MANIFESTO

Videos in Higher Education
A cooperation of:

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This manifesto is an overview of the opinions and feedback shared by the experts involved. It is the result of a creative ThinkTank and cannot be attributed to the opinion of a specific expert, organisation, or University.

The Manifesto presents fifteen key statements on videos in higher education. The statements were motivated by the fact, that videos play a larger role in higher education today than ever before. Yet there are still no convincing standards established.

This manifesto neither aims to present a finalized answer to the challenges of video in higher education or state an infinite truth. It’s was rather written in an effort to raise the awareness on the topic for continuing and fruitful discussions. Therefore, its goal is to reflect the current landscape of university productions and advance scientific educational video development in the future.

The first draft of the Manifesto was designed by educational filmmakers, digital learning specialists and e-learning content experts from the EPFL Lausanne, ETH Zurich, FHNW Basel, LMU Munich, HSG St.Gallen and Leuphana University in a two-day ThinkTank at FHNW Basel, Switzerland.

Further, the outline was again presented to other interested individuals from the League of European Research Universities (LERU) E-Learning thematic group on a three-day workshop on Video in Higher Education at the Chiemsee, Germany organised by LMU Munich.

This “Version 1.0” of the manifesto was finalized by Jeanine Reutemann (Research Fellow at the Centre for Innovation, Leiden University) and Armin Rubner (Director of the eUniversity: Concept Development and Services at Ludwig-Maximilians-Universität München).
It's all about the performance.

Be the master of the topic

“What is your unique selling point?”

HAVE FUN, VIDEOS CAN BE SEXY

If you don’t enjoy the creativity of the production process, how can you expect your viewers to enjoy watching your videos?
Video is not always the right medium.

Ask if video is a suitable medium for the content, purpose and learning goal; consider its length and style, and make use of the inherent richness of the characteristics of the medium.
The art of video making emerges in the interaction between images and sounds, movements, storytelling and video events. Audiovisual rhetorics meets scientific education.

CHARACTERISTICS OF VIDEOS AS MOVING IMAGES

Video as a time-based medium offers certain specific characteristics: use the power of images to visualize the invisible; recombine images and sounds in a unique way; visualize your arguments; the rhythm of montage defines the dynamics.
The learning experience of a lecture in a classroom and a learning video are fundamentally different. The classroom experience is a social learning setting, the video is consumption, mostly autonomous.

The social and emotional aspect needs to be taken into account.

CLASSROOM VS. AND VIDEO

The learning experience of a lecture in a classroom and an educational video are fundamentally different - for the lecturer as well as for the students. Learning can take various paths. Video consumption is an autonomous process that should not replace social learning settings.
Learning is always contextualized. The reception of videos is dependent on the individual sociocultural background of the recipient, which unfolds differently in different contexts. Think about the involvement of the learners.
LEARNING EXPERIENCES AS STORYTELLING

Stories create a more immersive learning experience. Spend more time on creating a narrative storyboard and script based on the content, examples or argumentations. There are few good videos without a (at least decent) storyboard.
The quality of a video artefact is determined and constrained by storytelling, editing, performance, sound, cinematography, framing, props/scenery, and technical equipment, to name a few.
BOTH SIDES OF THE CAMERA

On one side:
Filmmakers can support or hinder the performance of a lecturer. The individual production setup strongly influences the performance of a talking Head.

On the other side:
It all comes down to the educator's performance skills. Speaking faster does not make your video more dynamic. Practice is a must.
Focus on the message, not the messenger.
Be generous.
Kill your darlings.
Film making is never a one-man show
If you do not want to collaborate, go run a marathon.

COLLABORATIVE PROCESS DESIGN AND CO-AUTHORSHIP
Filmmaking is never a one-man-show.
If you do not want to collaborate, write a book.
A lack of organisation does not make your video more creative. And with less budget the video does not get more creative either. But with a better organisation, the full creative potential of video might be realized with a smaller budget.

TRANSPARENCY OF VIDEO PRODUCTION

Formalizing the distinct stages of decision-making is key to defining necessary skills and allocating available resources.
PRODUCTION IS DONE ... NOW START OVER AGAIN

We’re just kidding. Ask yourself a few questions: is the educator happy, is your audience happy... is the cat safe? If reception wasn’t ideal, don’t worry - making learning videos is also a learning process and that means practicing, practicing, practicing and gaining experience, it means learning and finally getting better and better at it.
No one is born a master. There is a long-established history in scientific educational filmmaking, dating back to the very beginning of moving images. Read, watch and learn – and contribute to the further development.
Media design is a practice not a theory

THEORY MEETS PRACTICE

Knowing all the rules and theories about education and filmmaking will not immediately make you a great educational filmmaker. There is no one-size-fits-all approach to videos in higher education.

Practice; play; cooperate.
WORLD’S COLLIDE!

Filmmakers; educators; learning experience designers; nerds; technicians…

Embrace the unique perspectives of those involved in the production processes. They might even shape your own thought processes.
Not all videos last forever but some do. Videos - including yours - are historical artefacts of and for the university archives to conserve. Can you live with that?
Video as a medium is immediate and immersive