

STATE OF THE ARTS: VIDEOS IN HIGHER EDUCATION

*LERU Video Task Group Workshop Chiemsee
LMU München, 07.06.- 10.6.2017*

JEANINE REUTEMANN

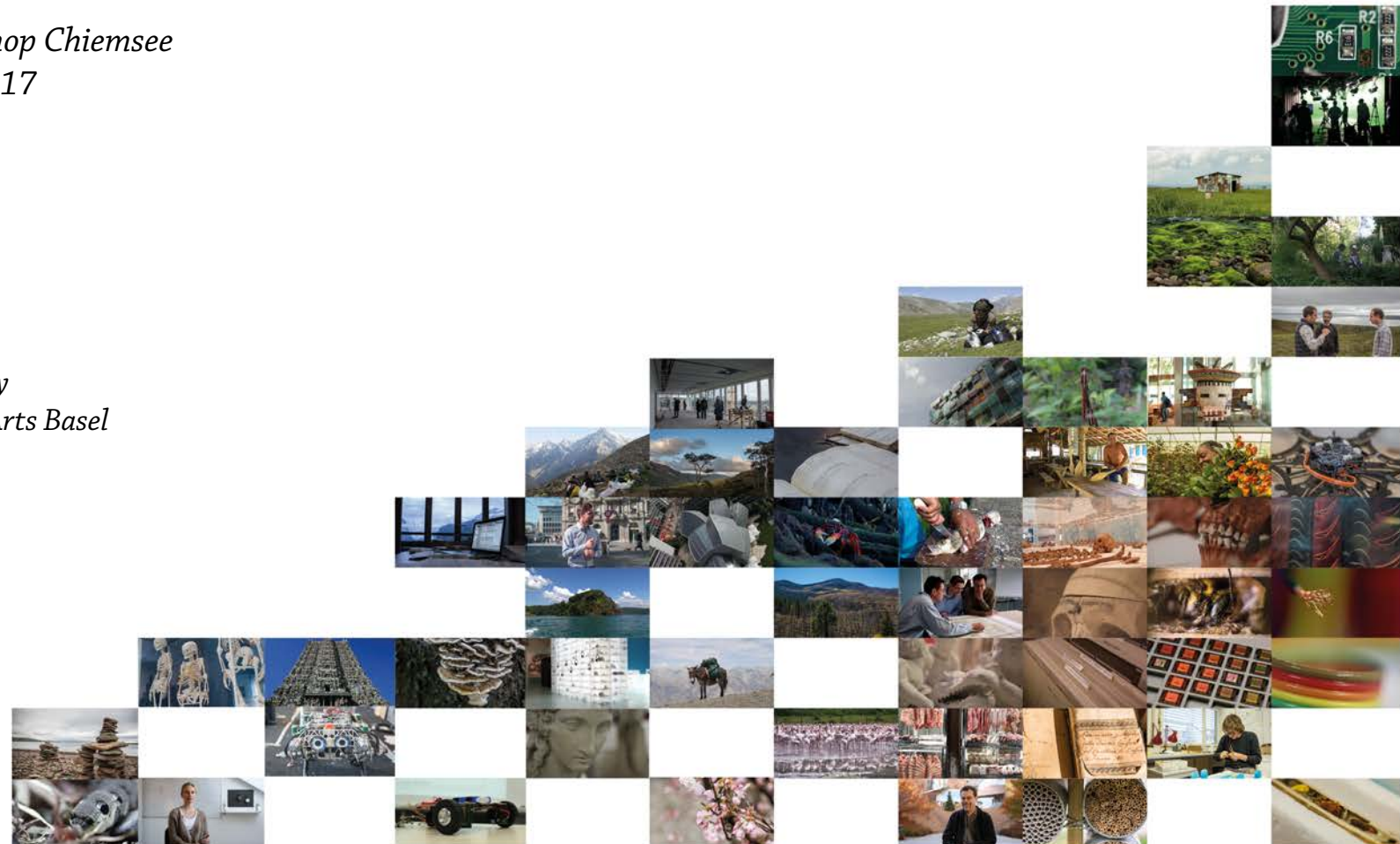
RESEARCH

Institute Aesthetic Practice & Theory
University of Applied Sciences And Arts Basel

*From August 2017:
Centre for Innovation
Leiden University, Netherlands*

SCIENCE EDUCATIONAL VIDEOS

*Several Departments
ETH Zurich & EPFL Lausanne
Switzerland*







Long-shot

Medium-long-shot

Medium-close-up

Shoulder-close-up

Close-up

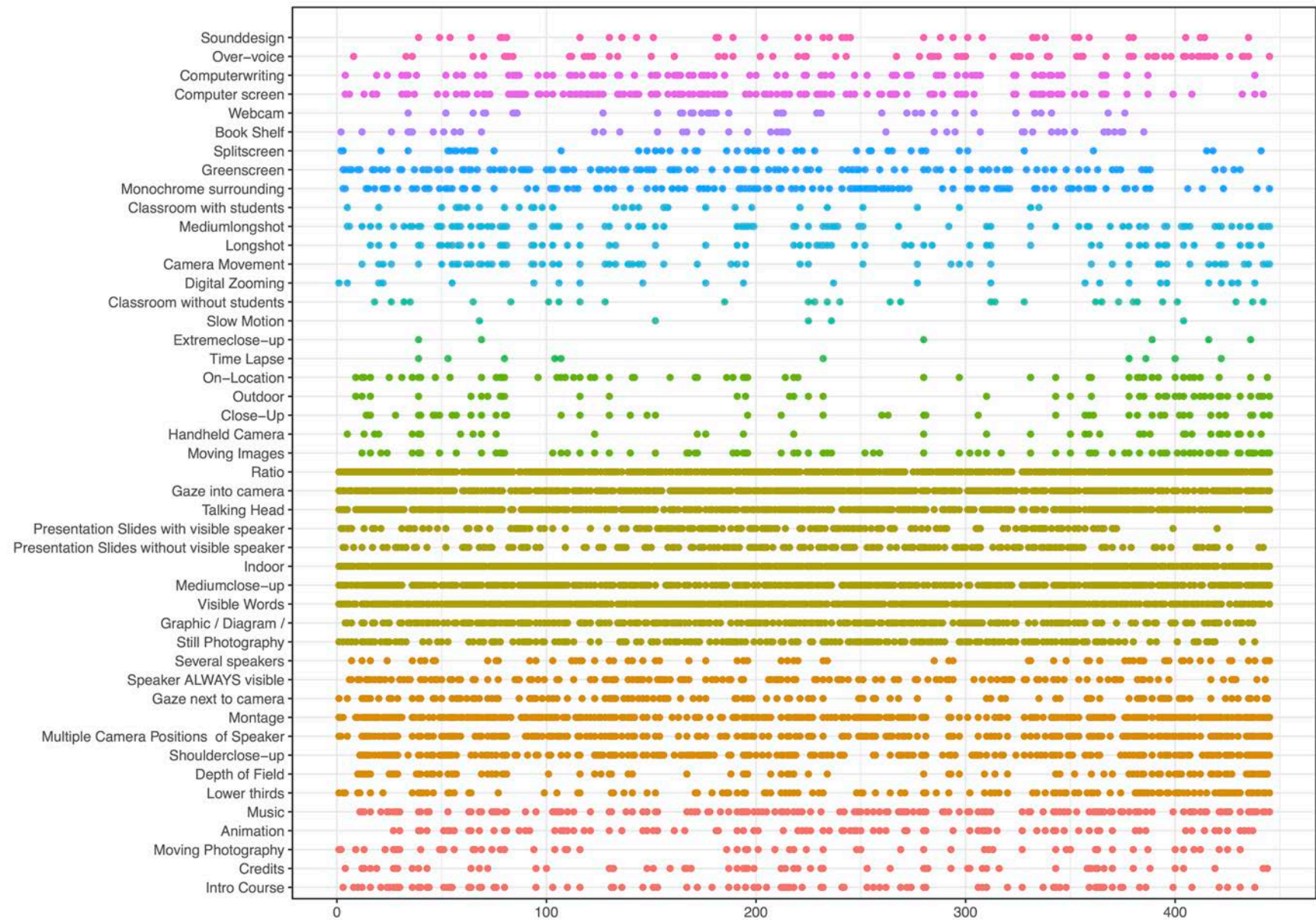
Extreme-close-up

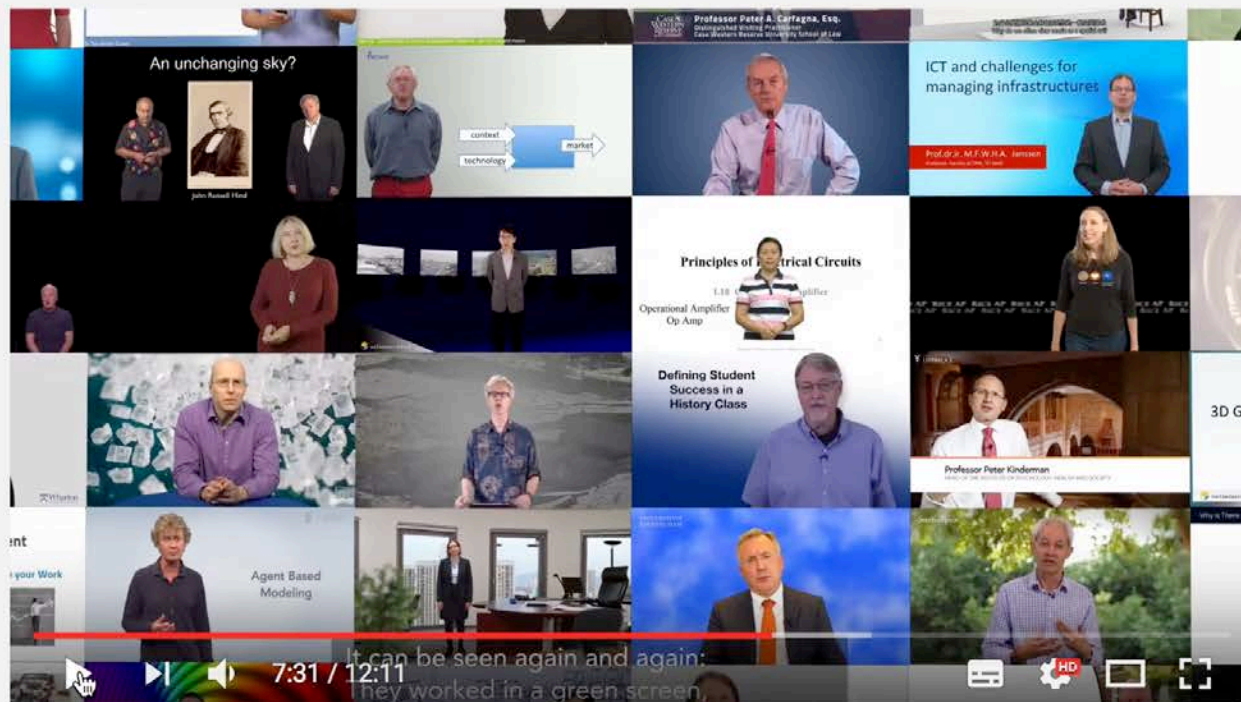
Indoor

Outdoor

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Analytics

Video-Manager

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



Jeanine

Kanaleinstellungen

Download

2.322 Aufrufe

Hinzufügen Teilen Mehr

19 0

Nächstes Video

Autoplay ☒



MOOCs on BBC Newsnight

Bernard Horan
1.793 Aufrufe



MOOCs – something needs to be done!

