
RESOURCE PACK

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Resource pack 9

Use of Video in Sport

by Keith Lyons

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Introduction

This NCF unit develops some of the issues raised in the introductory study pack **Improving Techniques**. The aims of the video unit are:

1. To indicate various uses for video in sport.
2. To encourage coaches to make more and better use of video technology.

Throughout this unit emphasis will be placed on your own experience and expectations. Although a number of general points are made in the unit, in the final analysis, their relevance rests upon the contribution they can make to particular circumstances.

Methods of study

This video unit is based upon the assumption that each coach and course tutor will have a different approach to the unit. Most of the content of the unit is deliberately open-ended so that all members of the course can make maximum use of their experience. Discussion is invited at all stages of the course and in order to encourage such discussion the unit is organised around a number of core themes and tasks. Each group following the video course is invited to develop its own pace, atmosphere and work pattern. This package of information, like the video it examines, is a potential aid.

1. The use of video in sport

- 1.1 The title of this NCF unit, **The use of video in sport**, describes the area to be covered by the unit and begs an implied question, **Does video have a use in sport?** Your attendance at a video course might indicate that you think video does have a use in your coaching. Your experience as a coach will enable you to offer your own description of the use of video and also provide a specific response to the implied question.
- 1.2 Video technology is a technology available to coaches. You may already be using video in your coaching or you may be able to draw upon the expertise of others. This unit is based upon a desire to share knowledge and it is assumed that those with video experience are prepared to pass on the fruits of such experience. For, although trial and error are not to be discounted in learning, it can be extremely helpful to avoid time-consuming practice. Coaches do have limits on their time.
- 1.3 A first task is to clarify what is meant by 'video technology'. Video is an audio-visual medium which makes use of electronic cameras, recorders and display screens. Video material can be stored on tape or disc as magnetic or optical impressions. Such stored material can be monochrome or colour. In this context, 'video technology' refers to the hardware and software available to the coach. In recent years refinements in design and construction have led to the production of sophisticated and portable cameras and recorders. It is now possible to purchase a good quality colour camera and recorder for under one thousand pounds, although even at this price most coaches, clubs and even governing bodies cannot afford to purchase the hardware.
- 1.4 There is no discussion here of what camera to buy or what recorder to use. This kind of advice can be sought, as can advice about accessories, elsewhere. You will not find any description in this unit about how to use cameras in a technical sense. If you wish to read about video production techniques there are a number of books on the subject. Two helpful books are James McInnes's **Video in Education and Training** (Focal Press, 1980) and Hannen Foss's **Video Production Techniques** (Kluwer, 1980). This latter book is regularly updated by instalments and provides extremely detailed information.
- 1.5 There is an alternative use of the term 'video technology' which is linked to issues in teaching and learning and involves a rational, problem-solving approach to video use. Such video technology can encourage the coach to think sceptically and systematically. Coaches are involved in changing a performer's technique and understanding. As a coach you will make strategic decisions about how to bring about this change.
- 1.6 The preceding paragraphs 1.3, 1.4 and 1.5 can be summarised thus: video hardware is available to coaches and decisions must be made about the appropriateness of video for coaching purposes. There are some surprising figures about the availability of video. In 1983 alone, 2.16 million video recorders and 45,000 video cameras were delivered to retail outlets in Britain. **What use can be made of such equipment?**
- 1.7 In **Improving Techniques** Dr Lees has emphasised that in order to improve techniques a coach must know how to observe and analyse technique, understand the mechanical principles which govern movement and know what steps to take to improve performance. An immediate use for video can be the enhancement of the observational and analytical skills of the coach. Video becomes an aid to vision. Rapid movements or sequences can be recorded and replayed. But video cannot replace the vision of the coach. **How have you learned to look? What do you look at when coaching?**

1.8 It was suggested in 1.2 that video is a technology available to coaches. Before this course started you should have been asked to identify the video equipment available to you and to discover what procedures to go through in order to gain access to the equipment. Some governing bodies have a limited number of cameras and recorders that are reserved for use by particular coaches. If you have to queue for your turn of the equipment, spontaneous use becomes difficult and planning becomes vital. **Have you experienced any problems of availability/access?**

