STATE OF THE ARTS: VIDEOS IN HIGHER EDUCATION

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

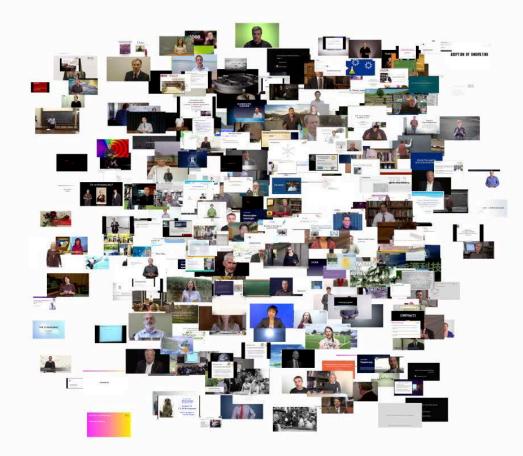
JEANINE REUTEMANN

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





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13	ed	X	Behavioral Medicine: A Key to Be	rKarolinska Institutet	SWE	Clinical Psyc-Anne H. Berman	. 2	09. Sep 14	5	5-8	5	2	44	11	43	1	0	1	1	0	0	1	1	D	0
14	ed	X	Explore Statistics with R	Karolinska Institutet	SWE	Statistics Andreas Montes	19 4	09. Sep 14	5	8	8	2	33	it.	34	1	٥	1	٥	1	1	1	۵	1	1
15	ed	X	Saving Schools: History, Politics	Harvard University	US	Education Paul E. Peterson	12	08. Sep 14	6	3	30	3	11	10	51	3	3	3	3	a a	9	8	Ű.	3	0
16	ed	X	Visualizing Japan (1850s-1930s):	Harvard University, MIT	US	History John W. Dower,	Ar 4	03. Sep 14	6	3-5	3	ŧ,	34	5	25	1	0	0	0	0	0	0	0	0	0
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22	ed	iX	Introduction to Water and Climate	e University Delift	NL	Engineering •Nick van de Gier	e 4.	25. Aug 14	8	NA.	NA	1	42	7	-11	1	0	1	0	3	0	٥	3	3	0
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27	ed	IX	Mechanics ReView	MIT	US	Physics David E. Pritchar	d 2	29 May 2014	15	8	8	ŧ.	30	2	31	0	0	1	0	0	0	0	0	1	0
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33	ed	iX	The Diving Comedy; Dante's Journey to Eregdom, Part 1	Georgetown University	US	Philosophy Anthony DelDonna.	• 7	15 Oct 2014	6	<i>B</i> -10	8	2	5	5	42	0	0	0	1	0	0	0	0	0	0
34	ed	X	Combinatorial Mathematics	Tsinghua University	GN.	Methematics Yuchun Me	- fi	18 Qct 2014	10	4-6	4	1	54	10	29	Q	1	1	i i	0	1	0	1	0	Q
35	ad	X	Historical Relic Treasures and Guitural China: Part 2	Tsinghua University	CN	Bistory Peng Lin	Ť.	8 <u>Oct</u> 2014	8	4 - 6	4	2	42	7	59	0	ï	1	1	0	1	0	0	0	0
36	ed	X	Losers: Challenges for Developed and Developing	Georgetown University	US	Kiine, Linosay Einance & Er Oldenski Stratt Taulor	• 14	7 <u>Oct</u> 2014	7	B-10	8	12	43	4	04	0	0	0	:1	0	0	0	0	0	0
37	ed	IX	Design and Development of Educational Technology	MIT	US	Educational Costanwell, Judy	• 3	8 <u>Oct</u> 2014	6	4-6	4	2	35	5	17	3	ă.	ă.	ă.	0	a.	0	0	đ	0
38	əd	x	China (Part / J: Invasions.	Harvard University	US	Patar K. Boi, Asian Studie-William C. Kirby	• 2	04.09.14	4	1.5-3.5	1.5	3	04	4	14	1	1	1	1	0	3	0	O	0	0
39	ed	iX	China (Part 8): Creating Modern China: The Birth of a Nation	Harvard University	US	Asian Studie, Peter K. Bol, William C. Kirby,	2	9 <u>Oct</u> 2014	5	1.5-3.5	1.5	3	04	8	57	ñ	٥	ä	Ĵ.	0	ñ	0	٥	0	0
40	ec	x	Human Factors and Culture In Design	Tsinghua University	CN.	Industrial Englation Patrick	10	10 Oct 2014	8	3	3	10	45	12	15	0	া	া	া	0	.1	я	31	a.	31
-41	ed	iX	Introduction à l'astrophysique	Ecole Polylachnique Fédér	сн	Astrophysics Thibault Kuntzer Place North	• 5	13 <u>Oct</u> 2014	7	7	7	2	11	23	47	1	0	1	2	2	0	0	1	1	0
42	ed	x	Waves & Optica	Rice University	US	Physics Jason Hafner. Lam Yu	2	8 Oct 2014	11	10	10	2	17	1	25	1	0	٥	Q	۵	Q	٥	۵	Q	٥
43	ed	x	Representations of HIV/AIDS	Davidson College	US	Interdisciplion Eshleman, Olivia		6 Oct 2014	7	4 - 6	4	2	25	4	49	٥	0	0	0	0	0	0	0	0	0