Jeanine
156 Aufrufe

DER MOOC 2008 – 2014

MOOCs und Bildung: Neun gelernte Lektionen

Jörn Loviscach
3.380 Aufrufe



What is a MOOC?

dave cormier
541.284 Aufrufe



MOOCs Turn 4: What Have We Learned

UWTV
565 Aufrufe

*Forthcoming (accepted, in peer-review):
“Validity of Video-Abstracts for Scientific
Publications“, in Oxford Journal for Artistic
Research, Issue Validity, Fall 2017.*

	Low Video Quality	High Video Quality
High Content Quality	1) University Internal Production without Videographers	3) Co-Design of Video and Science
Low Content Quality		2) Media Marketing Company with limited understanding of Science

Challenge: University Broadcast Studios



ICT – a critical infrastructure

- ICT is an infrastructure itself
- Failure: Huge financial implications!
2nd from the Delft University NL
- Failing internet will have a big impact on society because of interdependencies

Delft University

Next Generation Infrastructures – Part 2

Chair of Digital Humanities, EPFL

Prof. Dr. Frédéric Kaplan

Dr. Isabella di Lenardo

MOOC: Venice Time Machine





ICT – a critical infrastructure

- ICT is an infrastructure itself
- Failure: Huge financial implications!
- Failing internet will have a big impact on society because of interdependencies

A man with glasses, wearing a dark suit and light blue shirt, stands in front of a street scene. He has his hands clasped in front of him. In the background, there is a white truck with the text "TYREX COMMUNICATIONS 1 PERU PLAZA, SUITE 400 212-232-2020" on its side, and several orange traffic cones on the road.



LET'S TALK TECH



TECHNOAESTHETICS

VIDEO-ABSTRACTS ÜBER VIDEO-ABSTRACTS



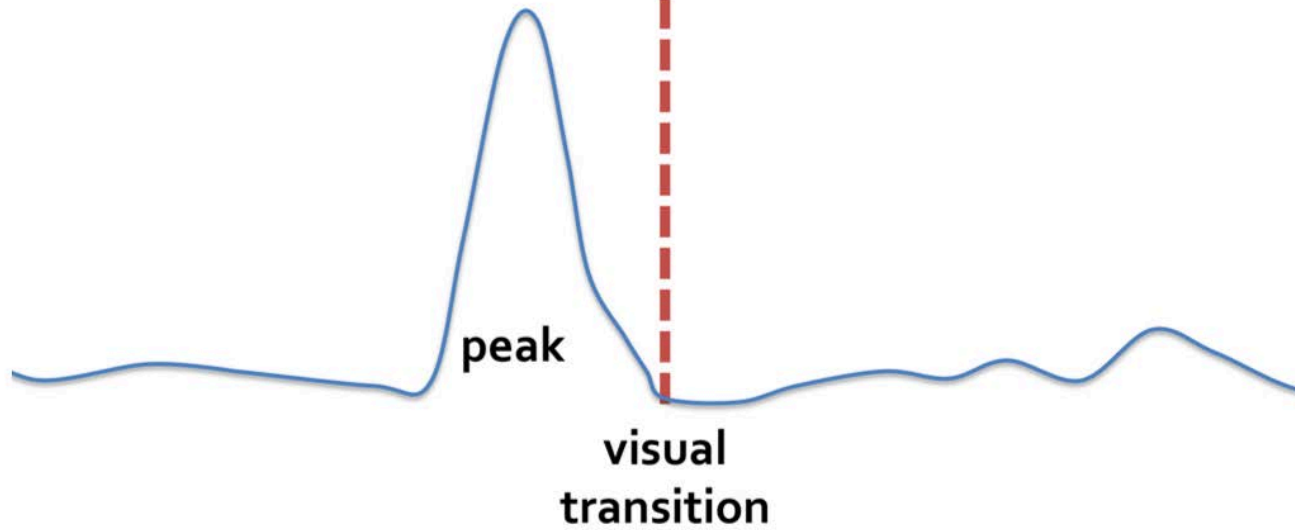
SCOTT SPICER: EXPLORING VIDEO ABSTRACTS IN SCIENCE JOURNALS. 2014.

before transition

```
def fact(n):  
    """assumes that n is an int > 0  
    returns n!"""  
    res = 1  
    while n > 1:  
        res = res * n  
        n = n - 1  
    return res
```

edX

after transition



KIM ET AL. 2014

„Open questions include when and how often to switch between talking head shots and textual content. Perhaps video editing software could detect transition points and automatically splice in head shots.”

GUO ET AL. 2014

AFFORDANCES OF THE MEDIA

› one cluster of knowledge assimilates with another

IMAGE-SOUND RELATION

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

MICHEL CHION: AUDIO-VISION: SOUND ON SCREEN, 1994.

MY AMBITION AND FUTURE PLAN

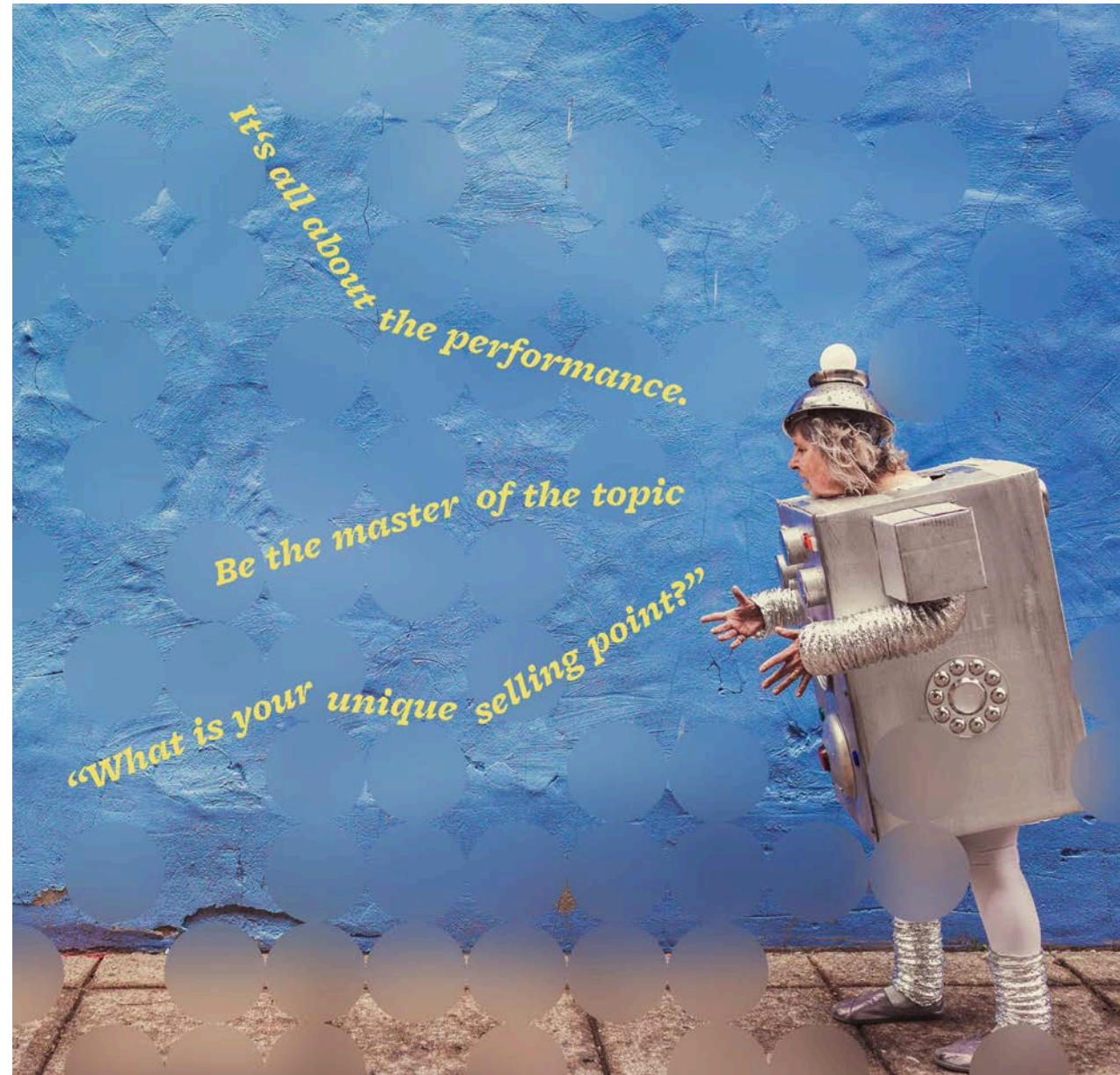
Build a strong inter (multi-)disciplinary research and practice-based team to continue to disrupt the way we see and use moving images in Higher Education



FROM APRIL 2017!

Edorable, Learning Environment VR

RESPONSIBILITY OF CO-DESIGN





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

MARCUS FABIVS QUINTILIANS (c. 35 – c. 100 CE)

**«It is often the case that
the same**

[VIDEO STYLE] →

**is free in one speaker,
foolish in another,
and arrogant in a third. »**

**There is no 'one-style-fits-all'
approach to video design.**

**General rule to frame speaker
types: The perfect setting for
one expert might be miserable
for another.**

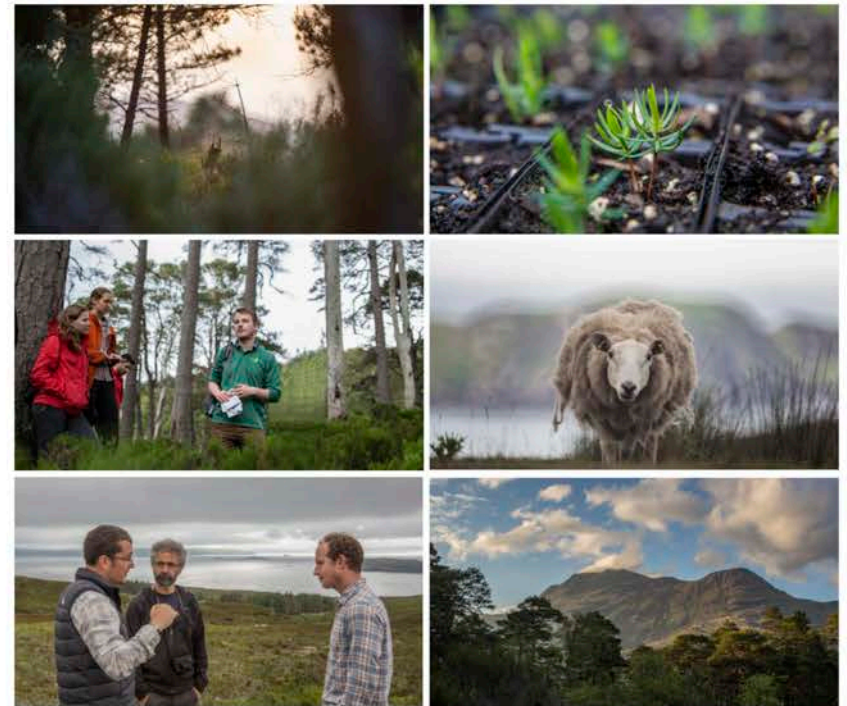


THE FUTURE OF HISTORY

World-Wide-Publication; Shoulder of Giants; Infinite Archive

«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 audio-visual technologists in the field of scientific research.»

VIRGILIO TOSI / INTERNATIONAL SCIENTIFIC
FILM ASSOCIATION, UNESCO, 1977.







Audience
involvement

Distraction

Video killed
the lecture
star

Future
knowledge
legacy

Future

Video could
change the
lecture role

It's all about
the
performance

Multi
media
production

Processes &
Resources
finality &
transparency

Personalisation
and
transparency

Not last
forever

Second
derivative

Video
Identity

Nonlinear
Affordance

Common
Language

What's video
for?

Having fun
video style

LEARNING
EXPERIENCES
AS
storytelling

Learning
experiences
as
storytelling

Production
value

CLASSROOM

video

Media
Design is a
practice and
Not
Theory

Why & When
video

Authenticity

Learning
formats

LEARNERS
AND GOALS
ARE SITUATED

World's
collide

Worlds
colliding

collaborative
process
Design

Audience
expectation

CHARACTERISTICS
of moving
images → video

DIFFERENT
LEARNING
TYPES

video can
be immersive

no more
dead dogs
swimming

WHY & WHEN VIDEO

Youtube videos shouldn't be a reference. Look at your subject. Let it talk by itself and you will find authenticity. Your subject is unique.

Video is not always the right medium.