1.9 Video can enrich and diversify the work of the coach, but it must be regarded in the same way as any other coaching technique. You must be sensitive to your own needs and those of the performer. Any technique can be intrusive and video can be extremely intrusive if not used sympathetically and carefully. **How do people respond to video cameras? Who will use the video camera? If you use the camera does this trans-**

form the coaching situation? Such questions arise when video is used in a specific way (one-to-one particularly). In alternative uses, video can be used relatively unobtrusively. **Under what conditions does a camera become obvious to the performer?** Many of those who write about the technical aspects of video production refer to the need to have as near a 'normal' situation as possible for recording purposes.

1.10 Coaches who consider the use of video might usefully ponder the advice of two educational psychologists, Pope and Keen, who suggest that

Although sophisticated equipment can increase the potential of what may be taught, it does not itself guarantee that more is learned.

1.11 Coaches are involved in the process of learning and sometimes enthusiasm for specific coaching techniques can adversely affect learning. In this unit you are invited to critically scrutinise the potential of video for your own coaching needs.

2. Using video

2.1 Video is used by coaches and it is possible to discover how coaches use video through personal contacts within your sport, at conferences, courses and coaching seminars. It is also possible to read about what people do and such reading can spark off new trains of thought. The following is a list of some uses of video gleaned from contacts and reading:

1. promotional packages made by a national body
2. information packages made by a national body
3. recordings of elite performance
4. recordings made for immediate use (at all levels of ability)
5. micro-teaching/coaching exercises

6. special projects
7. collection of objective data
8. mechanical analysis

Have you used video in other ways?

For a good example of a range of video use see Vivienne Taylor's article in **Swimming Times**, March 1984. She lists six potential uses of video in her swimming club.

2.2 One of the uses of video can be to collect what Underwood and McHeath have termed "detached objective information". In an article written for the **British Journal of Physical Education**, Underwood and McHeath outlined how they had used a framework to analyse the play of the mixed doubles partners. They were careful to position their

camera so as to be able to observe the flight of the ball and the reactions of the players. Their analysis was based upon four categories:

1. technical (strokes played and success of strokes)
2. tactical (positional play of the pair)
3. physiological (distance covered and speed of movement)
4. mechanical (stroke technique analysis).

Underwood and McHeath were at pains to emphasise that video was an **aid** to coaching tennis, it did not replace coaching. **Does your sport lend itself to the collection of detached objective information?**

2.3 Not all video use necessarily entails the collection of objective data. **What problems would you anticipate in uses where the quality of decision-making was to be studied?** It seems reasonable to suggest that the coach must take into account the range of perspectives available on any single performance. You will have to plan carefully the objective/subjective uses of video.

2.4 Although no technical advice is offered in this unit, it is important to emphasise at this juncture that the quality of video produced by coaches must not be compared to professional standards of broadcasting. Coach and performer must be aware that the quality of video will vary. **Do you have the technical competence to produce a video that can be used to aid coaching?** It would be extremely helpful if you could see examples of each other's work during the course.

2.5 Even though a coach cannot realistically expect to produce video to match professional standards, this does not render the medium useless to the coach. Many claims are made for video and if you look at the McInnes and Foss books you will find these claims discussed at length. Video is, above all, a relatively simple, inexpensive and flexible medium which can be used immediately. The slow-motion facility of the video recorder can be used to considerable effect. There are limitations to the resolution of slow-motion pictures at the present time. However it is important to recognise the limitations of the technology whilst making the most of its possibilities.

2.6 In 2.1 a number of general uses for video were outlined. In this paragraph specific examples are presented.

Sport

Soccer

Athletics

Fencing

Golf

Gymnastics

Table Tennis

Video application

An analysis of ball contacts in games

Technical feedback in throwing events

Identification of faults in technique

Improving driving distance

Resolution of differences between what the coach sees and the gymnast 'feels'

Scrutinising the third and fifth ball plays of the server.

These examples are taken from a variety of sources. The reference to these examples can be found in the **Further reading** section at the end of this information pack. **Are you aware of the variety of video use in your own sport?**

2.7 The examples of video use in this chapter are included in order to encourage you do some homework (or practical work if you are on a course block of four hours). **What kind of information do you want to collect?** You might like to identify a particular problem and produce a video which might go some way to resolving the problem.

