

# THE SCREEN AND ME **TECHNOLOGY**





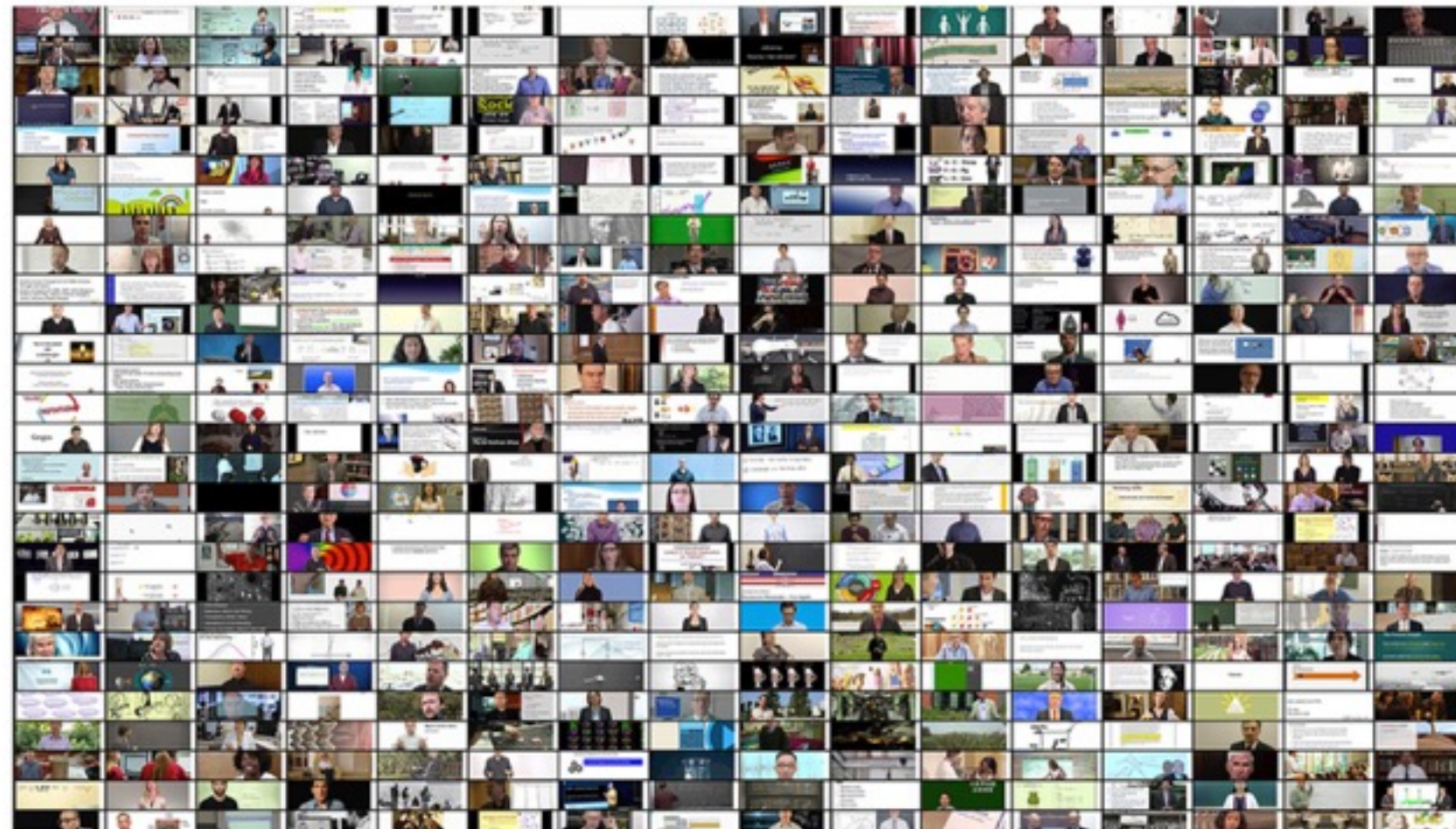
# THE SCREEN AND ME TECHNOLOGY





# »VIDEOS AND KNOWLEDGE COMMUNICATION AT UNIVERSITIES«

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



**n|w** University of Applied Sciences and Arts  
Northwestern Switzerland