Long-shot

Medium-long-shot Medium-close-up

Shoulder-close-up

Close-up E

Extreme-close-up

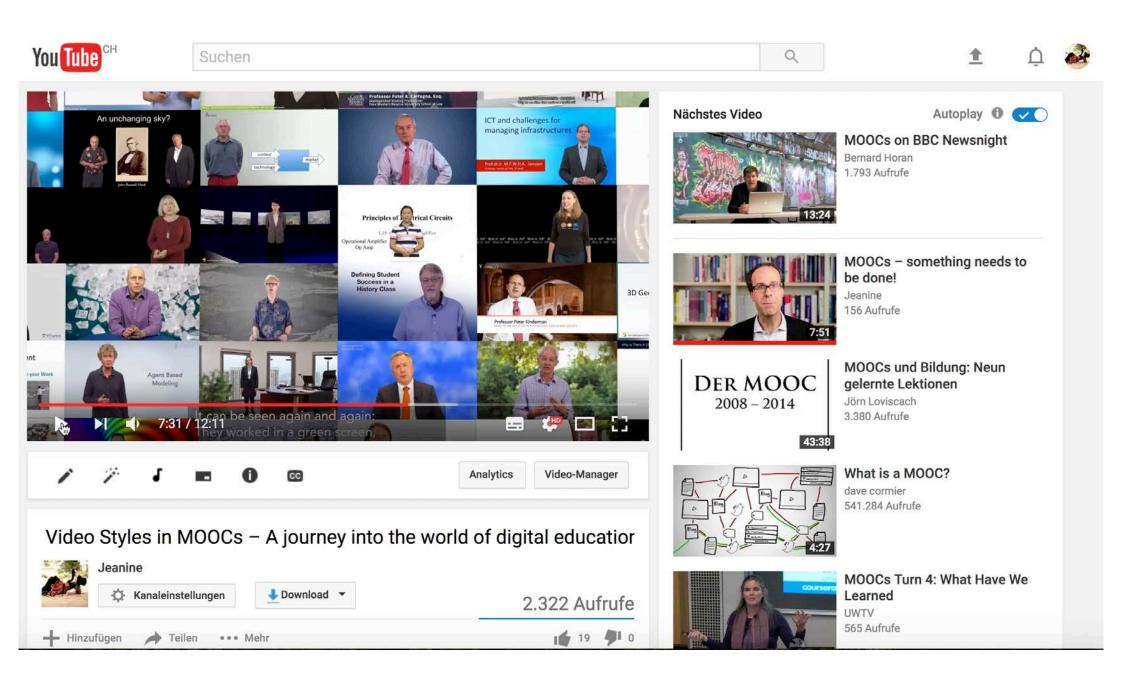
Indoor

Outdoor

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Sounddesign -						
Over-voice -						
Computerwriting -	0 00 000 0					
Computer screen						
Webcam -			0 00000 0			
Book Shelf -					0 00 0 00 000	
Splitscreen -						
Greenscreen						
Monochrome surrounding -						
Classroom with students -					and the second second	
Mediumlongshot -						
Longshot -						
Camera Movement						
Digital Zooming -						
Classroom without students -			1000		2 A	
Slow Motion -			•			5 C
Extremeclose-up		• 10 Harris		1.1		
Time Lapse -	• •	• •				••••
On-Location -				•••	• • •	
Outdoor -			•			• • • • • • • • • • • • • • • • • •
Close–Up -			• • •• •	• • • •	• • •	
Handheld Camera -			•• •	•	• •	
Moving Images -						
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Gaze into camera -	4838 H					
Talking Head -				Contraction Contract Design	• • • • • • • • • • • • •	
Presentation Slides with visible speaker -			• • • • • • • • • • • • • •		• • • • • • • • • • • • • • • • • • • •	
Presentation Slides without visible speaker -						
Indoor -		100 March 100 Ma				H H MINISOLIQ-911 0-59
Mediumclose-up -						
Visible Words -	C-1400-141-1-1400-		Adda to a state	ALC: ALMOST CONTRACTOR	and the second	
Graphic / Diagram / -				1999 - Carlos Carlos - Carlos		
Still Photography -						
Several speakers -						
Speaker ALWAYS visible -						
Gaze next to camera -						
Montage -						
Multiple Camera Positions of Speaker -						
Shoulderclose-up						
Depth of Field -						
Lower thirds -						
Music -						
Animation -						
Moving Photography -						
Credits						
Intro Course -						
	0	100	20	0	300	400