MANIFESTO: VIDEOS IN HIGHER EDUCATION

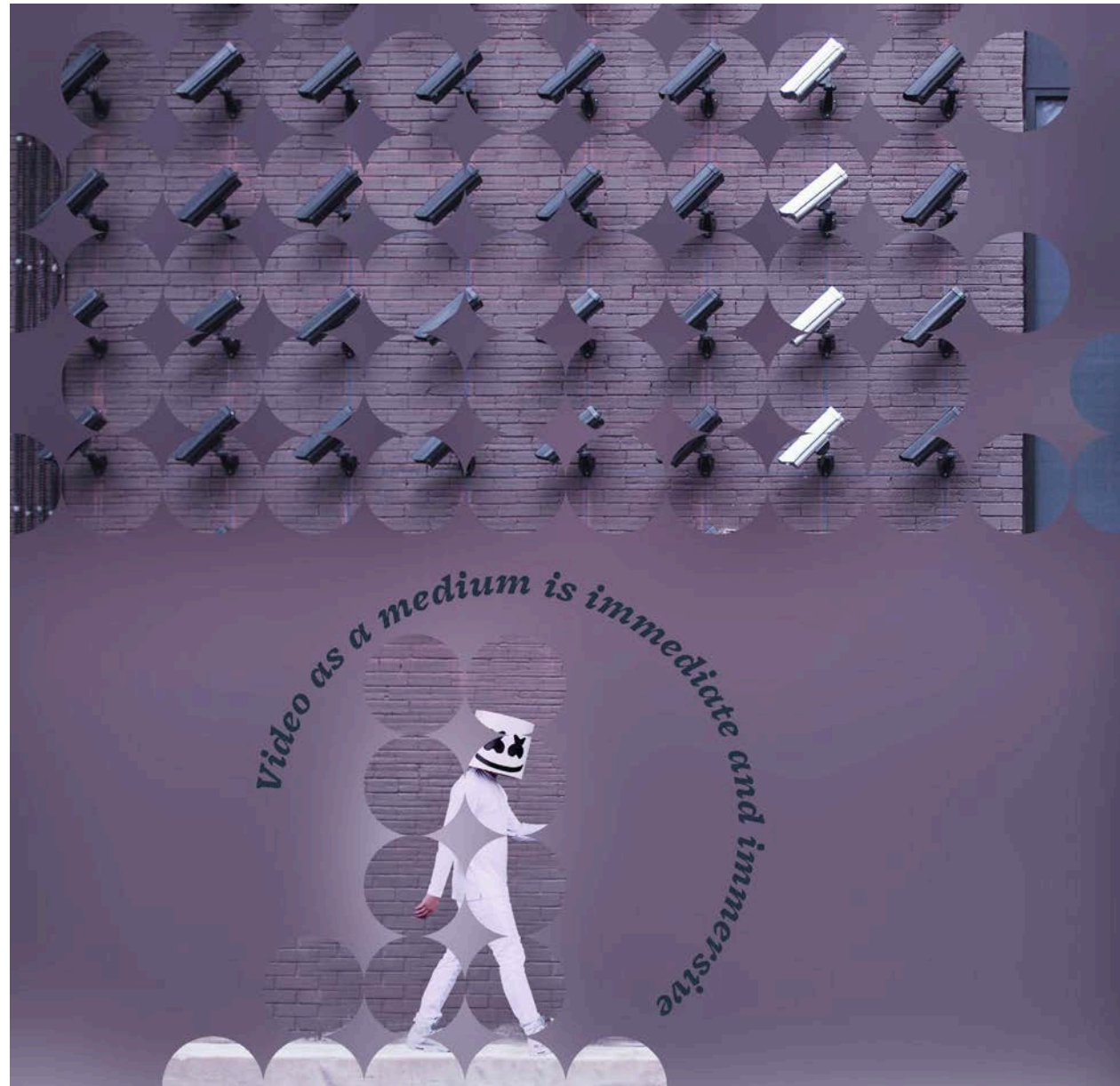


Video is not always the right medium. Consider its length and style, and make use of the inherent richness of the medium.

*VIDEO AS A
MEDIUM IS
IMMEDIATE AND
IMMERSIVE*

....

**MANIFESTO: VIDEOS
IN HIGHER EDUCATION**



IT'S ALL ABOUT THE PERFORMANCE

*Be the master of the topic.
What is your unique selling point?*

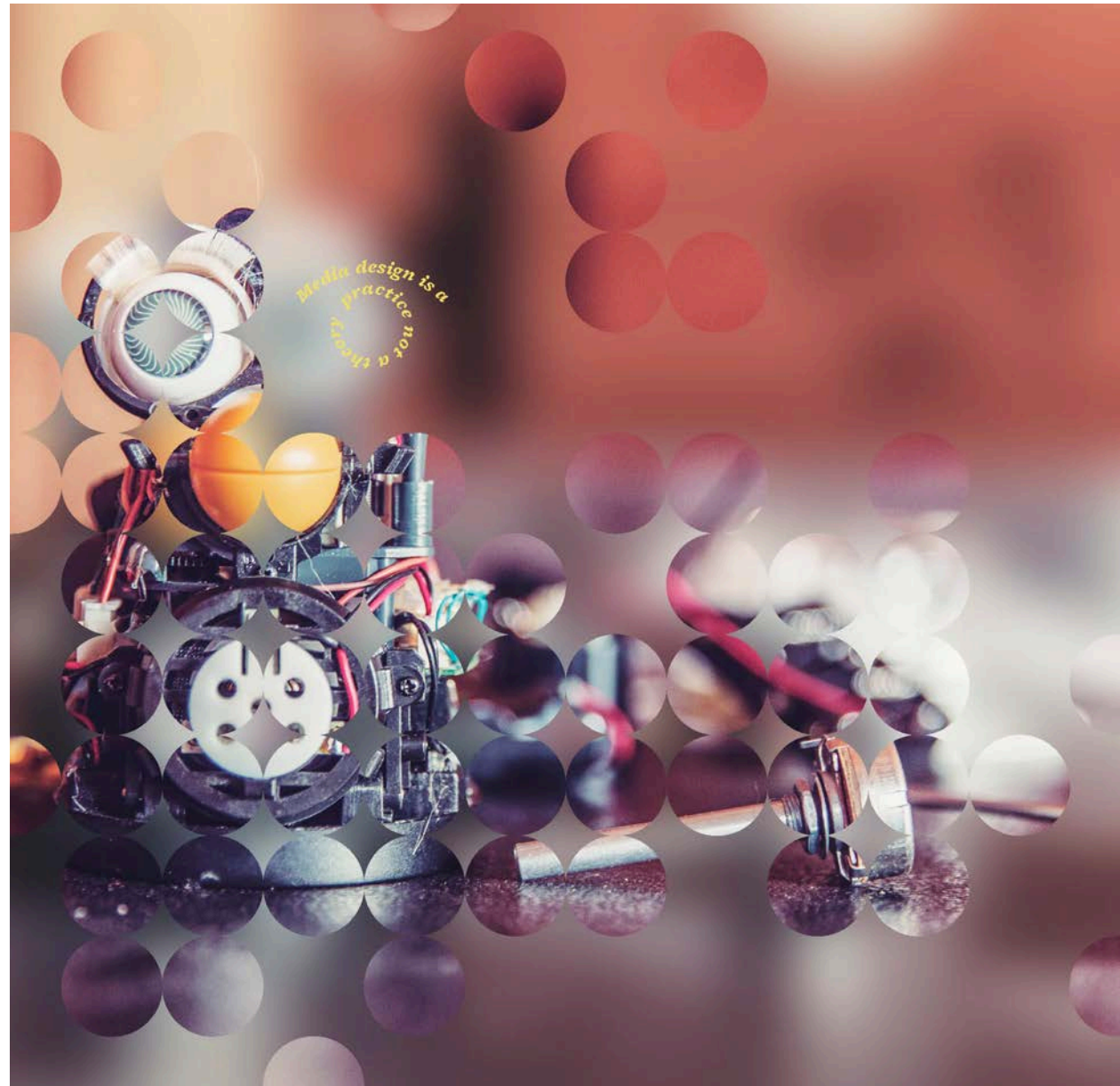
**MANIFESTO: VIDEOS
IN HIGHER EDUCATION**



MEDIA DESIGN IS A PRACTICE NOT A THEORY

...

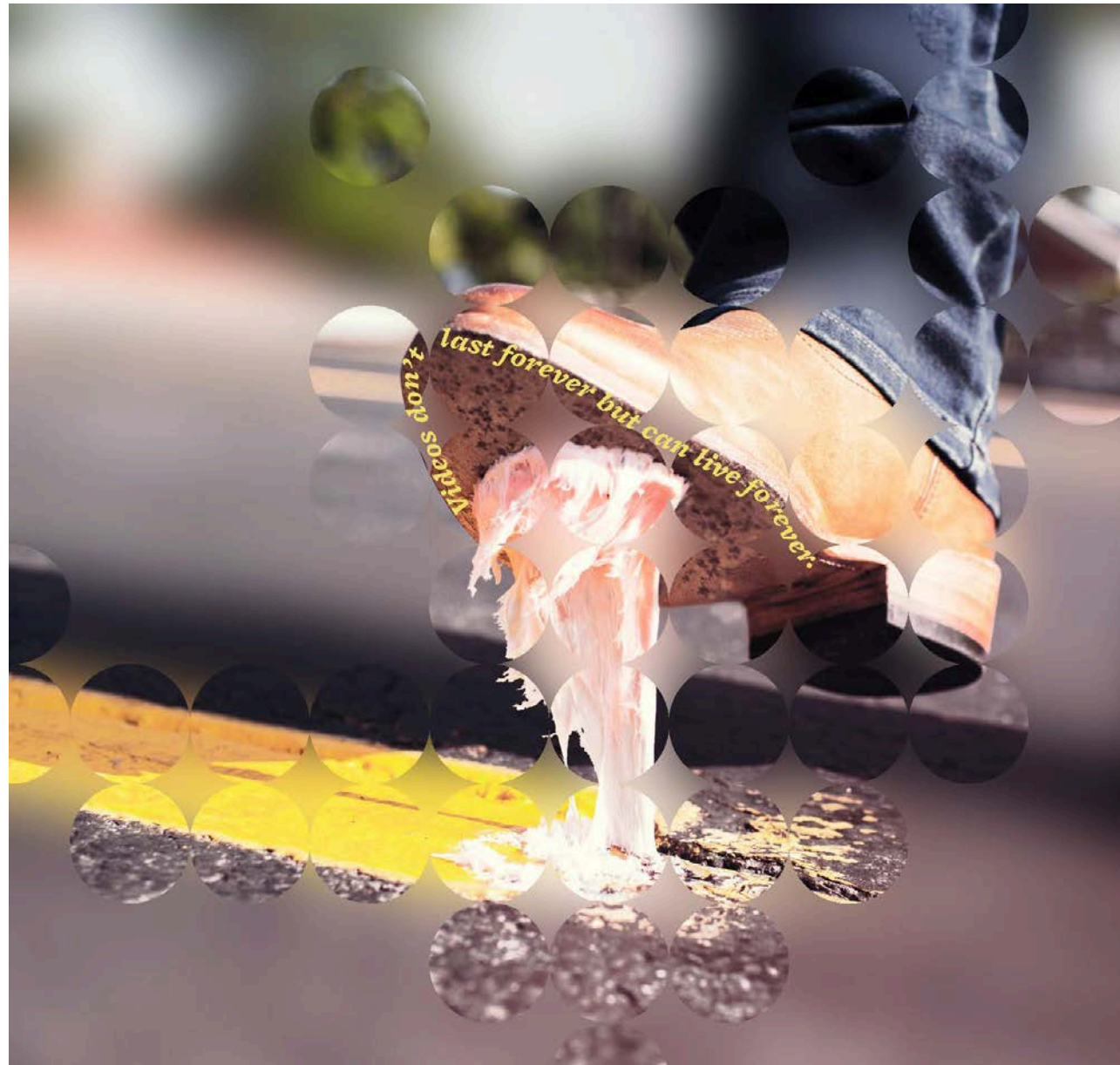
**MANIFESTO: VIDEOS
IN HIGHER EDUCATION**