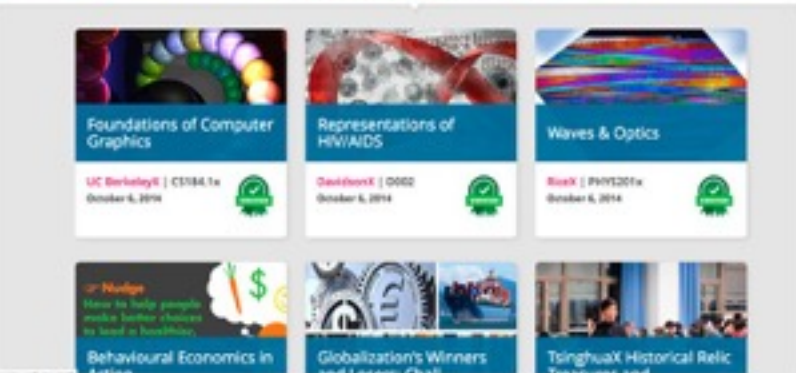
**In Cooperation with**

- EPFL
- University Basel
- University Passau

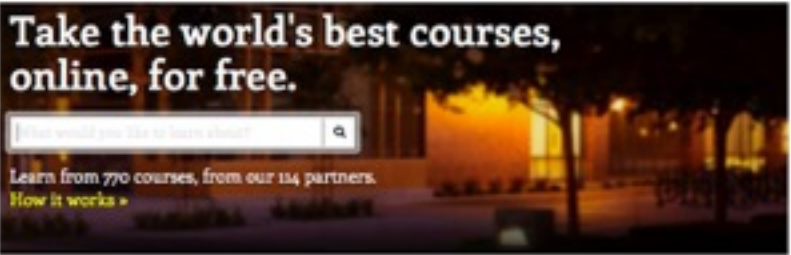


# Research Design

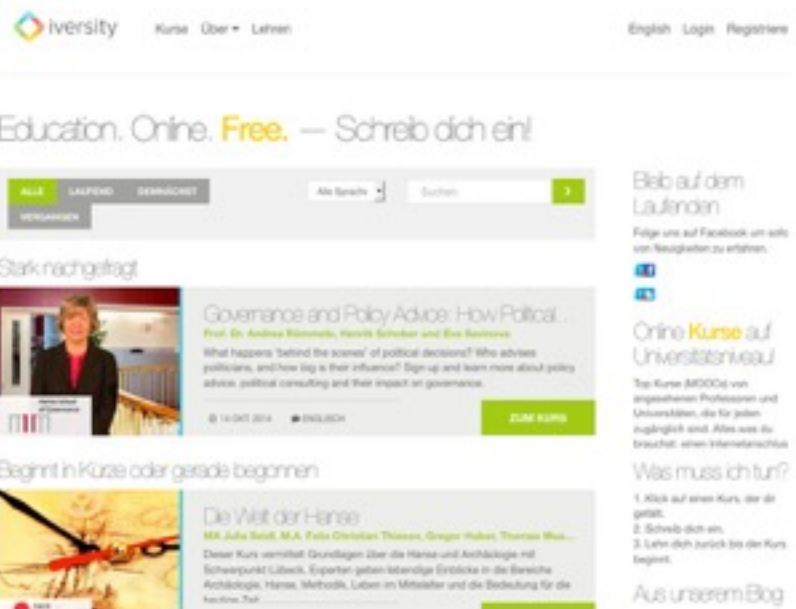
## Data Sample



edX (USA)



Coursera (USA)



Iversity (D)



Futurelearn (UK)