	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

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



ICT – a critical infrastructure

212-232-2020

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

Delft University

Next Generation Infrastructures – Part 2





ICT – a critical infrastructure

212-232-2020

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





LET'S TALK TECH







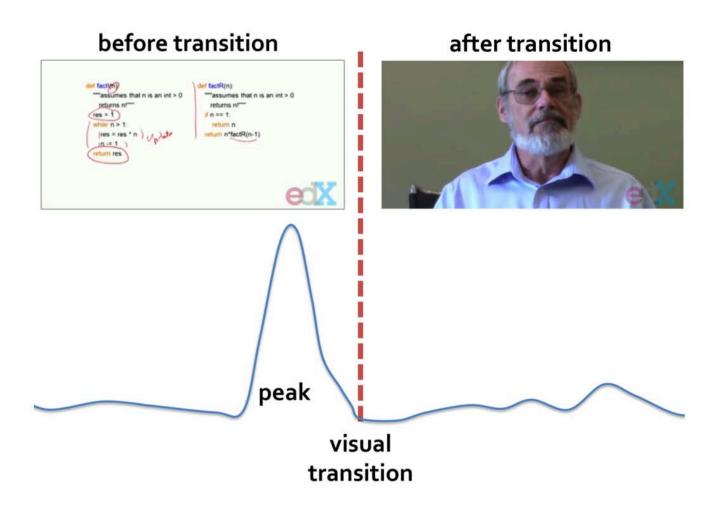


TECHNOAESTHETICS

VIDEO-ABSTRACTS ÜBER VIDEO-ABSTRACTS



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



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.»

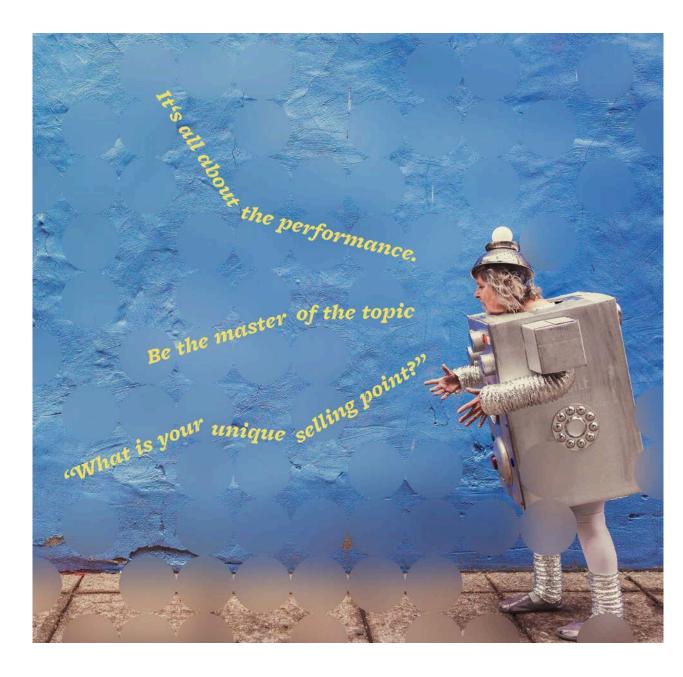
MICHEL CHION: AUDIO-VISION: SOUND ON SCREEN, 1994.