NOT LAST FOREVER

*Videos don't last forever
but can live forever.*

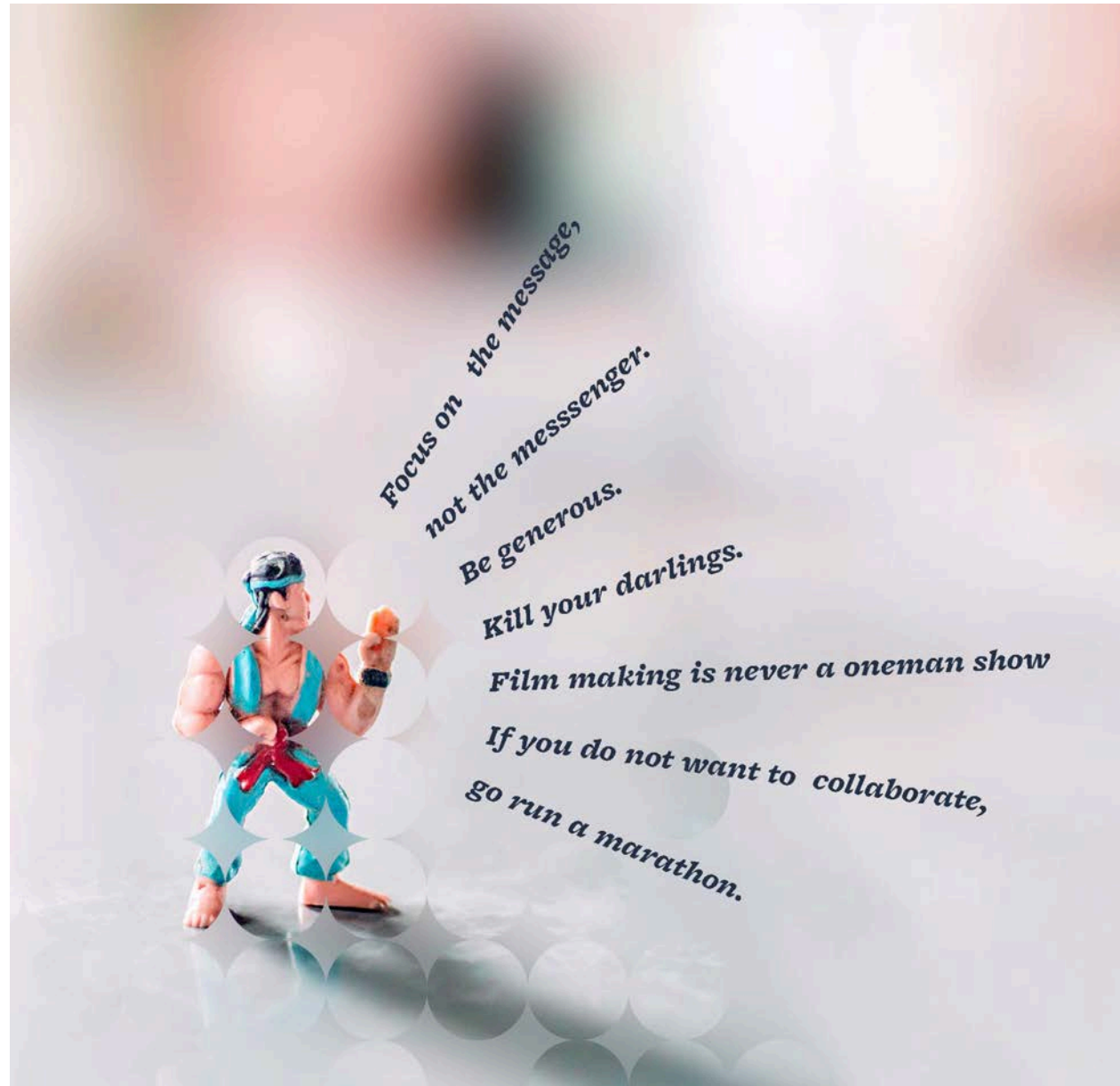
**MANIFESTO: VIDEOS
IN HIGHER EDUCATION**



COLLABORATIVE PROCESS DESIGN & CO-AUTHORSHIP

Be generous. Kill your darlings. A film contains images, movement, cuts, sound, storyboard and emotions. If you do not like any of those elements, don't make a film. Film making is a collaborative process. If you do not want to collaborate write a book.

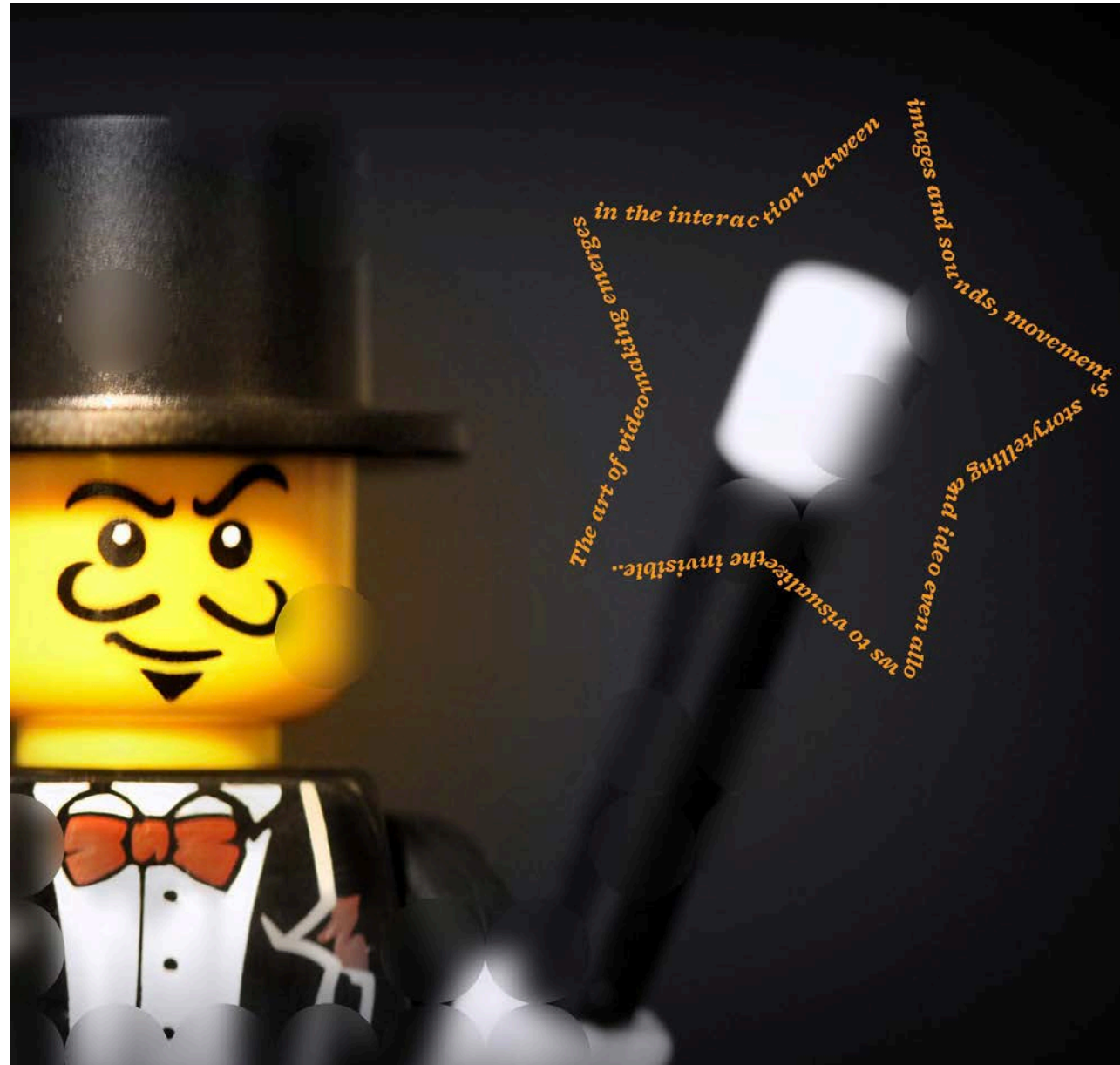
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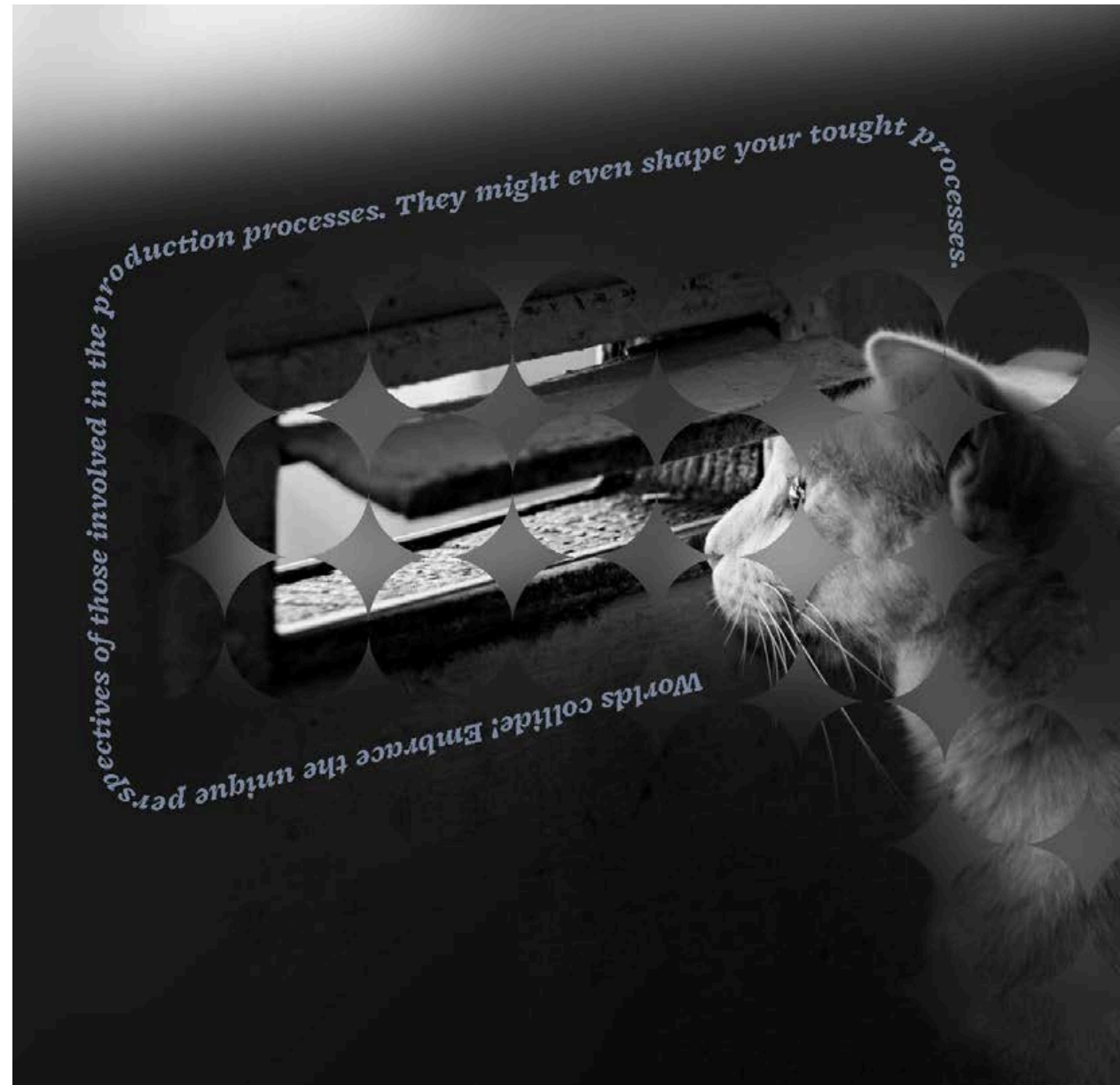
**MANIFESTO: VIDEOS
IN HIGHER EDUCATION**



WORLDS COLLIDE!

Embrace the clash of cultures; filmmakers, teachers, learning technologists, scientists, policy makers all bring in an unique perspective. Don't be afraid to be inspired by them - they might even shape your own thought processes.