2.8 Let me give an example of the way I used video to address a problem. Many rugby union coaches repeat Ray Williams's dictum that

... no player, even in a senior game, has the ball in his hands throughout the whole game for longer than one minute; one minute in eighty.

I decided to explore the validity of this statement by developing a match analysis framework which collected details of the number of passes in a game of rugby union. Amongst other information collected was a moderately accurate record of the time the ball was in play. I discovered that in international rugby most games have no more than twenty-eight to thirty minutes of playing time and that some players can go for great lengths of time without touching the ball. One minute of ball contact is virtually impossible to achieve. I do not think Ray Williams would ever claim that his initial statement was anything more than an illustration of a point but some coaches who have read his book have tended to repeat as fact the statement about handling.

2.9 Please note that this attempt to conduct objective video use can run into problems. This kind of research using 'off-air' recordings must satisfy the laws of copyright. This is a vital point to make. If you wish to clarify how and when 'off-air' recordings can be used, see the relevant section in Foss's book or refer to the codes of practice issued by the various broadcasting bodies. A second problem is that the recorded game does

not always show all the action. Objective analysis can become guesswork.

2.10 This chapter on video use has used a variety of examples. In 2.9 I outlined problems raised during my research. In the next chapter there will be a discussion of more difficulties that need to be considered if you are to make more and better use of video technology.

3. Thinking about the use of video in sport

3.1 In this chapter you will be invited to consider your own development as a coach, and the uses you wish to make of video, and to explore the possibilities and limitations of video use.

3.2 Two aspects of video use are particularly important; both have implications for video as a coaching medium. These aspects are:

1. psychological
2. technical

Both issues are treated superficially here and are presented as food for thought.

3.3 If you are following the NCF courses you will have discovered what psychology has to offer the coach and more importantly what you can offer to psychologists. As a coach you are involved in the process of coaching and learning and you will have basic orientations to what coaching is and what learning is. These orientations have implications for how you coach individuals.

3.4 What is surprising is that these orientations can be thrown into disarray by technological gadgetry. **Could it be that some coaches use video because it is fashionable to do so?** It must be emphasised that careful consideration must be given to the use of any coaching technique and that video is only **potentially** useful. Video does not

necessarily benefit all performers or coaches. **If you intend to use video, do you need to specify who is to learn what? when? and how?**

3.5 One researcher, Anne Rothstein, has reviewed a considerable number of articles on video use in sport. Her findings are presented here as points for consideration and discussion. She suggests that factors such as age, sex, skill level, task performed and the particular ways in which video is used can all influence the effectiveness of video as a coaching medium. She further suggests that when video is used by the coach to offer immediate feedback to the performer:

1. advanced beginners tend to benefit more from video than beginners
2. repetitive use of video is needed for improvements in performance that are greater than in other forms of coaching
3. the performer's attention must be directed verbally to specific parts of the replay if learning and performance are to be enhanced.

If you have used video have you considered some of these points? The psychological aspects of coaching and learning can inform planned video use.

3.6 Technical considerations also impinge upon the planning that goes into video use. In 2.3 you were alerted to objective/

subjective perspectives. The one technical point to be made in this chapter is linked to what is to be considered as performance. As a coach you will have clear views about what standards to accept. Your acceptance of standards occurs at a distance from the performance. The coach observes whilst the performer performs! If you do use video, **Does the camera automatically view performance from your perspective?** Perhaps you are using video to improve technique and you wish to provide 'evidence'. If you do wish to use video in this way, such use may say something about the role of demonstration in your coaching. Video can offer coach and performer repetitions of consistent performance. **How would you handle such information?** As a coach you may need to be sensitive and sympathetic to differences in learning abilities. **Do performers require specific mixes of visual and verbal input?**

3.7 Camera angles in video production can lead to problems of distortion. It is interesting to note that many training films now use the perspective of the performer rather than the perspective of the observer. This gives those who are learning the opportunity to see the skill as if they were performing the skill. **What use have professional cameramen made of such subjective viewpoints?**

3.8 It would be inappropriate to conclude this chapter without drawing out the discussion in 3.6 about demonstration. An informative piece of work in your course group would be the recording of a demonstration by a coach from a variety of perspectives. This would be an

excellent opportunity to undertake a micro-teaching exercise. **Have you ever had your coaching recorded?** Video can help you in the same way that it can help your performer — or can it?