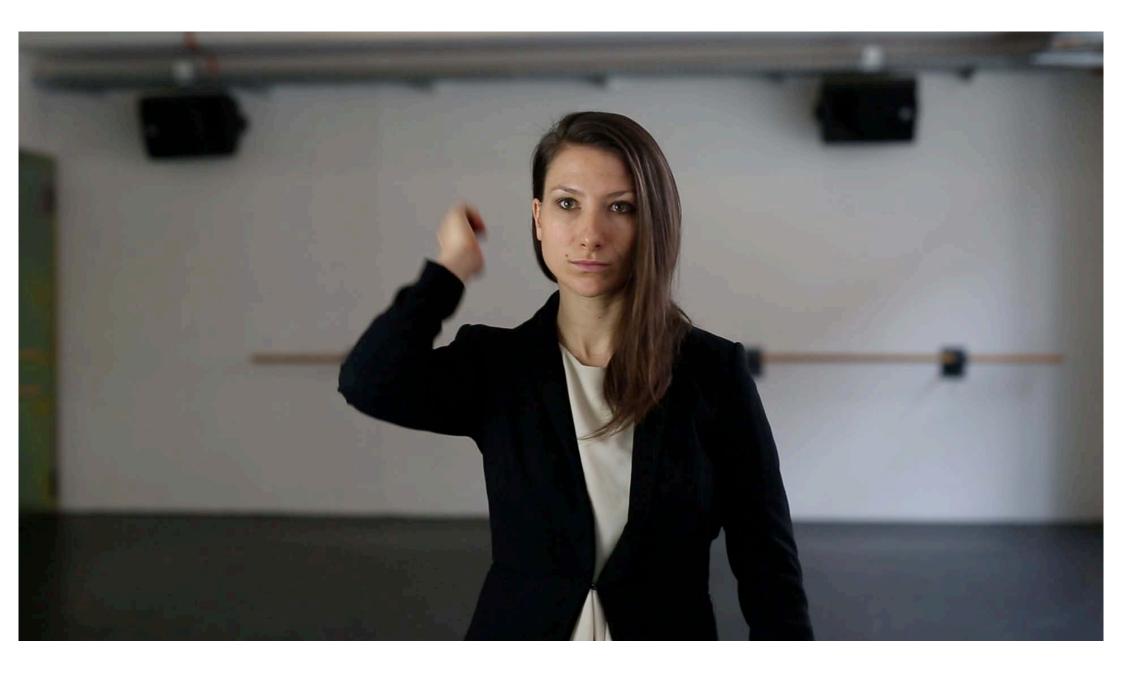
MY AMBITION AND FUTURE PLAN

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



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 FABIUS 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

witia

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

Couroclis crante phacy

«The development of audio-visual techniques in all fields, the need to promote interdisciplinary cooperation 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.



WORKSHOP

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



WHY & WHEN VIDEO

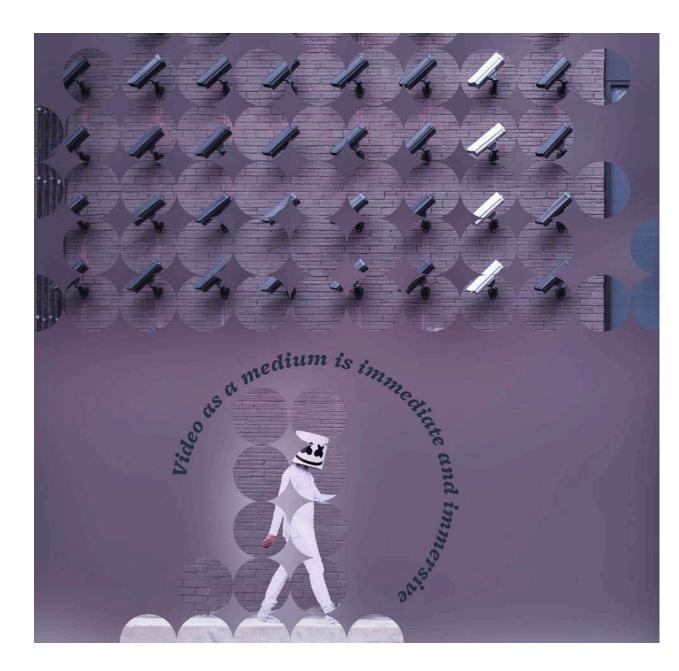
Youtube videos shouldn't be a reference. Look at your subject. Let it talk by itself and you will find authencity. Your subject is unique.

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.