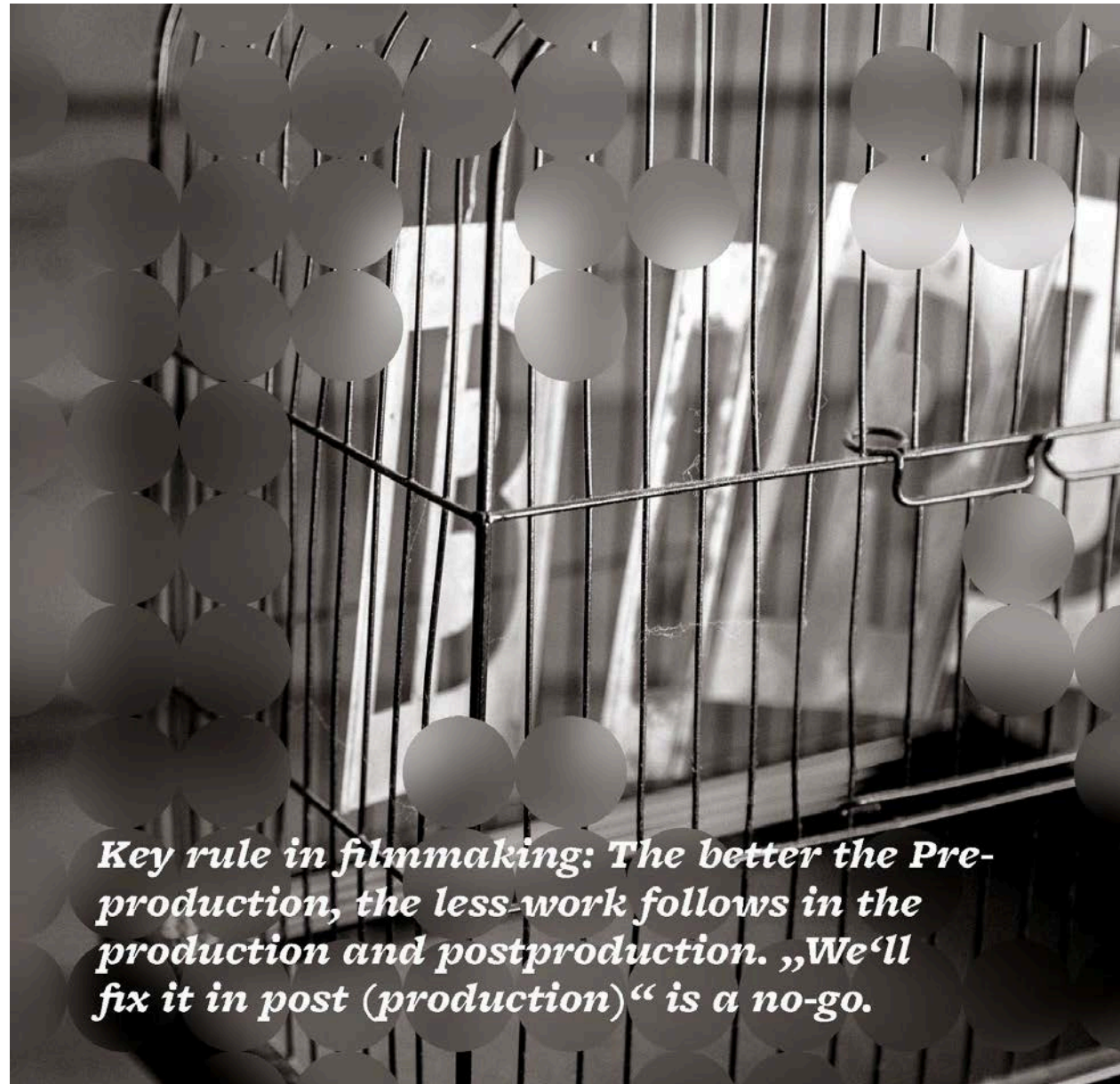
**MANIFESTO: VIDEOS
IN HIGHER EDUCATION**



KEYRULE

*Key rule in filmmaking:
The better the Preproduction, the
less work follows in the
production and postproduction.
„We'll fix it in post“ is a no-go-*

**MANIFESTO: VIDEOS
IN HIGHER EDUCATION**

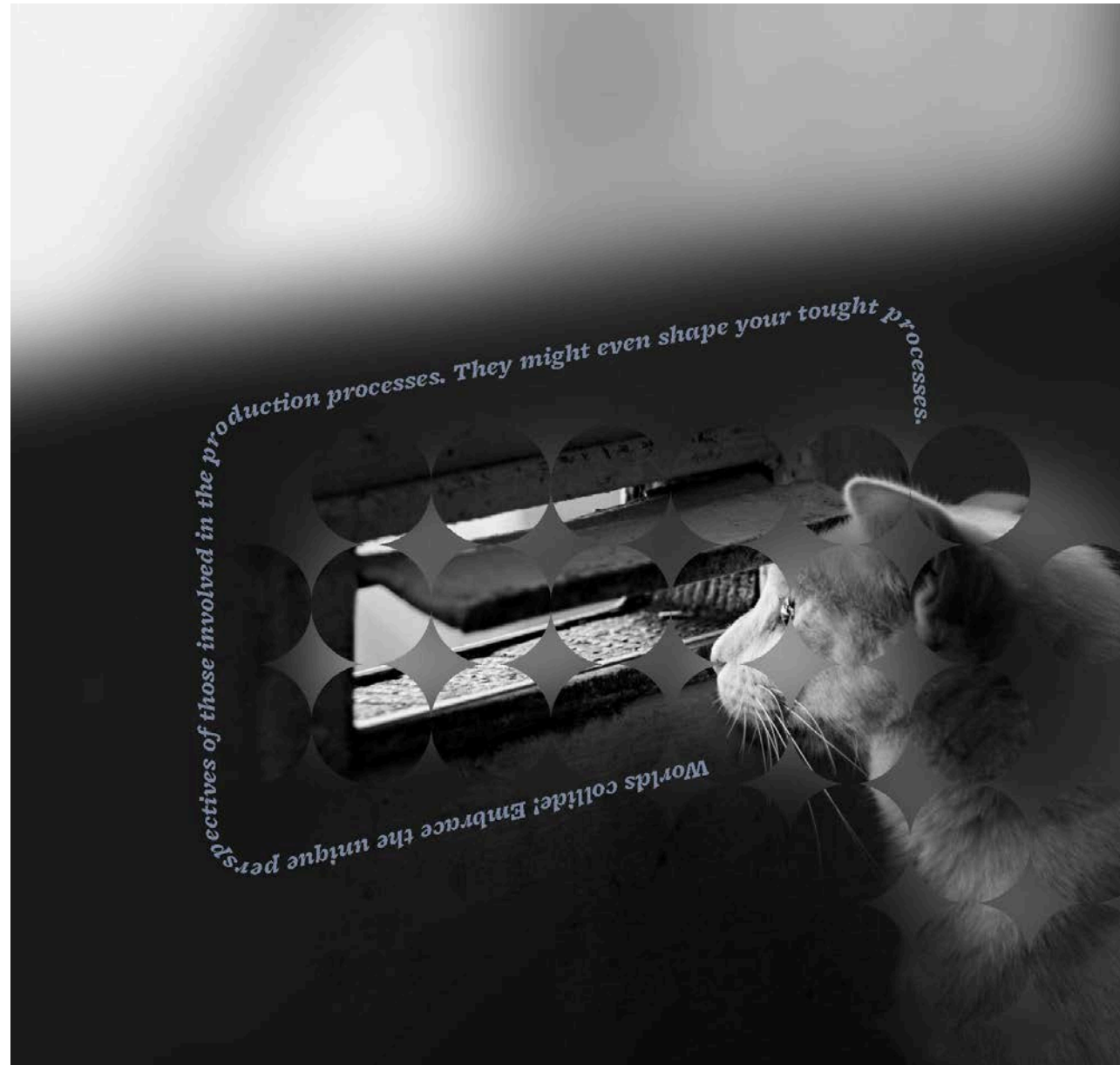


***Key rule in filmmaking: The better the Pre-
production, the less work follows in the
production and postproduction. „We'll
fix it in post (production)“ is a no-go.***

WORLD'S COLLIDE!

Embrace the unique perspectives of those involved in the production processes. They might even shape your own thought processes.

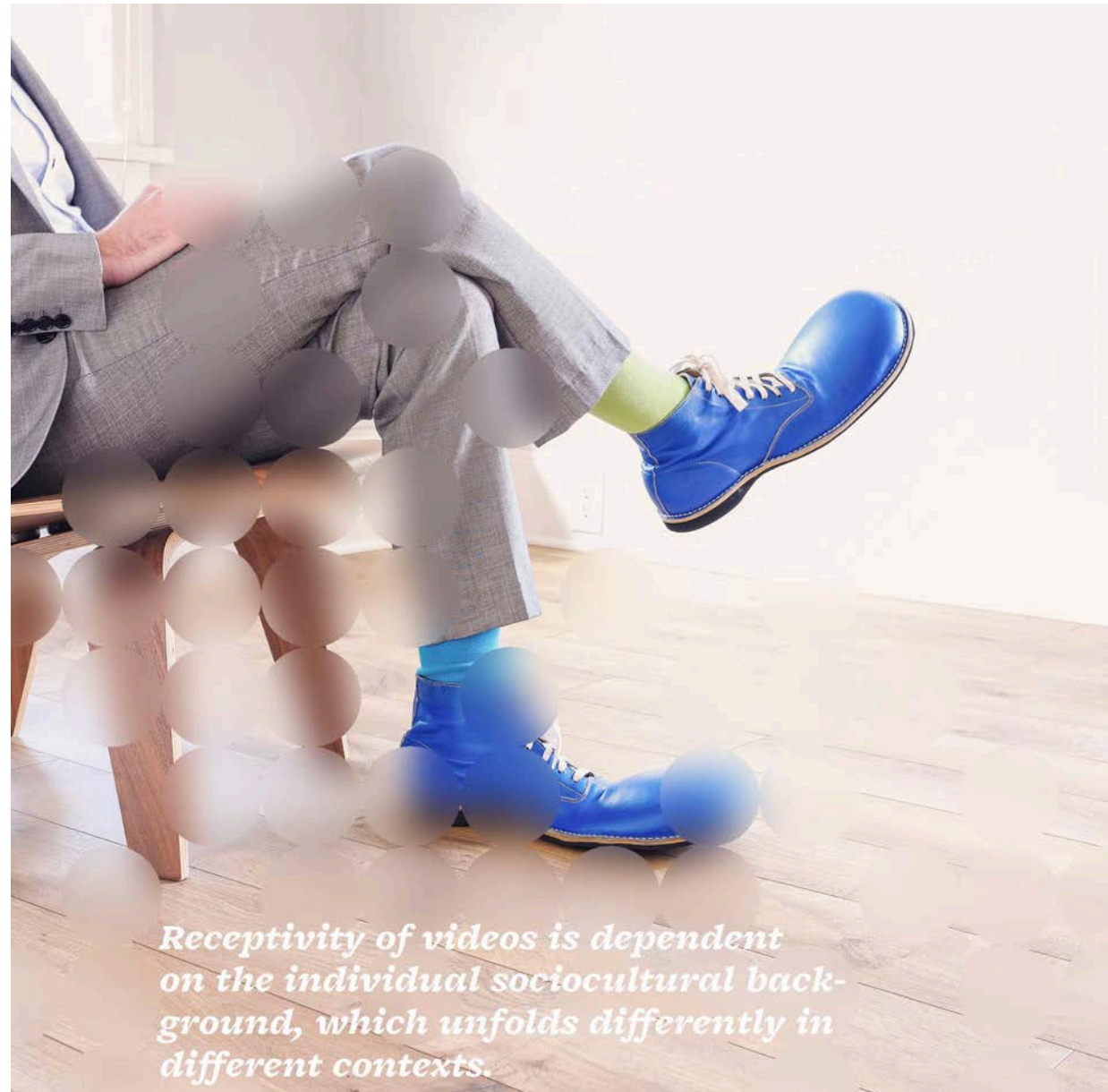
**MANIFESTO: VIDEOS
IN HIGHER EDUCATION**



LEARNERS AND GOALS ARE SITUATED

*Receptivity of videos is dependent
on the individual socio-cultural
background, which unfolds
differently in different contexts.*