3.9 There has been little discussion, in this unit, of some of the deeper issues of mechanical analysis raised in **Improving Techniques**. Gymnastic coaches have made considerable use of video for mechanical analysis and immediate feedback. If scientific measurement of movement is required then the coach is advised to use cinematograph techniques. Notwithstanding problems of resolution in slow-motion sequences, gymnastic coaches can still use video to identify mechanical problems. Leonard Isaacs, writing in **Scholastic Coach** in January 1981, explored the potential of video in the analysis of movement and commented that

"...every extra use (of video) will help make for safer and better gymnastics."

Mechanical analysis need not be restricted to the gymnasium. **What mechanical aspects of your sport could be recorded on video?** Perhaps video analysis can make many sports safer and better.

3.10 It is important to conclude this chapter by drawing a distinction between video as a trigger for learning and video as extended TV watching. When thinking about video use the former is essential. Unless video use is carefully managed the TV dimension takes over. Proponents of video argue that video must become a **transparent** medium. In this sense of the word, video becomes a vehicle for effective coaching and learning.

4. Evaluation

4.1 There has been an emphasis throughout this unit on questions about your experience. In this chapter you will be encouraged to evaluate your use or anticipated use of video. Three types of evaluation will be discussed:

1. financial
2. coaching
3. technical.

4.2 The swimming coach mentioned in 2.1 started her article with these comments: "To equip a swimming club with a portable video recorder and camera will cost in the region of £1,000. For this kind of expenditure, a club will obviously expect considerable returns."

Not everyone can afford video. If video is purchased with hard-earned money it seems fair that those using the equipment should be held responsible and accountable. But how is cost-effectiveness to be measured? What constitutes a return on an investment in video? If you have ever had to argue for innovation, you will be aware of the problems of trying to evaluate an innovation before you have had a chance to innovate! **How will you respond to requests for financial accountability?**

4.3 **How will you evaluate the contribution of video to your coaching?** Such evaluation in coaching terms is problematic. There is considerable debate about the effectiveness of video in comparison to other coaching techniques. **What has video done for you?** You have been encouraged to explore the possibilities of video whilst recognising the limitations inherent in the medium. Burwitz and

Byrne have proposed three questions that can be used as evaluative questions:

1. what is the role of video when used in sport?
2. which skills and subjects most benefit from video?
3. when is the ideal time for video presentation and what should be the length of the presentation?

What can your answers to these questions tell you about your coaching?

4.4 Learning may or may not take place when video is used. A third kind of evaluation, technical evaluation, seeks to clarify whether technical problems have obscured learning possibilities. You are invited to reflect upon the comments made in 2.4 about the quality of production. Continued use of the video camera and appropriate advice from 'experts' can diminish technical barriers to learning.

4.5 Throughout this unit there has been an assumption that the coach uses video in a rational and planned manner. A further assumption is that the coach and performer want to improve. **Can performers become anxious about video?** If you intend to use video there might be a need to emphasise that you are going to use video for positive and constructive purposes. Coaching and learning can be either a one-way or a two-way process. Coaches sensitive to individual differences can make strategic decisions about the coaching approaches to be used with specific performers. Video can augment your range of choices.

5. The future?

5.1 This concluding chapter is extremely short, for any vision of the future of video is in danger of rapidly becoming dated. Three examples are noted here:

1. the increased use of video for training purposes is likely to continue
2. sophisticated video equipment is being developed and used to overcome poor resolution and such technology may have implications for the mechanical analysis of movement
3. the combination of microcomputers and video discs in the form of interactive video opens up immense possibilities.

These developments can be of interest and help to the coach but there are obvious limits to what is possible.