- 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

## **WEEK 3 – LECTURE VIDEO**

**448 VIDEOS**

<b>Talking Head (summary)</b>	<b>74%</b>
<b>Classroom with students</b>	<b>7%</b>
<b>Classroom without students</b>	<b>6%</b>
<b>Presentation slides with speaker</b>	<b>33%</b>
<b>Presentation slides without speaker</b>	<b>38%</b>
<b>Computer screen, high-lightening</b>	<b>29%</b>
<b>Green-screen</b>	<b>26%</b>
<b>Monochrome</b>	<b>27%</b>
<b>Book Shelf</b>	<b>10%</b>
<b>Animation</b>	<b>20%</b>
<b>Split-screen</b>	<b>10%</b>
<b>Outdoor</b>	<b>10%</b>
<b>Webcam Capture</b>	<b>8%</b>
<b>Several speakers</b>	<b>15%</b>
<b>Off-voice speaker</b>	<b>16%</b>



# MILESTONE 1.2

Transcription and analysis of expert interviews  
Montage into video based format

Filmmakers



MOOC Platform Experts



MOOC Producers, Digital Learning and Communication Experts





# Video Styles in MOOCs – A journey into the world of digital education

The screenshot shows a YouTube video player within a Firefox browser window. The video is titled "Video Styles in MOOCs – A journey into the world of digital education" and is uploaded by the channel "RedMorpheus". The video features Clayton Hainsworth, identified as the edX Operational & Production Manager, speaking in front of a window with blinds. The video player shows a progress bar at 3:46 / 12:11. Below the video, the title and channel name are displayed, along with the view count of 1,837 views. The video was published on 4 Apr 2016. A description below the video states: "Research video about different MOOC video styles on edX, Coursera, Futurelearn & iversity, firstly presented at the EMOOCs Stakeholder Summit 2016 in Graz, Austria. For more information:". To the right of the video player, there is a sidebar with "Up next" recommendations, including videos like "MOOCs – something needs to be done!", "Don't Move To Canada Just Yet", "Grace VanderWaal Light the Sky & Riptide Live NY Knicks", "MOOCs on BBC Newsnight", "DER MOOC 2008 – 2014", "MOOCs und Bildung: Neun gelernte Lektionen", "Kellyanne Conway on Trump's big win (full interview)", "Peace Therapy | Melodic Downtempo, Ambient, Chill", "Confessions of a Converted Lecturer: Eric Mazur", and "Asura - Lost Eden (Full Album)". The browser window shows multiple tabs and a search bar. The taskbar at the bottom displays various application icons.





- A-B Testing on edX „Venice Time Machine Project“ EPFL
- big data basis at EPFL





# WORKSHOP

Expert-ThinkTank: Videos, Media Design  
and Knowledge Communication at Universities





