RESPONSIBLE INNOVATION: Audiovisual Research in the Digital World

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Week 1: A very short introduction into Audiovisual Data – From Cave Paintings to Mixed Reality
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TECHNOLOGY & HUMANITIES – INNOVATION – SOCIETY
DIGITAL MEDIA PRODUCER | FILMMAKER
ETH Zurich; EPFL Lausanne;
University of Zurich; LMU Munich;
Causes of and Solutions to Social Conflicts in Contexts of Weak Public Institutions or State Fragility

The thematic module Social Conflicts puts the emphasis on conflicts that result from particular types of deficiencies of public institutions, state fragility and the different variations of governance capabilities, as well as on ways and means for mitigating such deficiencies and reducing or avoiding conflicts.
1. RESPONSIBLE INNOVATION AND AUDIOVISUAL DATA

Science meets Arts meets Politics
AUDIOVISUAL DATA
BOTH SIDES:
CREATORS & CONSUMERS
FAKE PHOTOGRAPHS / CONTEXTS

Same demographics, different personalities

**Female**
- **25-35 Years old**
- AMEX User

People with high openness and extraversion love new experiences they can share with lots of people.

**Female**
- **25-35 Years old**
- AMEX User

People with low openness and extraversion really value down time spent with their closest friends.
zuck: Thanks to everyone in our community for helping us reach this milestone!

kevin @zuck
Jacky lives on @jalcine@playvicious.social now. @jackyalcine

Google Photos, y'all fucked up. My friend's not a gorilla.

3:22 AM - Jun 29, 2015

❤️ 2,294  말씀 3,543 people are talking about this
RESET YOUR IDENTITY?

CANCEL  RESET
AUDIOVISUAL DATA CREATES NEW POWERS.

Which new audiovisual data do you find most scary, with the biggest potential for abuse and why?

> Groupwork; 20min; create 1 post-it
2. HISTORY OF THE AUDIOVISUAL ICONIC THEORY INTRODUCTION
Lascaux Cave, around 17,000 years old

Photograph by Slatie Brimberg

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BOOKPRINT
Gutenberg
Ca. 1400
ICONOCLASM
Not only *visualization*, but epistemic qualities of visual & audiovisual data
1. Geospiza magnirostris.
2. Geospiza fortis.
ANIMAL LOCOMOTION.

AN ELECTRO-PHOTOGRAPHIC INVESTIGATION OF CONSECUTIVE PHASES OF ANIMAL MOVEMENTS.

1872—1885.

BY

EADWEARD MUYBRIDGE.

PUBLISHED UNDER THE AUSPICES OF THE

UNIVERSITY OF PENNSYLVANIA.

PLATES.—Vol. I.

MALES (nude).

THE PLATES PRINTED BY THE PHOTOGRAVURE COMPANY.

PHILADELPHIA:

1887.
ANIMAL LOCOMOTION. PLATE 28

Copyright, 1887, by EADWARD MUYBRIDGE. All rights reserved.
A LITTLE BIT BEFORE THE INSTAGRAM APP...

Nicéphore Niépce; View from the Window at Le Gras (1826 or 1827), camera obscura.
A LITTLE BIT BEFORE YOUTUBE...

Arrival of a Train at La Ciotat (The Lumière Brothers, 1895)
MONDLANDUNG

TELESKOP

MICROSCOPE

invisible spectra

observation cam: stanford prinson experiment

Eibelsfeld; eibelsfeld Etnologe...
Visual Ethnography; non-consensual filming
Irenäus Eibl-Eibesfeldt
1960ies
Julius von Bismarck
image fulgurator; 2007-2011

A: Dazzleless person with any camera using a flash
B: Image Pulgrator including the slide (figure #2)
C: Subject (figure #1)

Figure #1: Subject, as it appears in the viewfinder of the camera (A).
Figure #2: Slide in the course of beam of the Image Pulgrator (B).
Figure #3: The subject, as it appears on the exposed photo in the camera (A).
Iconic Pictures
World Trade Centre 09/11
6. Platz: Der Embryo eines Chamäleons.
David Attenborough: »We were able, for instance, to put together views of living amphibians which no one had been able to see in that range of time ever. No zoo could show you that amount. The visual effect was devastating.»

3. AUDIOVISUAL PERCEPTION THEORIES
PERCEPTION AS CONSTRUCTIVE ACT
PERCEPTION AS CONSTRUCTIVE ACT
Ambiguous Figures
PERCEPTION AS CONSTRUCTIVE ACT
Ambiguous Figures
PERCEPTION AS CONSTRUCTIVE ACT

Ambiguous Figures: «Macchia»; Leondardo da Vinci (1514 ca..)
CONTEXT OF IMAGES/PICTURES
CONTEXT OF IMAGES/PICTURES
CONTEXT OF IMAGES/PICTURES
CONTEXT OF IMAGES/PICTURES
«Kuleshov Effect»
SELECTIVE ATTENTION
WHODUNNIT?
PERCEPTION AS CONSTRUCTIVE ACT
FAMILIARITY

«Aesthetic preferences are affected by familiarity. Using the ‘mere-exposure’ paradigm, some studies have found that familiarity through repetition increases the affective preference for a stimulus.»