- 5.2 After you have given up six hours for this video unit, it is entirely appropriate that the unit should end by referring to your future as a coach. At the end of the day it is the use that you make of coaching techniques that counts. Perhaps your NCF courses have all come down to the same point that, in the words of Donna Landers, the goal of the coach
- “... is to facilitate learning by making the learning experience quick, effective and rewarding.”

Further reading

The suggestions for reading in this unit have been restricted. You are encouraged to read about video use and coaching, particularly the books on technical production.

Suggestions for reading follow the paragraph layout of the unit.

1.4 Two books on technical aspects of video use are: J. McInnes, **Video in Education and Training** (Focal Press, London, 1980) and H. Foss (editor), **Video Production Techniques** (Kluwer Publishers, London, 1980) (this is updated at regular intervals).

2.1 V. Taylor, **The Uses of Video in a Swimming Club** (*Swimming Times*, March 1984, pages 36–37).

2.2 G. Underwood and J. McHeath, **Video Analysis in Tennis Coaching** (*British Journal of Physical Education* 8 (5), pages 136–138).

2.6 Examples of articles on video use:

Association Football D. Morris, **The Soccer Tribe** (Chapter eleven).

Athletics T. McNab, **Technical Observation and the Use of Visual Aids** (*Track Technique*, 75, 1979, pages 2387–2388).

Fencing

P. Turner, **The Uses of Audio Visual Resources in Physical Education** (*Bulletin of Physical Education* 13 (4), 1978, pages 10–14).

Golf

D. Savage, **Attention to Video** (*British Society of Sports Psychology, Proceedings of 1979 Conference*).

Gymnastics

L. Isaacs, **Coaching Gymnastics with a Portable Video Cassette Recorder** (*Scholastic Coach*, January 1981, page 86).

Table Tennis

T. Renfrew, **Video Analysis as an Aid** (*Scottish Journal of Physical Education* 7(2), 1979, pages 20–22).

3.5 A. Rothstein, **Effective Use of Videotape Replay in Learning Motor Skill** (*Journal of Physical Education and Recreation*, February 1980, pages 59–60).

5.2 D. Landers, **How, when and where to use demonstrations** (*Journal of Physical Education and Recreation*, January 1978, pages 65–67).

USING VIDEO IN RUGBY

In today's talk I want to encourage you to consider the use of video as a means of enhancing performance in rugby. With Mike Ruddock's help I want to use some examples of video to indicate its potential as a coaching and learning tool.

The points I want to make are basic ones:

We all suffer from selective memory.

Video can extend our knowledge by capturing moments.

Video is a flexible tool.

Rugby games have a pattern.

Visual and verbal combine to make a point.

We live in an age when children aged between 5 and 16 will spend as much time, if not more, watching television than attending full-time schooling. 90% of households have VCRs.

Our videos cannot match professional broadcast material but with a little practice we can make pictures fit our needs.

Video should be a planned part of coaching and learning not a gimmick. It should enable effective performance and offer a means of evaluating your objectives over a season.

The Centre for Notational Analysis at Cardiff Institute

Welcome to this morning's meeting. In my brief introduction I want to draw attention to the Centre as:

- * an innovative venture
- * to promote and develop links between higher education and the world of sport
- * so that educational technology and information technology can be used as effective tools in the pursuit of excellence

I want to indicate how links with the Welsh Rugby Union have given an impetus and focus for the Centre. We believe that the work to date has raised some fascinating questions about:

- * the knowledge maps we have about performance
- * describing, modelling and predicting performance
- * the skills required to notate and then communicate
- * empowering players, coaches, referees and administrators

Our aim at Cardiff is to be a world centre for excellence in notational analysis. We are particularly interested in the ways in which video technology can be used in conjunction with notation to provide information packages pre- and post-event. In the past few months we have identified strategies for notational analysis that are:

- * reactive
- * proactive

We would also like to develop what some commentators call 'blue sky' research.

We see this advisory group for the Centre as an important vehicle for developing notation in Wales and as a means of monitoring our quality assurance procedures. We believe the potential of an educational technology approach to sport in Wales is to be shared in a non-threatening way.