Audience involvement

Future knowledge legacy

It's all about the performance

Processes & Resources finalise & transparency

Video killed the lecture star

Not last forever

Second derivative

Video Identity

Having fun video sexier

LEARNING EXPERIENCES AS storytelling

Production value

CLASSROOM # video

Media Design is a practice and not theory

Why & When video

LEARNERS AND GOALS ARE SITUATED

World's collide

collaborative process Design

Audience expectation

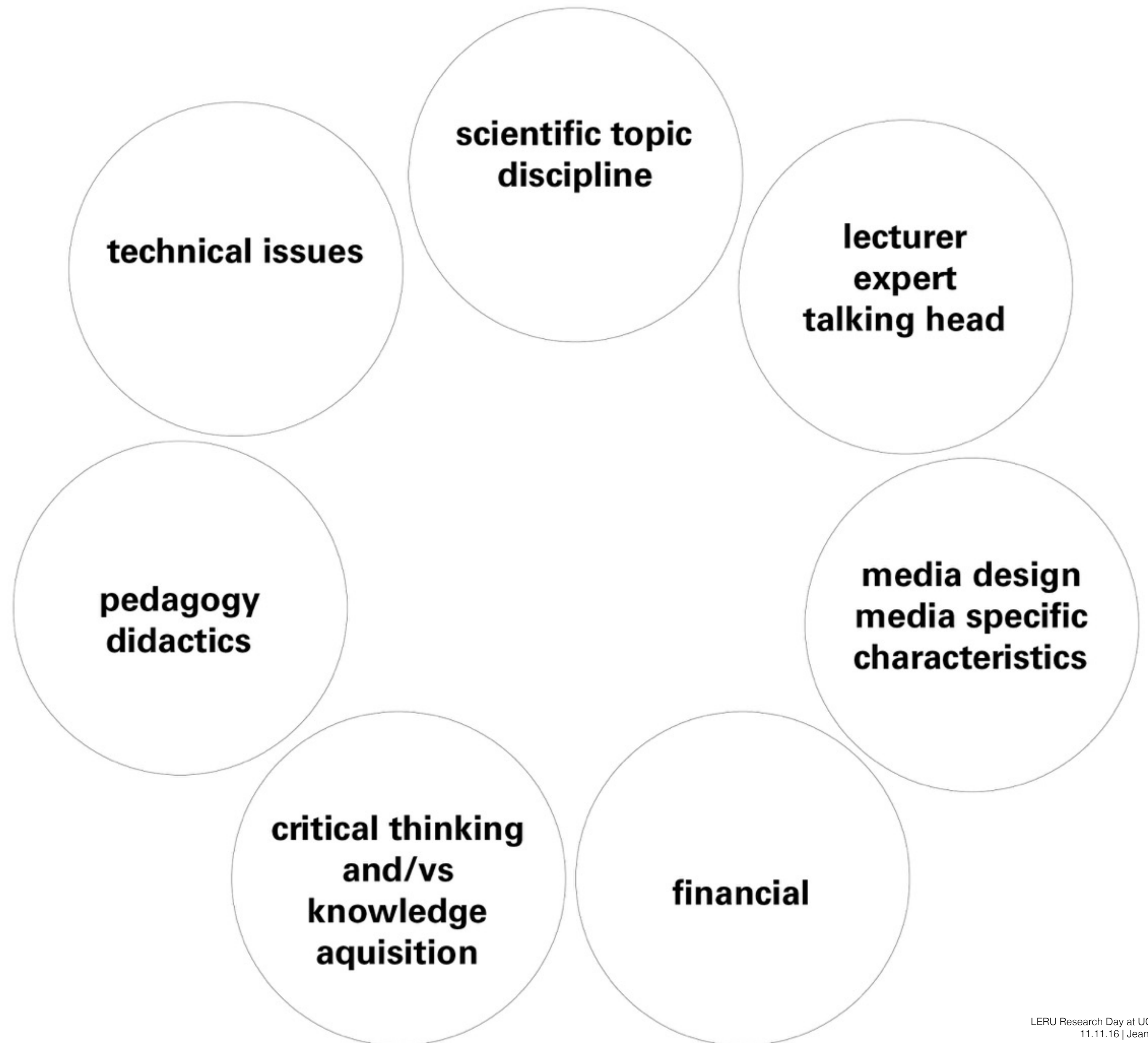
CHARACTERISTICS of moving images → video