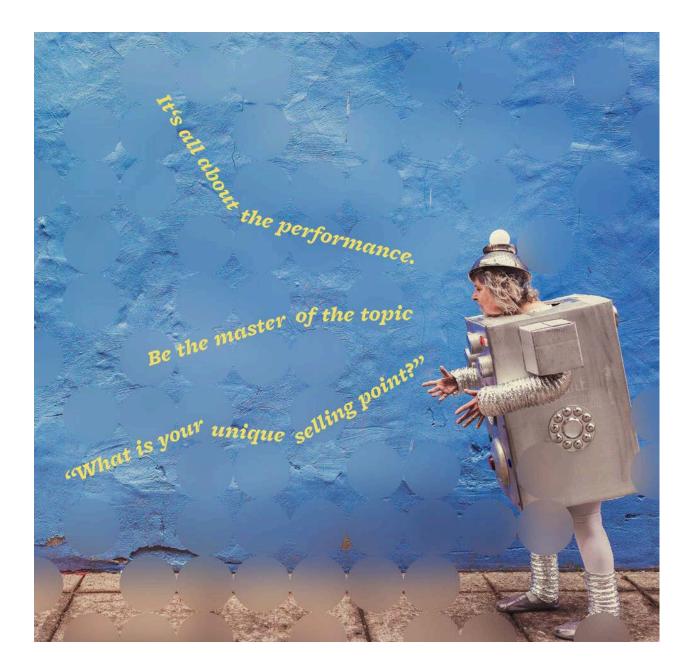
VIDEO AS A MEDIUM IS IMMEDIATE AND IMMERSIVE

. . . .