I have always regarded notational analysis as an adventure in cartography, genetics, chaos theory and poetics limited only by our imaginations! Recently I have come to think of the Centre as a kind of Aeolian harp: at its best an extremely simple tool for making delightful music from the gentlest of breezes. The secret is to situate the harp to make the most of the prevailing conditions.

Keith Lyons
19 March 1992

A SENSE OF CONSTITUENCY?

At Cardiff Institute we have a heartland of clients in a compact geographical and cultural location.

It is therefore humbling to discover that of the 600,000 inhabitants of the South Wales valleys:

- * LESS THAN HALF THOSE OF WORKING AGE HAVE FULL-TIME JOBS
- * ONE HOME IN SIX IN THE CYNON VALLEY IS OFFICIALLY UNFIT FOR HUMAN HABITATION
- * MORE THAN 25% OF THE RHONDDA POPULATION IS CATEGORISED AS PERMANENTLY SICK
- * LAST YEAR THERE WERE 103 CRIMES PER 1,000 POPULATION (NATIONAL AVERAGE 84)
- * NEARLY A QUARTER OF SCHOOL LEAVERS IN MID GLAMORGAN HAVE NO QUALIFICATION
- * OF THE 50 MOST DEPRIVED WARDS IN WALES, 45 ARE IN SOUTH WALES

ALL ENGLAND WOMEN'S HOCKEY ASSOCIATION

Patron : HER MAJESTY THE QUEEN

COACHING SCHEME :
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National Coach :
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19 July 1984

5/6

11.11.30 - 1.30/2.00

Mr K Lyons
St Mary's College
Strawberry Hill
Twickenham
TW1 4SX

Dear Mr Lyons

I wish to confirm the Association's 'Use of Video' course which you have kindly agreed to stage at your college on 4 September 1984.

I believe that no timings have been discussed for the course so would like to suggest that the course starts at 10.00 a.m. and finishes at 4.00 p.m. Are the above times acceptable to you?

I would also be most grateful if you could forward to me directions to the college; a map which I could duplicate would be appreciated.

I look forward to hearing from you.

Yours sincerely



Carol Flower (Miss)
Coaching Secretary



St. Mary's College,
Strawberry Hill,
Twickenham TW1 4SX.

Telephone 01-892 0051

ALL ENGLAND WOMEN'S HOCKEY ASSOCIATION

The Use of Video in Coaching

St. Mary's College, Strawberry Hill.

Tuesday, 4 September 1984.

1. Introduction

Welcome to St. Mary's College. Today's course has been organised in consultation with Budge Stuart Smith to specifically deal with the use of video by hockey coaches. The format has been left deliberately open-ended so that you can collectively dictate the content of the day. Mr. Mike Murnane, principal lecturer in and head of St. Mary's Learning Resources Centre, will be the main contributor of expertise during the day.

2. Proposed framework

In order to have a basic framework for the day, the following programme is proposed:

- | | |
|-------|---|
| 10.00 | Arrival at Sports Hall, coffee and introduction |
| 10.30 | Video technology |
| 11.30 | Theory into practice |
| 12.30 | Lunch |
| 1.15 | Discussion of practice |
| 1.45 | Theory into practice II |
| 3.15 | Review of progress |
| 3.30 | Tea, discussion of future use and applications. |
| 4.00 | Depart |

Apart from the 10.30 session, the pace and content of the day is at your discretion. The plans for the practical sessions will be dictated by the availability of willing volunteers.

3. Refreshments

There will be no cooked lunch available and nothing has been planned for lunch.

4. Evaluation

It would be extremely helpful if you could provide some feedback about the day. All comments will be gratefully received but could you particularly indicate what, if anything, you found helpful and what we could do to improve the programme for other courses of a similar nature.

Keith Lyons, 4.9.84.

ALL ENGLAND WOMEN'S HOCKEY ASSOCIATION

Patron: HER MAJESTY THE QUEEN

COACHING SCHEME:
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10 September 1984

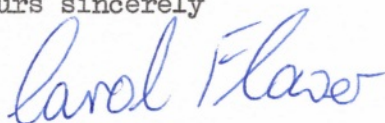
Mr K Lyons
St Mary's College
Strawberry Hill
Waldegrave Road
Twickenham
TW1 4SX

Dear Mr Lyons

On behalf of the A.E.W.H.A. I would like to thank you for organising our course on the Use of Video on Tuesday 4 September 1984. The course was a great success and enjoyed by all who attended.

