hand, teachers might have been uneasy criticizing a peer when they would have been uncomfortable to be filmed themselves, which goes in the same direction that results found in literature (Borko, Jacobs, Eiteljorg, & Pittman, 2008). According to the observations made, most respondents seemed to be proud of their colleagues. They were also able to make links between their practice and that of their colleagues while making mental adaptations of the intervention to their specific context. Furthermore, feelings of self-efficacy could have been amplified by watching the videos. Actually, a study conducted by Karsenti and Collin (2011), have shown that watching a training video can enhance feelings of self-efficacy in pre-service teachers, whose novice learner condition is similar to teachers involved in professional development activities. Unfamiliar with the demands of the creative expression programs, participants could have perceived the workshops as being easy to implement and conduct, thus idealizing the featured teachers and the intervention. This positive perception toward the workshops might have influenced the strong overall positive reaction toward the videos.

On the other hand, some respondents could have felt envious and been wishing to be able to do the same, leading to a sense of rivalry with the featured teachers. This could have been illustrated by statements aimed at minimizing the success of the creative expression programs and the ability of their colleagues to lead the workshops. These explicit responses given either orally or in writing could be the expression of an underlying anxiety originating from different sources and that could have influenced respondents' reactions to the peer video. The first source involves teachers' feeling of self-efficacy. When teachers' self-efficacy is high, there is usually a sense that they can succeed in leading a new intervention even if there are challenges along the way (Bruce et al., 2010). The low level of confidence in one's own abilities could lead some not so self-efficacious teachers to be envious or resentful toward colleagues featured in the videos or to underestimate the probability of success of the intervention as is exemplified in the following written comment: *"Tell his idea? Students don't talk or not much"* which was signed *"the art teacher that often tries to guess what students want to do"*.

Another source of anxiety that might explain teachers' reactions relates to the school working climate. Schools are very different in terms of atmosphere and cohesiveness. Different levels of solidarity between teachers and school staff are encountered and this could have had an effect on teachers' reactions to the videos. Indeed, when workers perceive their work environment as being less supportive, they usually perceive a higher degree of stress. The stressful conditions in which they work may lead to perceptions of competitiveness among colleagues (Akre, Falkum, Hoftvedt, & Aasland, 1997). It is reasonable to think that schools showing more cohesion and harmony will also present less instances of threat and envy. A lack of solidarity between school teachers could have led some respondents to openly criticize their colleagues' professional practice.

Limited time and funding made that the survey was conducted in schools where the videos were produced and consequently, featured respondents' colleagues. As stated before, this probably caused a polarization of responses either as a positive bias toward the videos and the interventions or as a negative bias toward them. It would be interesting to screen the videos in different schools and in other settings to compare results. Another limitation refers to the time of the year when the survey was conducted. Screenings took place just before the Christmas and the Spring Break holidays. Teachers, school administrators and professionals were tired and a fun activity like watching a movie was very welcomed. In this context, they could have answered more positively to the questions of the survey.

Conclusions

In order to enhance teachers' sense of efficacy in implementing a classroom-based alternative psychosocial intervention within their classroom, one should promote vicarious learning by providing examples of similar teachers within similar contexts being successful at leading the intervention. One such way of doing so, is through the use of video within a professional development setting, as a first step to motivate teachers to adopt a practice. In our study, this appeared to have a modeling effect which encouraged teachers to try to implement practices that may have otherwise seemed to be outside of their field of competence.

The conclusions of this study are however modest. Most of the observations are based on assumptions regarding vicarious learning and self-efficacy. Because no information on respondents were collected (e.g. age, subject taught, grade, school, position), it is hard to know whether other factors influenced their positive response toward the videos and the creative expression programs. A more detailed survey focusing on knowledge transfer, including questions on participants' learning processes and feeling of self-efficacy would have reinforced the study design and have led to stronger conclusions. However, the conclusions allow for future studies exploring how teachers' characteristics influence their willingness to implement the creative expression programs in their practice. For example, a study exploring how teachers' stage of professional development influence their interest toward the programs (Maskit, 2011) could be of interest.

A next step would also entail the evaluation of the instructional design of the videos and of their efficacy in actual training sessions. What is their added value compared to conventional face-to-face training with regards to transferring knowledge related to an alternative psychosocial intervention? How do they foster discussion and reflection? As noted before, the videos are part

of a more comprehensive training program (manuals, theoretical sessions, on-site support, website and community of practice) and the importance of each of these elements in terms of vicarious learning and self-efficacy could be investigated.

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