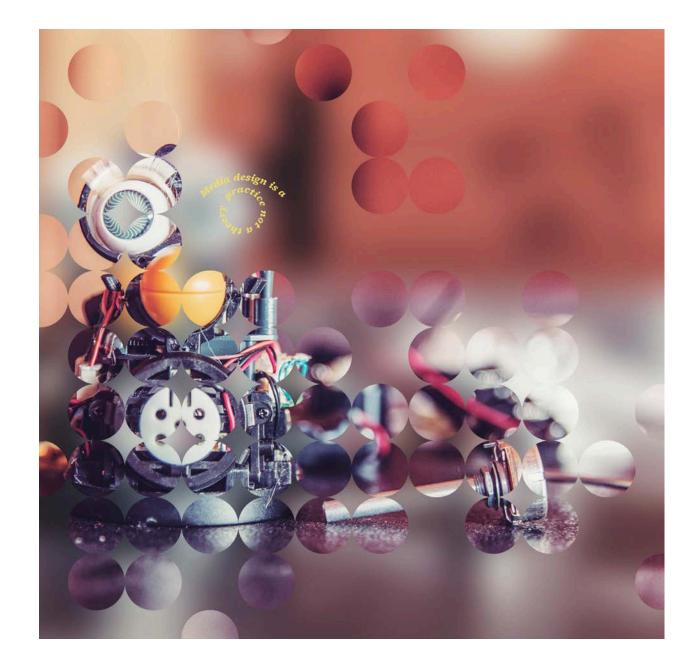


IT'S ALL ABOUT THE PERFORMANCE

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

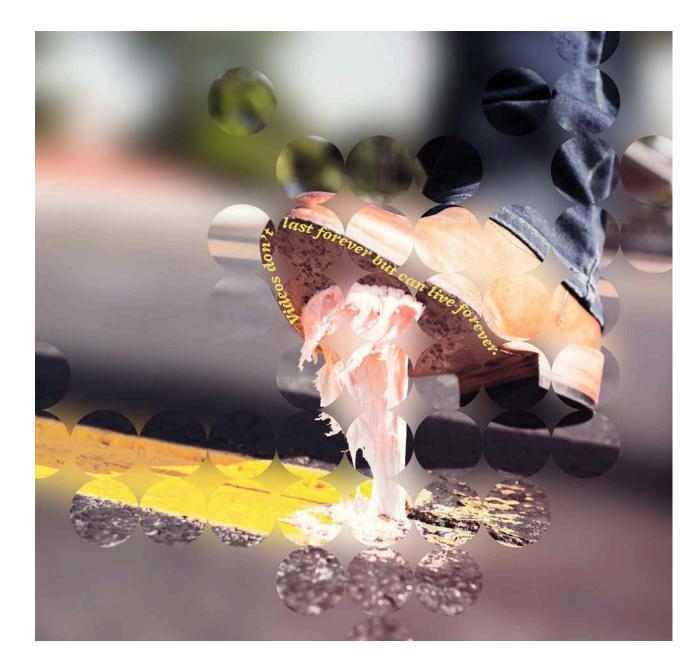


MEDIA DESIGN IS A PRACTICE NOT A THEORY



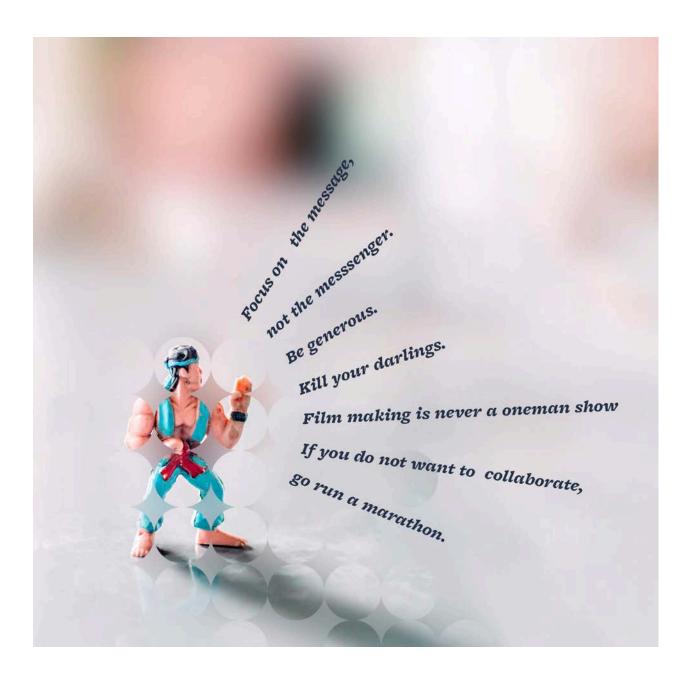
NOT LAST FOREVER

Videos don't last forever but can live forever.



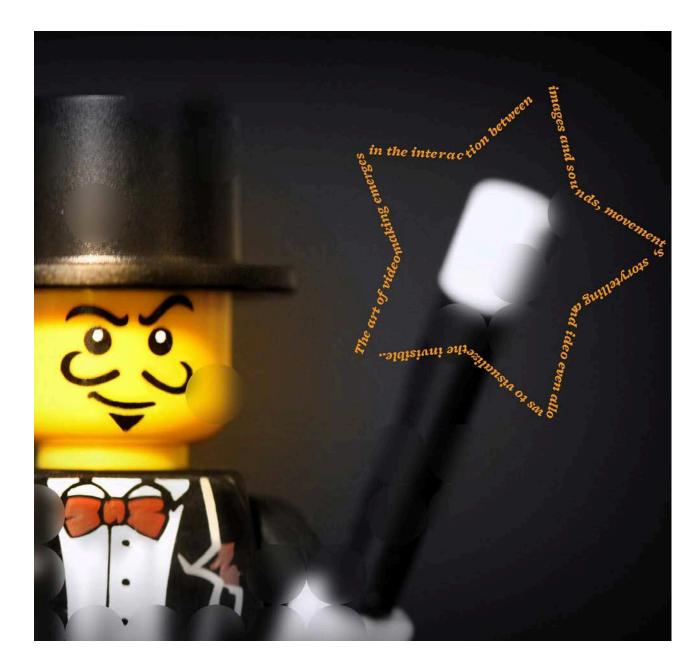
COLLABORATIVE PROCESS DESIGN & CO-AUTHORSHIP

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.