**MANIFESTO: VIDEOS
IN HIGHER EDUCATION**

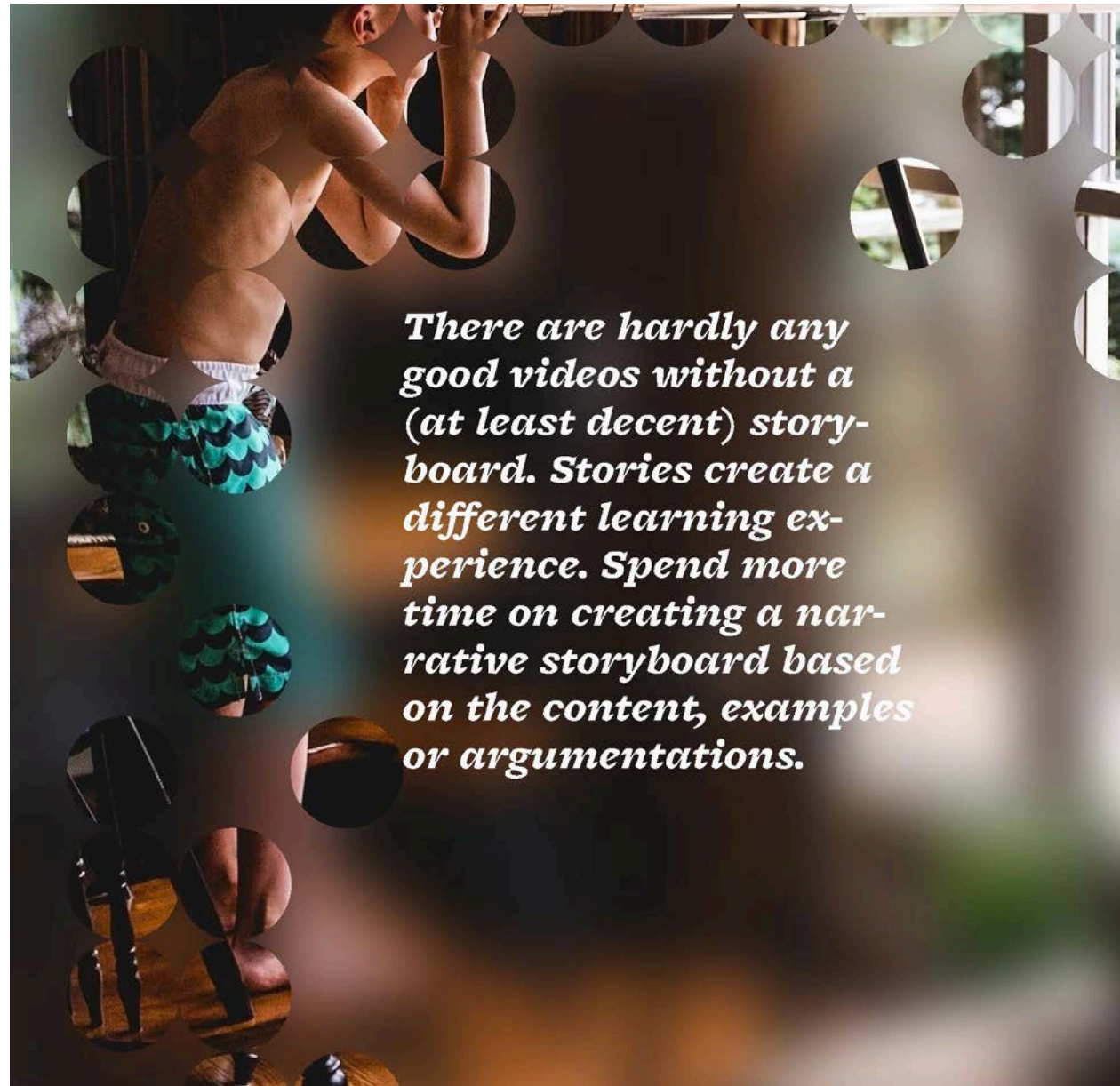


*Receptivity of videos is dependent
on the individual sociocultural back-
ground, which unfolds differently in
different contexts.*

LEARNING EXPERIENCES AS STORYTELLING

Stories create a different learning experience. The storyboard is a key. Don't count on the editing to fill the gaps in preparation. Spend more time on creating a narrative based on the subject or the researcher rather than on editing.

**MANIFESTO: VIDEOS
IN HIGHER EDUCATION**



There are hardly any good videos without a (at least decent) storyboard. Stories create a different learning experience. Spend more time on creating a narrative storyboard based on the content, examples or argumentations.

CLASSROOM VS. VIDEO

The learning experience of a lecture in a classroom and a learning video are fundamentally different – for the lecturer as well as the audience.

**MANIFESTO: VIDEOS
IN HIGHER EDUCATION**



VIDEO PRODUCTION VALUES SHAPE THE QUALITY OF LEARNING EXPERIENCE

The quality of a video artefact is determined and constrained by storytelling, editing, performance, sound, cinematography, props/scenary, and technical equipment.

**MANIFESTO: VIDEOS
IN HIGHER EDUCATION**



THE PRODUCTION PROCESS

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 video might be realized with a smaller budget.

MANIFESTO: VIDEOS IN HIGHER EDUCATION



FILMED LECTURES ARE A SECOND DERIVATIVE OF KNOWLEDGE

Each adaptation alters the content; additions and subtractions are inevitable in media change. In video, adding the visual creates or removes a subtext.

**MANIFESTO: VIDEOS
IN HIGHER EDUCATION**

An abstract, artistic background featuring a grid of circular, textured patterns that resemble bubbles or cells. In the center, there is a faint, stylized face-like shape formed by the arrangement of these circles. The overall color palette is muted, with shades of grey, brown, and pinkish-red.

Filmed lectures are a second derivative of knowledge.

FUTURE KNOWLEDGE LEGACY

*Videos - including yours - are
historical artefacts of and for the
university - can you live with that?*

