THE SCREEN AND ME

TECHNOLOGY

Vigilant Decision-Making Process

- Appraising the challenge
- Assessing yourself
- Surveying alternatives
- Evaluating alternatives
- Achieving commitment

The propulsion perspective

Gas Turbine Model 2

Propulsion group
»VIDEOS AND KNOWLEDGE COMMUNICATION AT UNIVERSITIES«

Part of the research project: Audiovisual Media Design for Higher Education Presentation: Jeanine Reutemann

In Cooperation with
– EPFL
– University Basel
– University Passau
Research Design
Data Sample

- September 2014 till January 2015
- all MOOC Courses from Coursera, edX & Iversity
- overall 448 MOOC Kurse
- Lecture video: First video in every third week (except introduction videos)

- Disciplines  63
- Countries  35
- Universities  160
<table>
<thead>
<tr>
<th>Category</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Talking Head (summary)</td>
<td>74%</td>
</tr>
<tr>
<td>Classroom with students</td>
<td>7%</td>
</tr>
<tr>
<td>Classroom without students</td>
<td>6%</td>
</tr>
<tr>
<td>Presentation slides with speaker</td>
<td>33%</td>
</tr>
<tr>
<td>Presentation slides without speaker</td>
<td>38%</td>
</tr>
<tr>
<td>Computer screen, high-lightening</td>
<td>29%</td>
</tr>
<tr>
<td>Green-screen</td>
<td>26%</td>
</tr>
<tr>
<td>Monochrome</td>
<td>27%</td>
</tr>
<tr>
<td>Book Shelf</td>
<td>10%</td>
</tr>
<tr>
<td>Animation</td>
<td>20%</td>
</tr>
<tr>
<td>Split-screen</td>
<td>10%</td>
</tr>
<tr>
<td>Outdoor</td>
<td>10%</td>
</tr>
<tr>
<td>Webcam Capture</td>
<td>8%</td>
</tr>
<tr>
<td>Several speakers</td>
<td>15%</td>
</tr>
<tr>
<td>Off-voice speaker</td>
<td>16%</td>
</tr>
</tbody>
</table>
MILESTONE 1.2
Transcription and analysis of expert interviews
Montage into video based format
Video Styles in MOOCs – A journey into the world of digital education
- big data basis at EPFL
WORKSHOP
Expert-ThinkTank: Videos, Media Design and Knowledge Communication at Universities
CHALLENGES FOR UNIVERSITY BASED VIDEO PRODUCTIONS

- outcome
- target Group
- tenure track
- motivation
- dissemination
- funding
- CI
- strategic positioning
- historical document
- data security
- open data
- ...
SITTING; STANDING; WALKING
PERSONALITIES

- different person, different (body)-language
- open the space
- master of the topic: speak & think at the same time – deeply understand the content
- Expertise: What is you ‘unique selling point’ in educational training?
- no performance plagiarism

hyperactive or timid;
handheld or static camera
THERE IS NO EMPTY ROOM
NEVER

- no measurement of size
- lack of 3D room effect
- 100% focus on the speaker
- no place to hide
- meaning making out of facial expressions, gestures, body tonus, clothing, eye bags...

# nakedness. Create security with (power pose) mobiliar, thematic objects, different light settings
THE CLOSER I COME TOO CLOSE

- interpersonal distance
- characteristic of speaker
- framing sizes
- technological aspects (4K)
- and a question of the camera lens!

# The closer the framing the bigger the facial and bodily movements – design the range space for different speaker types.

»I wasn’t sure that I wanted to see all the facial expressions. In someways, that was a bit distracting from the content [...].« Sotaro Kita 2015
EXAMPLE: MEDIA DESIGN AND THE TALKING HEAD

- speaker personalities
- performativity
- embodiment

»It is often the case that the same language is free in one speaker, foolish in another, and arrogant in a third.« [...]

Marcus Fabius Quintilianus (c. 35 – c. 100 CE)

Paraphrasing Quintilianus:
»It is often the case that the same VIDEO STYLE [language] is free in one speaker, foolish in another, and arrogant in a third.« [...]

»We have a lousy product«
Sebastian Thrun, Co-Founder Udacity (2015)
WHERE MEDIA DESIGN CAN HELP A TALKING HEAD

1) Body movement or kinaesthetic behavior such as: gestures, facial expressions, eye movements or posture
2) Physical characteristics: body type, e.g. height, weight or colour of skin
3) Tactile behaviour: caresses, blows or guiding the movements of others
4) Paralanguage: voice qualities, laughter, tears, yawns
5) Proxemics: perception of personal and social space
6) Artefacts: perfume, clothing or glasses > AND technological objects
7) Environmental factors: furniture, architectural style, lightening, colours or temperature

CO-DESIGN OF SCIENTIFIC-CINEMATIC DATA

HISTORIC USE OF FILM FOR SCIENCE
- document research
- visualize phenomena invisible to the eye
- an instrument of research
- for popular science dissemination
- long relationship in co-design of content between scientist & filmmaker

TODAY
- rapid increase
- video-abstract
- e-learning
- mostly "home cooked" low-budget by researchers / IT departments / students > missing skills
- wide variation in quality
- missing important media-specific characteristics

> Renewed interest in inter- and transdisciplinary collaborations between scientists and filmmakers

PROPOSITION
It is crucial that expert filmmakers are included already in the framing and proposal writing phase of an inter- and transdisciplinary research project. Only with such an early stage co-design process the full synergies between film and research can be materialize.

"The development of audio-visual techniques in all fields, the need to promote interdisciplinary co-operation demand the creation of a specialized training so as to permit close collaboration between scientists and audiovisual technologists in the field of scientific research."