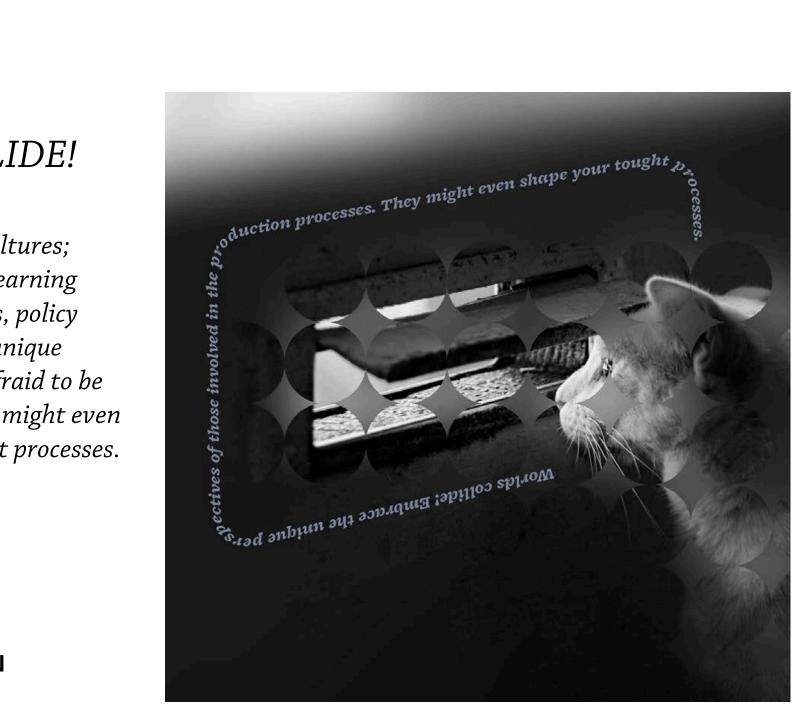
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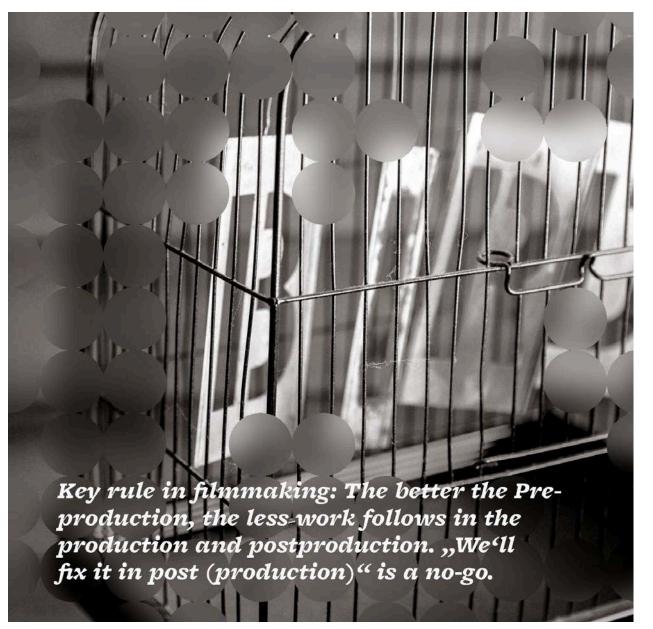
WORLDS COLLIDE!

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.



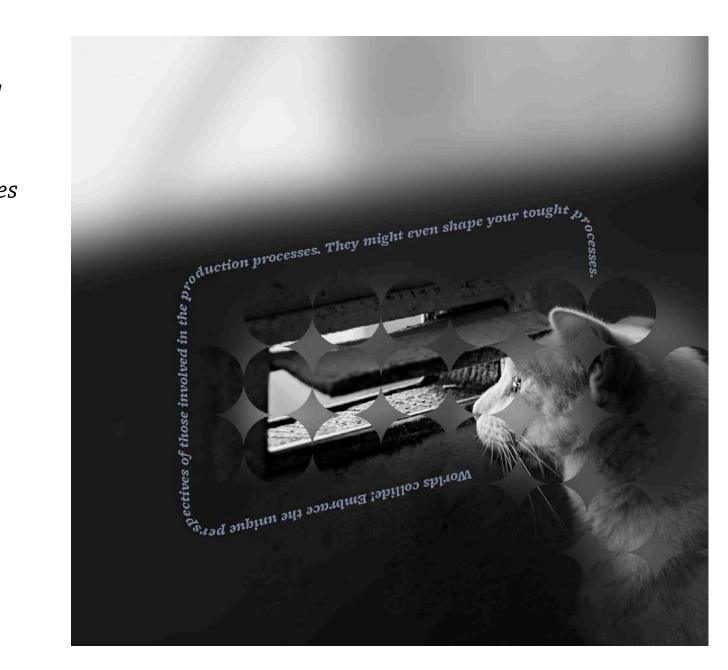
KEYRULE

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-



WORLD'S COLLIDE!

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



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



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 lecturerer as well as the audience.



VIDEO PRODUCTION VALUES SHAPE THE QUALITY OF LEARNING EXPERIENCE

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



THE PRODUCTION PROCESS

A lack of organisation does not make your video more creativ. 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

ADVICE - 4.50

A lack of organisation does not make your video

more creative. And with less budget the video

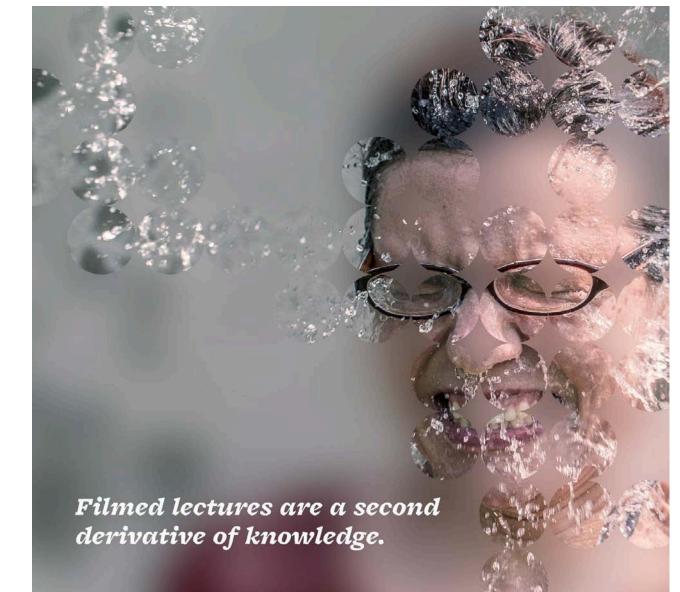
does not get more creative either.