video can be immersive

collaborative process Design



# CHALLENGES FOR UNIVERSITY BASED VIDEO PRODUCTIONS

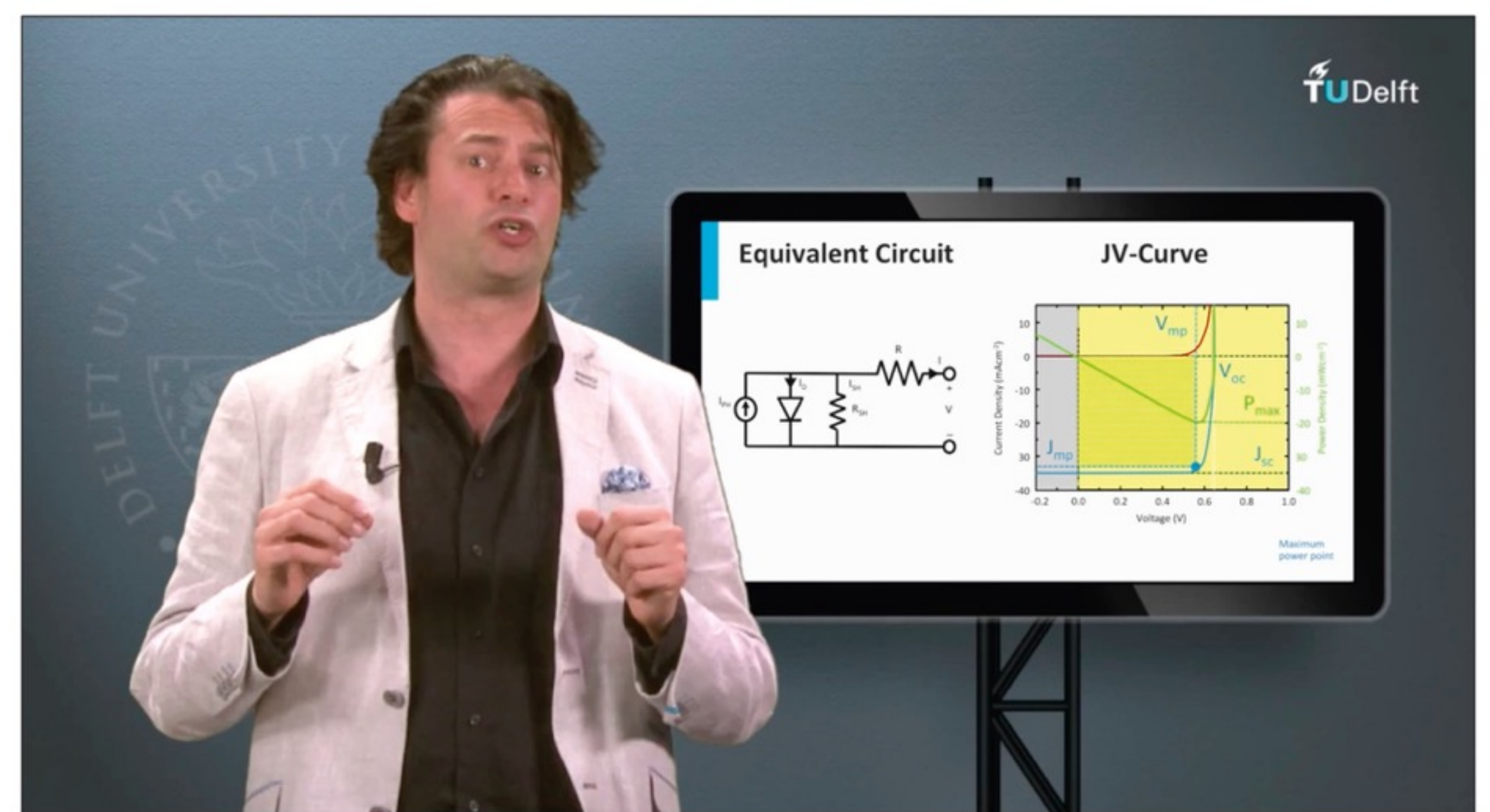




# SITTING; STANDING; WALKING PERSONALITIES

- 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 your '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) mobilier, thematic objects, different light settings**