**MANIFESTO: VIDEOS
IN HIGHER EDUCATION**



*HAVE FUN; VIDEOS
CAN BE SEXY*

**MANIFESTO: VIDEOS
IN HIGHER EDUCATION**

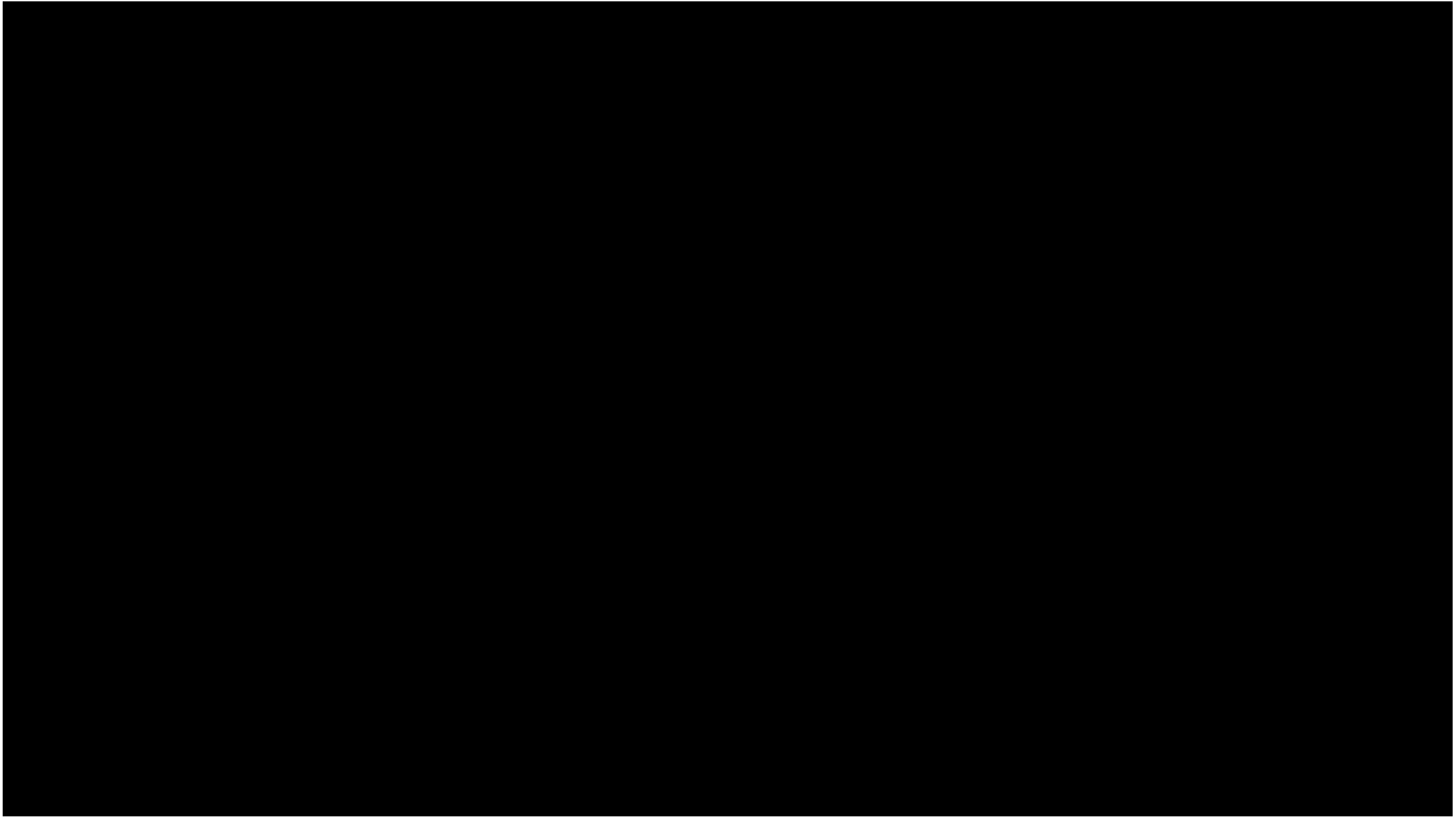
*VIDEOS:
NEED CONTEXT*

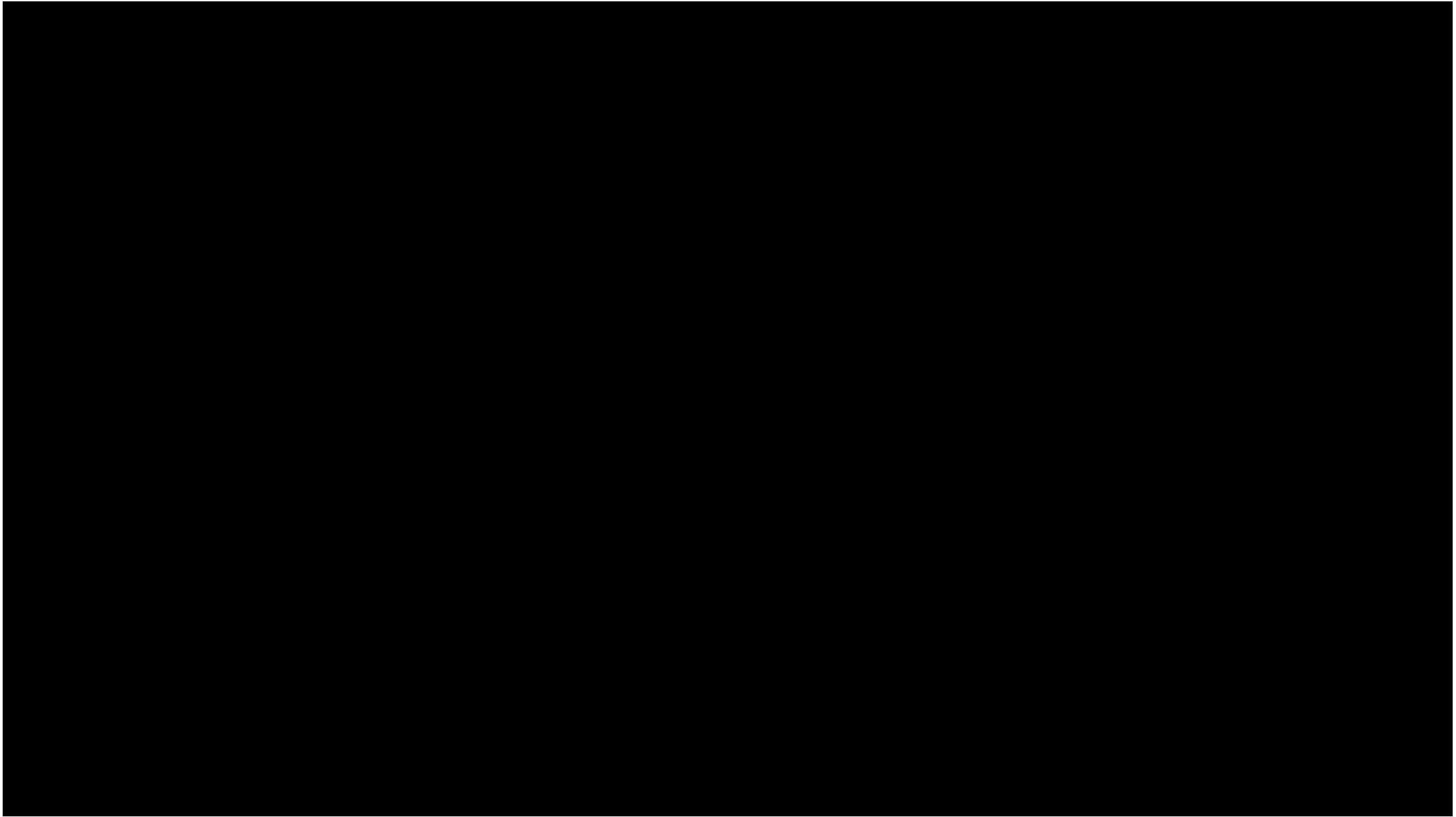
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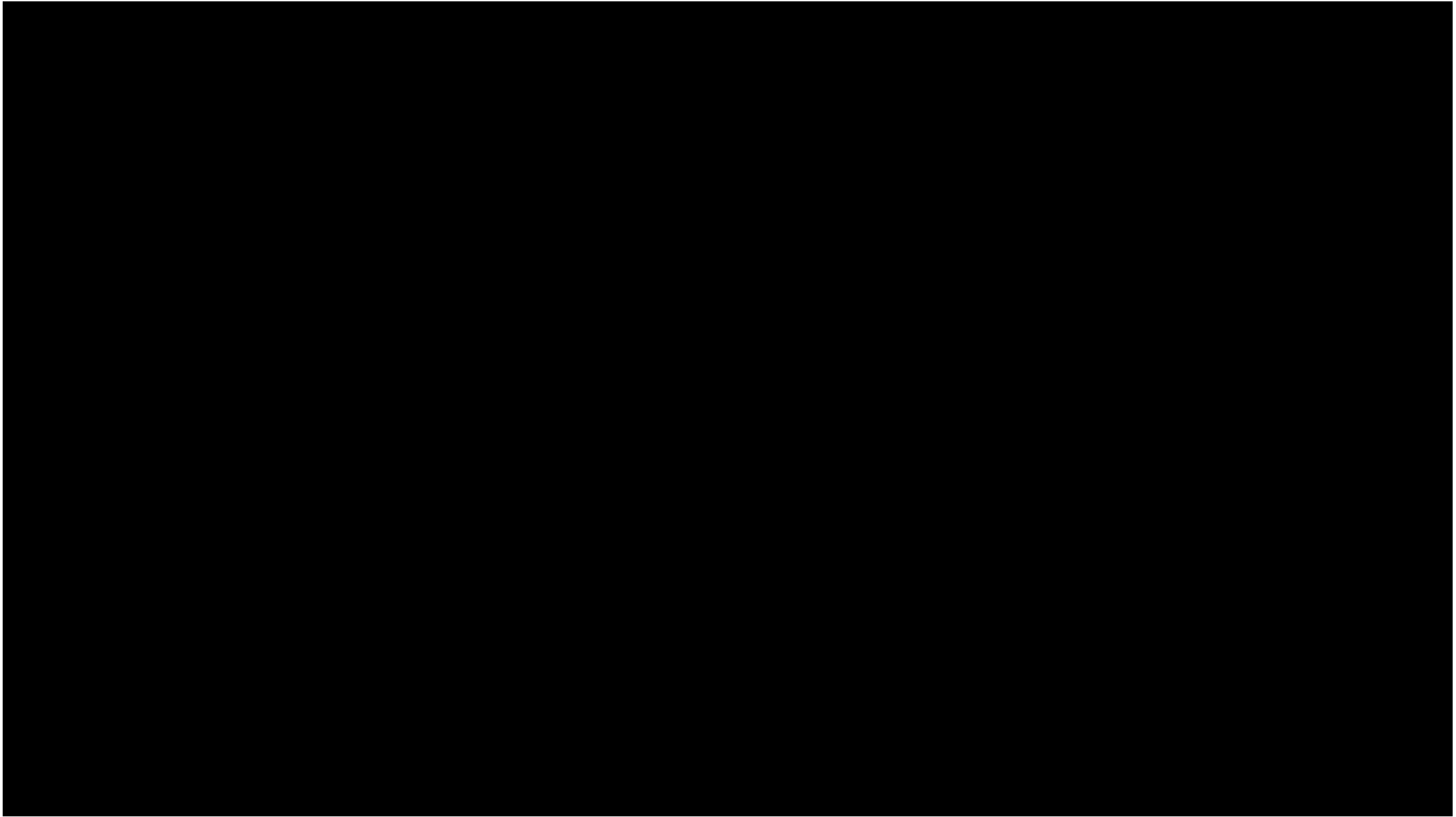
audiovisualresearch.org

Jeanine Reutemann
07.06.2017









Hitchcock: “[...] Aber die Zeit zusammenziehen oder dehnen, ist das nicht die Aufgabe jedes Regisseurs? Sind Sie nicht auch der Meinung, dass die Zeit im Film nie etwas zu tun haben sollte mit der realen Zeit?”

Truffaut: “Ganz bestimmt, das ist etwas ganz Entscheidendes. Das entdeckt man erst, wenn man seinen ersten Film dreht. Schnelle Handlungen zum Beispiel müssen gedrosselt, gedehnt werden, sonst begreift sie der Zuschauer nicht [...].”

Hitchcock: “Deshalb ist es auch ein Fehler, die Adaption eines Romans dem Autor selbst zu überlassen, der doch nichts von der Gesetzlichkeit des Kinos weiss.

FRANCOISE TRUFFAUT, MR. HITCHCOCK, WIE HABEN SIE DAS GEMACHT? 2001.

«Die Spannung zwischen Fiktionalität und dokumentarischer Registrierung, zwischen den Eigenschaften des Films als Medium der Repräsentation von Wissen und als Technologie der Produktion von Wissen sowie zwischen Evidenz und Manipulierbarkeit des filmischen Bildes [...] verweist auf das Problem, dass wissenschaftliches Wissen nicht einfach in Filme übersetzt werden kann, wie in andere Sprachen.»

DIRK VERDICCHIO: DAS PUBLIKUM DES LEBENS, 2015.

WDR

COMPUTERKNACKER

DATEN
OHNE
SCHUTZ ??

& CO





PROOF OF EXPERTISE

Authorship; Affiliation; Team; Discipline



PROOF OF EXPERTISE

Authorship; Affiliation; Team; Discipline

Chair of Digital Humanities, EPFL

Prof. Dr. Frédéric Kaplan

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MOOC: Venice Time Machine

WHY IS IT IMPORTANT?

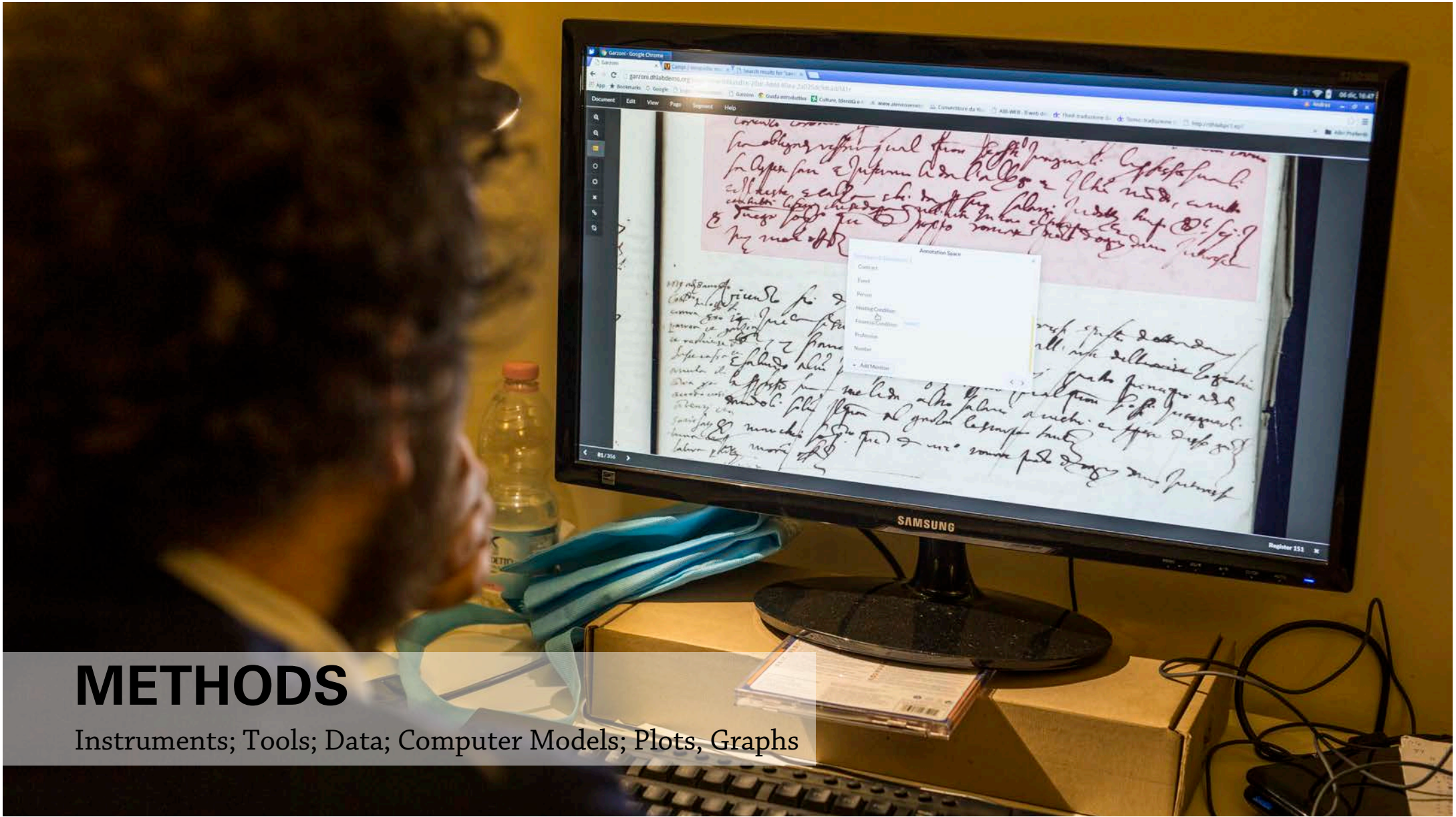
Context; peer-to-peer impact factors





METHODS

Instruments; Tools; Data; Computer Models; Plots, Graphs



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Instruments; Tools; Data; Computer Models; Plots, Graphs



DATA COLLECTION

Expert Interviews; Field Work, Laboratory Shots, Experiment Documentation



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Expert Interviews; Field Work, Laboratory Shots, Experiment Documentation