BELIEVE AND VALUES OF IMAGES/PICTURES

Franz Gertsch
LEDER (2001) has shown that familiarity with van Gogh paintings positively correlates with aesthetic judgments. However, when the paintings were introduced as fakes of van Gogh, the correlations were strongly reduced.

BELIEVE AND VALUES OF IMAGES/PICTURES
...IN THE DIGITAL WORLD

- Authenticity of audiovisual data?
- Copy – no original anymore?
- Verification; perfect copy possible?
EXAGGERATION OF OBJECTS

- Increase interest in recipient

«Peak-shift effects describe stronger responses to objects that somehow exaggerate the properties of familiar objects. Caricatures and modes of depiction, which stress the essence of an object, are examples.»
WHAT DOES THIS MEAN FOR DIGITAL MEMES?

Evolution of Selfies!
I wonder what 2018 is holding for us

2014
2015
2016
2017
DIGITAL WORLD:
ICONS, SYMBOLS
= MEANING?
»We never see the same thing when we also hear; we don't hear the same thing when we see as well.«

Synchrese:
«forging of an immediate and necessary relationship between something one sees and something one hears at the same time.»

KEY TAKEAWAYS

– Pictures are one of the very first records from early humans
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– Pictures are one of the very first records from early humans
– Today, we’re all producers and consumers: omnipresence of audiovisual data in digital world
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– Pictures are one of the very first records from early humans
– Today, we’re all producers and consumers: omnipresence of audiovisual data in digital world
– Understanding the audiovisual language is crucial for investigating challenging and cutting edge innovation regarding their responsibility towards a global society
Task for next week:
Critical investigation on
https://donottrack-doc.com/en/
Overview Course Thursdays 10:00 (sharp) – 12:00

- 06.09.2018; Week 1: A very short Introduction into Audiovisual Data – From Cave Paintings to Mixed Reality
- 13.09.2018; Week 2: Data and Storytelling on Interactive Web Platforms; Hybridformats; #FakeNews: New Ethical Challenges
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- 20.09.2018; Week 3: Living in a Digital World: Sensitive Audiovisual Data in Mixed Reality (Virtual Reality, Augmented Reality)

20.09.2018; evt. VPRO Tegenlicht Documentary Film Production during our course: «Fake Reality»
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- 04.10.2018; Week 5: The Art of Hacking: Of Deepfakes and Toastercats

05.10.2018; Deadline Essay!
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- 11.10.2018; Week 6: Design Science to Design
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- 11.10.2018; Week 6: Design Science to Design Methods
- 18.10.2018; Week 7: The Bigger Picture: From Design to Action
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- 11.10.2018; Week 6: Design Science to Design Methods
- 18.10.2018; Week 7: The Bigger Picture: From Design to Action
- 25.10.2018; Week 8: Wrap-up and A Speculative Design View into the Future of Audiovisual Data
Assessment

- Essay: write and publish an essay on a chosen subtopic of „Audiovisual Data“ (max 2,500 words) from the perspective of speculative design. You will reflect on the importance of data-driven innovations for confronting a complex societal challenge within the domains of academic research, digital media, or media technology (AI-robots, deepfake, VR/AR).
- Peer-feedback on digital blog article
- Video assignment: students will make in a groupwork a 1-3-minute video about a self-chosen subtopic of "Audiovisual Data".
- Participation: be present and engage in all sessions; and give a presentation of your work for a larger audience;
Important Dates / Deadlines
- 20.09.2018: evtl. VPRO Tegenlicht Documentary Team
- 05.10.2018: Deadline «Essay» Assignment; published on medium.com:
  Assess societal and ethical considerations around the use of sensitive audiovisual data in digital media; evaluate the risks and harms in using audiovisual data from a responsible use and innovation perspective; build an argument and present it based on a case of the course in a written essay
- 25.10.2018: Deadline «Video» Assignment and Presentation of work:
  produce in a groupwork a short video as a publication, reflecting on both the opportunities as well as challenges of one subtopic of the course

Note
- Please always bring a laptop/smartphone and headphones to each of our sessions
- Pen & paper, too :)  
- All links, papers, videos etc. for homework will be uploaded on: https://www.audiovisualresearch.org/teachings/audiovisual-data/
S01E01: Morning Rituals

Who profits from the data we generate every day? Meet the trackers, an industry most people can’t see, control or question.

S01E02: Breaking Ad

Accepting cookies is a part of our digital life. If we said no, would the Internet still work? Let’s trace the economic origins of online tracking.

S01E03: Like Mining

A couple of likes on Facebook, that can’t say much about you, right? Wrong. The German blogger and TV-presenter Richard Gutjahr welcomes you to the unbelievable world of online-profiling.

S01E04: The spy in my pocket

Who you are, where you go, what you do. Your phone is spying on you. Who is it telling?

S01E05: Big Data: Inside the Algorithm

Did you say Big Data? Discover for yourself how your data is being interpreted by this new industry, and how they could be wrong.
WHAT DO YOU EXPECT FROM THIS COURSE?

Create a digital meme...