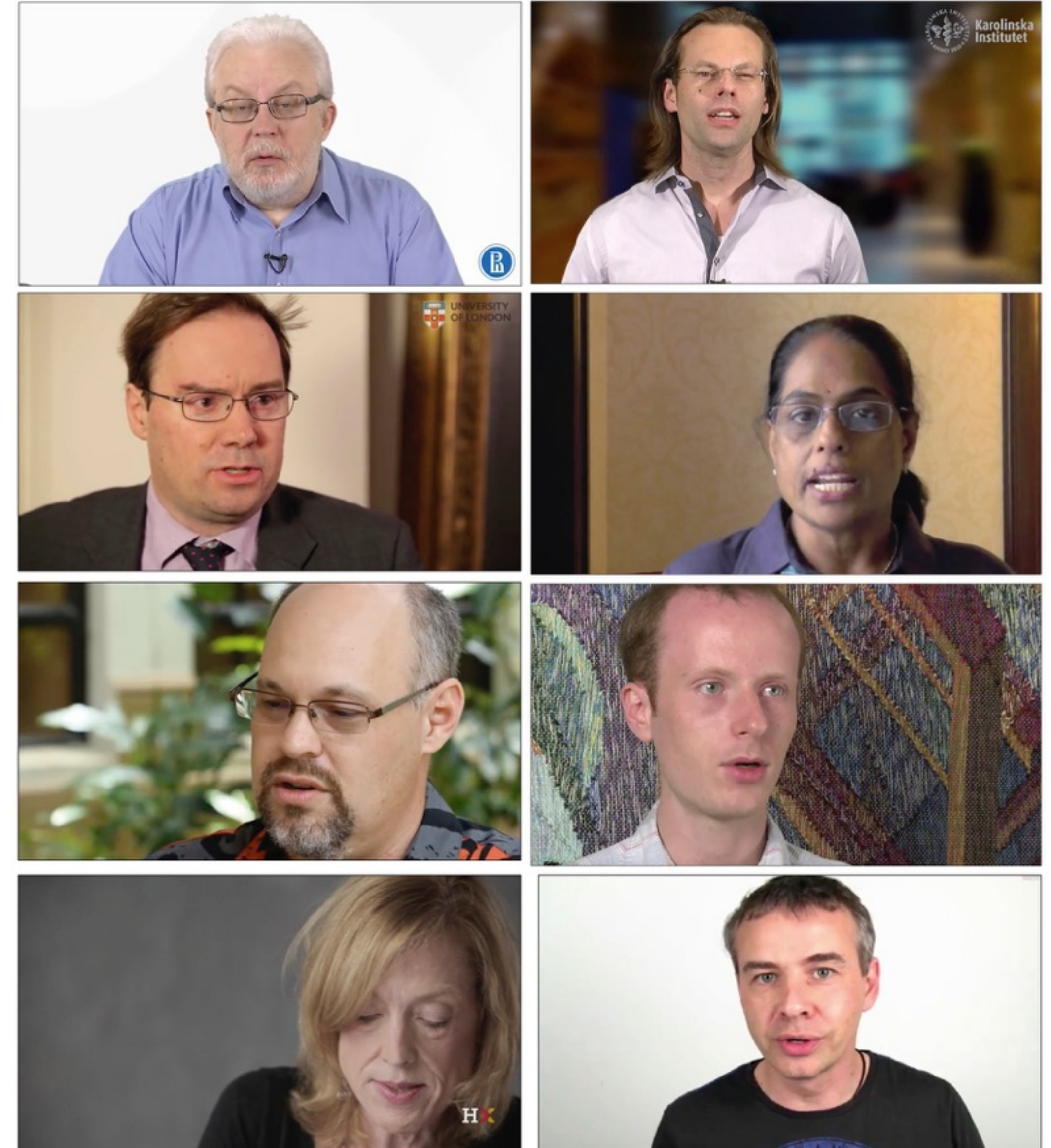


# THE CLOSER I COME **TOO CLOSE**

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

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

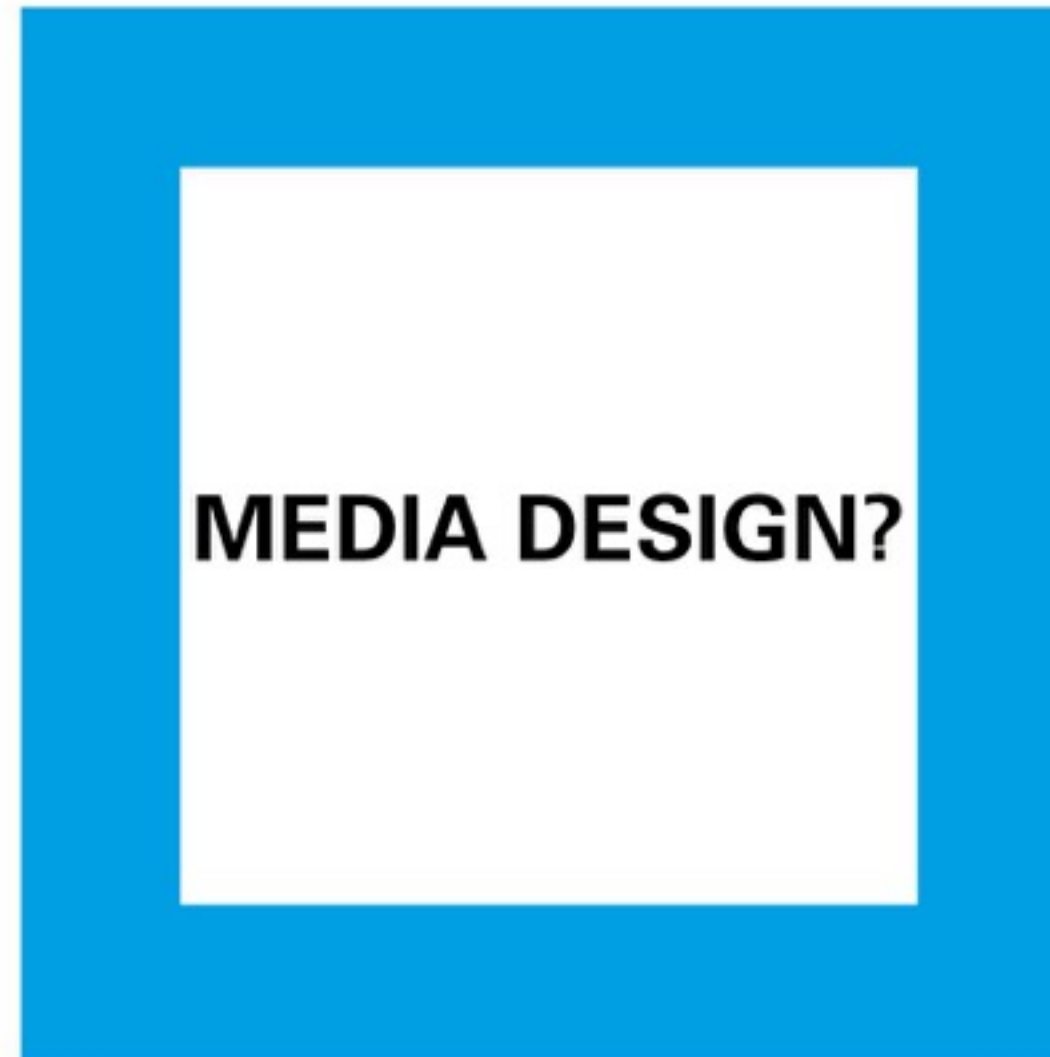
**»I wasn't sure that I wanted to see all the facial expressions. In someways, that was a bit distracting from the content [...].«** *Sotaro Kita 2015*





## 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



**strong**



**medium**

based on Knapp 1992: p. 17-32.



# 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.

All the image still examples are based on the inter- and transdisciplinary field project about the 'Conservation Management Field Course Beinn Eighe, Highlands of Scotland' of the Chair of Ecosystem Management of the ETH Zurich, from Prof. Dr. Jaboury Ghazoul and Dr. Claude Garcia with the author.



«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.»

Virgilio Tosi/International Scientific Film Association: Cinematography and Scientific Research, UNESCO, 1977, p. 39.