Thank you for the effort and time you put into the organisation, it made my job a lot easier.

Yours sincerely



Carol Flower (Miss)
Coaching Secretary



4 COLLEGE CLOSE, BECKETT PARK
LEEDS LS6 3QH Tel: 0532 744802
Chairman: Mrs Judith Mackay
Director: Miss Sue Campbell

SCC/RW

21 August 1986

Mr K Lyons
Fairfield
Plymouth Road
Totnes
Devon

Dear Keith

I hope both you and Sue are keeping well. I gather the holiday business is booming! First I will get you up-to-date with the NCF video production line. We have decided to produce a VHS tape to accompany each of the Introductory Study Packs.

- | | |
|--------------------------|-------------------------|
| 1. The Coach in Action | Video just available |
| 2. The Body in Action | Video available |
| 3. Safety and Injury | " " |
| 4. Improving Technique | Available by April 1987 |
| 5. Mind over Matter | " " " |
| 6. Planning and Practice | Video available |

We have also just produced a 35 minute video on Nutrition and Sports Performance which is to accompany the level 2 course. There are two inter-active video projects under way - one on 'weight training' and one on 'effective coaching'. I have enclosed some information on the weight training one which has been undertaken by a commercial company, J L Dore Ltd, and is entitled 'Exercise 2000'. As you can see we are pretty active on this front!

With regard to the questions about format and text, I think we would hope to keep this in line with our other publications, factual but friendly. I see the book being marketed to club level coaches so I would want them to understand all the various uses of video, e.g. an educational instrument, assessment of performers and coaches and as an analysis tool.

The people whose names keep coming up with reference to the good use of video are:

Brenda Read - Loughborough University (0509 263171)
Ian McGowan - Dunfermline College of PE (031 336 6001)
Tony Edwards - Newcastle Polytechnic

Mr K Lyons
21 August 1986

2.

As you know BASS are holding a Video seminar on 11/12 November at Lilleshall - will you be there? I have enclosed a brief outline for your information.

Hope this helps.

Best wishes,

Yours sincerely

R. Whittall

p.p. Sue Campbell
Director

(Signed in Miss Campbell's absence)



4 COLLEGE CLOSE, BECKETT PARK
LEEDS LS6 3QH Tel: 0532 744802
Chairman: Mrs Judith Mackay
Director: Miss Sue Campbell

3 September 1986

RH/EB

Mr K Lyons
Fairfield
Plymouth Road
Totnes
DEVON

Dear Keith

I am not sure I know of any exemplary uses of video in the governing bodies! But Dave Shaw, one of the RFU Technical Officers, has become very involved in the use of video for match analysis in rugby. I think he would be worth contacting. He is also helping us to design a level 3 course on "Working with Teams" in which I know he will be using video equipment. He is based at:

Morley RUFC
Scatcherd Lane
Morley
LEEDS Tel: 0532 524300

Les Burwitz is at present organising a conference on "The Role of the Video in Sport". I enclose details. Again he may have some contacts for you:

Crewe and Alsager College of Higher Education
ALSAGER
Cheshire
ST7 2HL Tel: 093-63-3231

I would naturally base the video book on all the factors and issues raised in your resource pack. Obviously a book would be able to provide much more detail particularly of a practical nature. I would assume that the readers are very much inexperienced in the real use of video in sport. One aspect of the subject on which we are approached a great deal is video production. If a governing body, for example, wishes to produce a video for their sport, how do they go about it? What procedures do they follow? How do they move from treatment to script, to voice over, etc? What techniques do they use for shooting, how do they obtain library material? Having been involved in this with National Coaching Foundation videos I have learnt from better experience! But more and more governing bodies are trying to produce

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videos and are looking for help. In fact from our own limited experience we are thinking about writing a paper to help them.

I hope this is helpful but please get in touch if you require more discussion.

I really hope things are going well in Totnes.

With very best wishes.

Yours sincerely

Rex

Rex Hazeldine
Senior Technical Officer

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