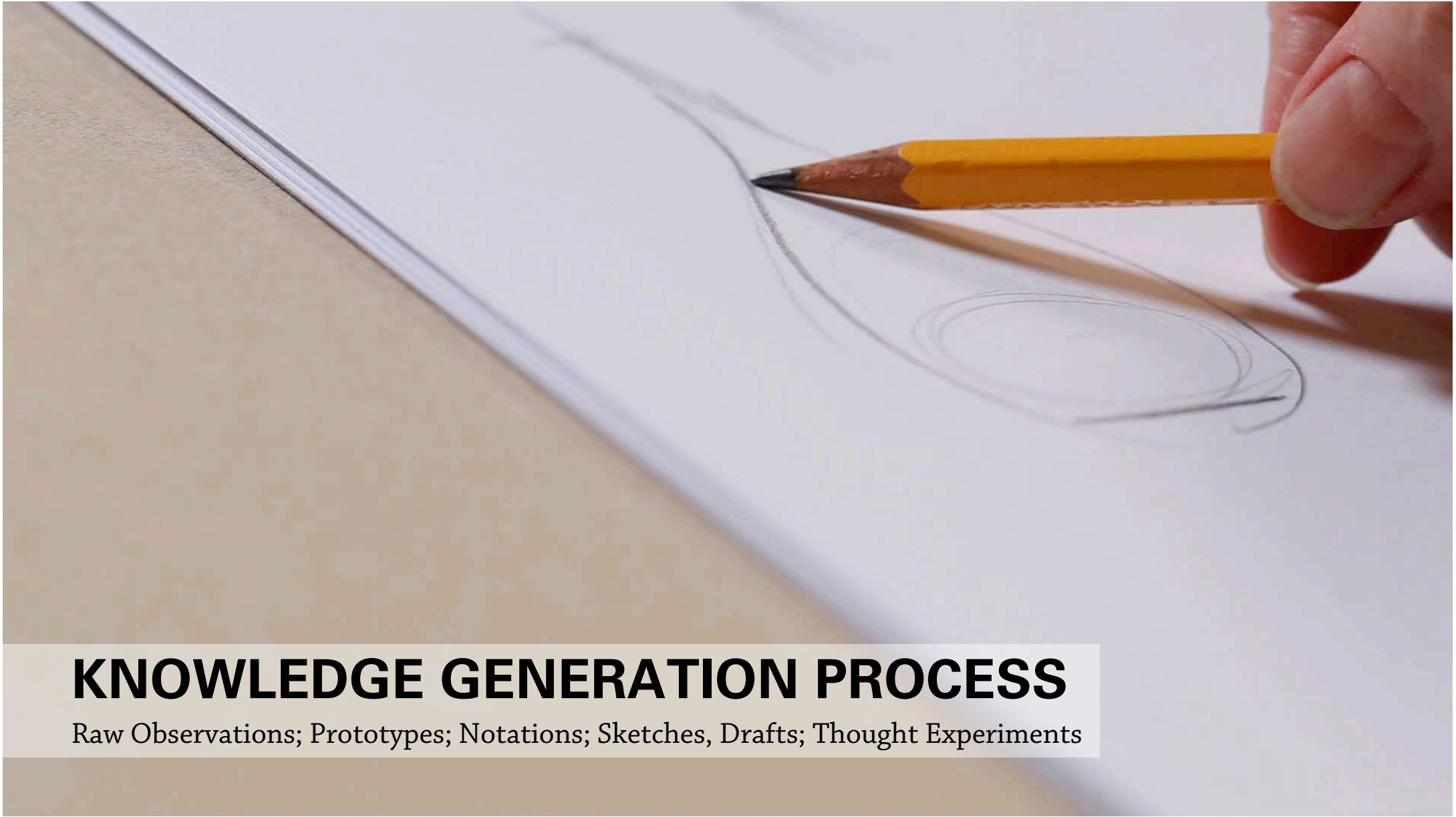
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DATA COLLECTION

Expert Interviews; Field Work, Laboratory Shots, Experiment Documentation



KNOWLEDGE GENERATION PROCESS

Raw Observations; Prototypes; Notations; Sketches, Drafts; Thought Experiments

WHAT ARE THE FACTS?

Today

Problems

Challenges

STATE OF THE ART
IN UNIVERSITY BASED
VIDEO
PRODUCTIONS
FOR KNOWLEDGE
COMMUNICATION

CULTURE

EDUCATION
SYSTEMS

CHALLENGE OF
CULTURE
- education / training etc.

Who is
in charge
of this?

ACADEMICS

COPYRIGHT

TECHNICAL
PROBLEMS
- hardware

Quality when
learning?

Worlds
colliding

TEACHING
- content

TECHNICAL
- infrastructure /
tools ->
hardware

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No friction
at university
disrupts

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stepping
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the
comfort zone

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Learning
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Quality when
learning?

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CHALLENGE OF
CULTURE
- education / training etc.

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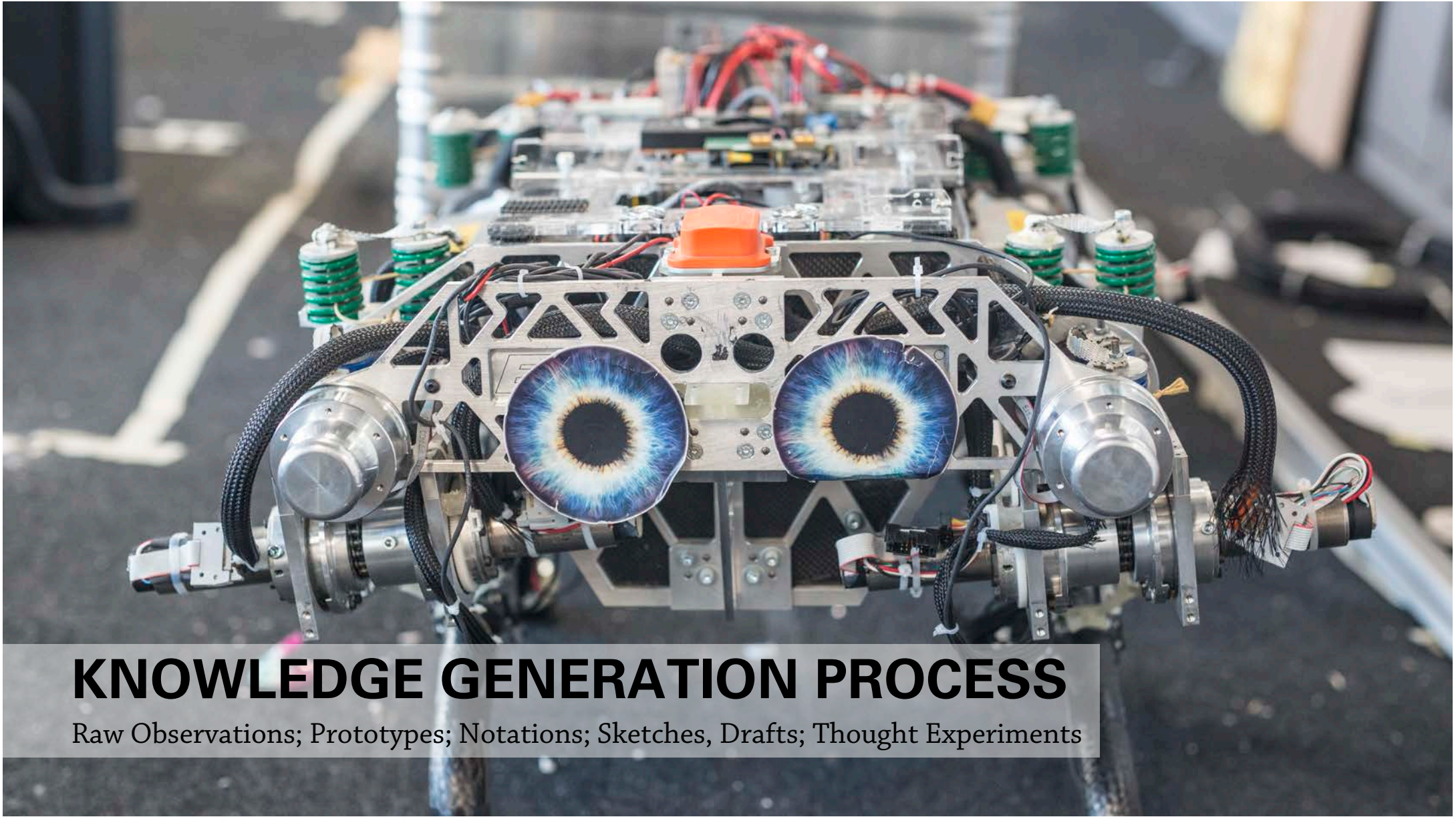
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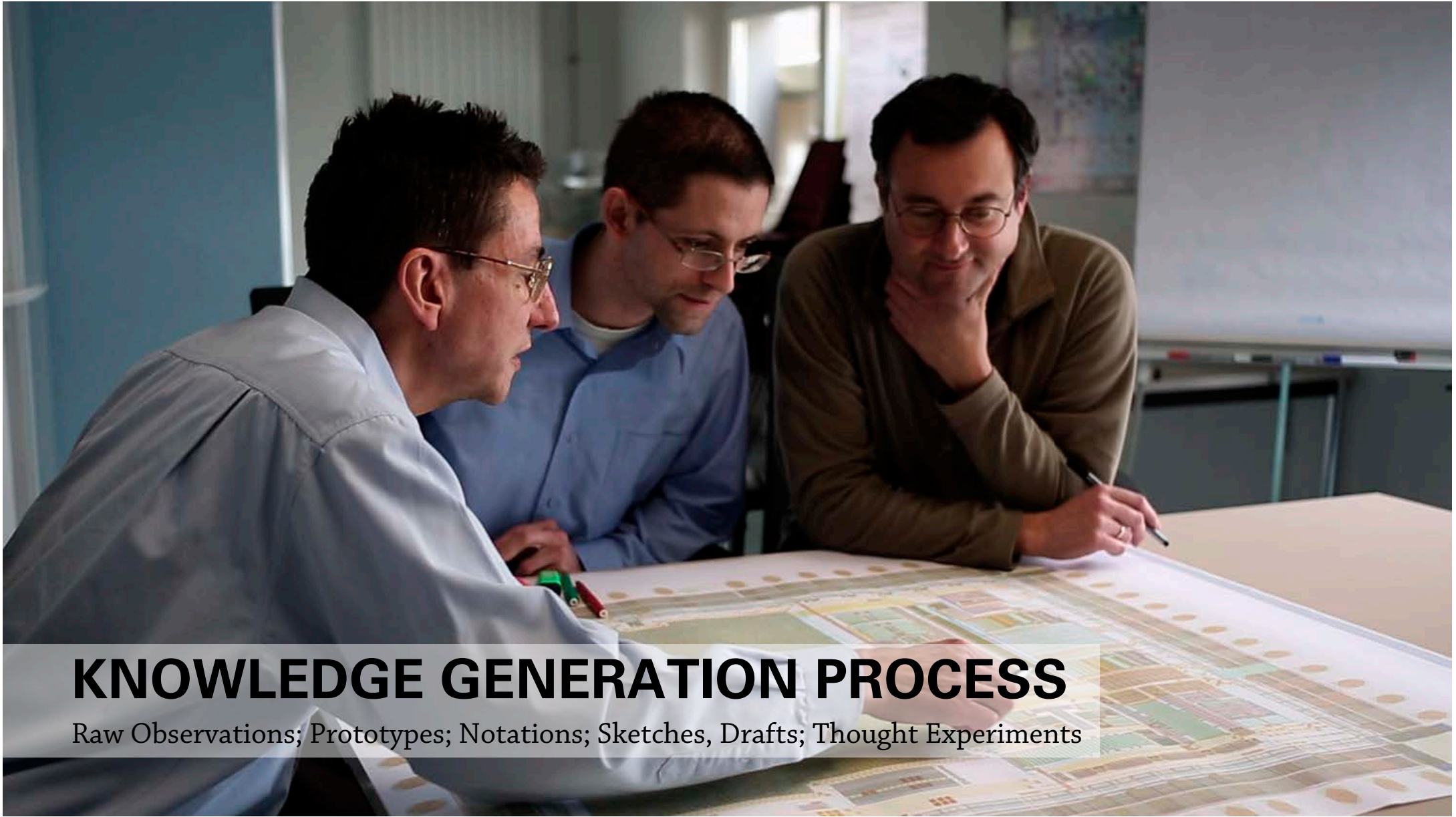
KNOWLEDGE GENERATION PROCESS

Raw Observations; Prototypes; Notations; Sketches, Drafts; Thought Experiments



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KNOWLEDGE GENERATION PROCESS

Raw Observations; Prototypes; Notations; Sketches, Drafts; Thought Experiments



IMAGE/SOUND REDUNDANCY

Human perception is multimodal!

Week 3

- This is the last week of module 1—which has focused on the nonprofit sector, nonprofit organizations and organizational governance.
- The focus this week is on the role and responsibilities of boards of directors in organizational governance.
- As in other weeks, the course wiki page contains the content, resources, and homework to complete by the end of the week.
- We will be drawing primarily from our SUNY Open Textbook, *Guidelines for Improving the Effectiveness of Boards of Directors of Nonprofit Organizations*. By now, you should have downloaded it for free from SUNY Open and iTunes.

February 16-22





CHALLENGES OF TECHNOLOGY

Sustainability of Video Productios

THE SCREEN AND ME TECHNOLOGY



THE SCREEN AND ME
TECHNOLOGY