But with a better organisation the video

might be realized with a smaller budget.

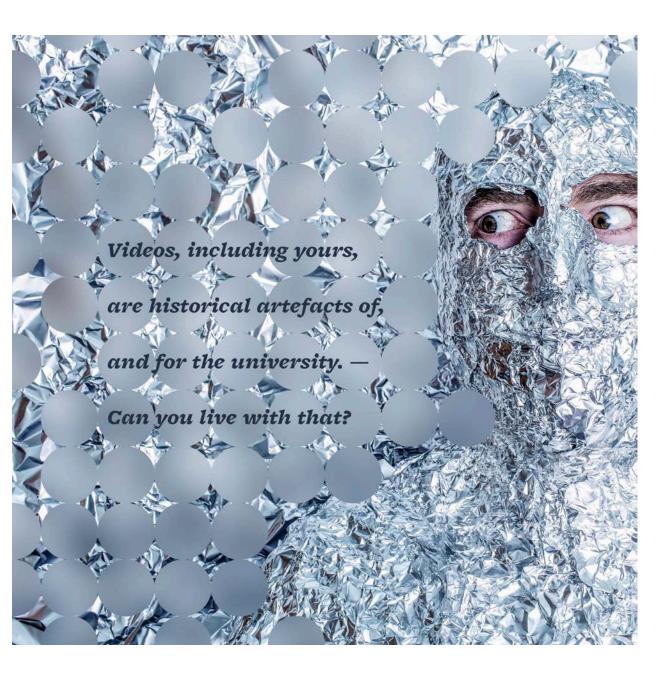
FILMED LECTURES ARE A SECOND DERIVATIVE OF KNOWLEDGE

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



FUTURE KNOWLEDGE LEGACY

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



HAVE FUN; VIDEOS CAN BE SEXY

VIDEOS: NEED CONTEXT

audiovisualresearch.org











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.





PROOF OF EXPERTISE

Authorship; Affiliation; Team; Discipline



PROOF OF EXPERTISE

Authorship; Affiliation; Team; Discipline



Context; peer-to-peer impact factors

METHODS

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

METHODS

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

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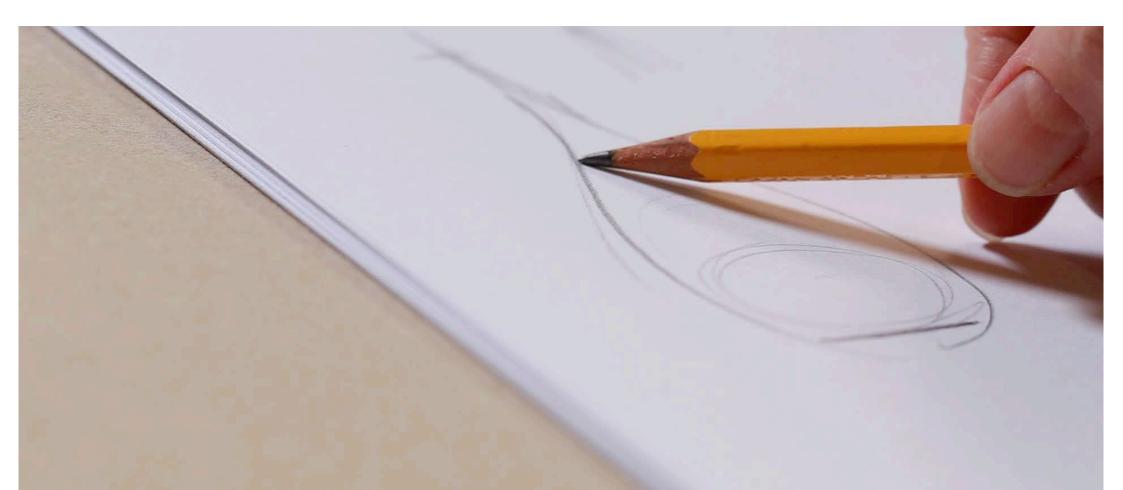
DATA COLLECTION

Rend

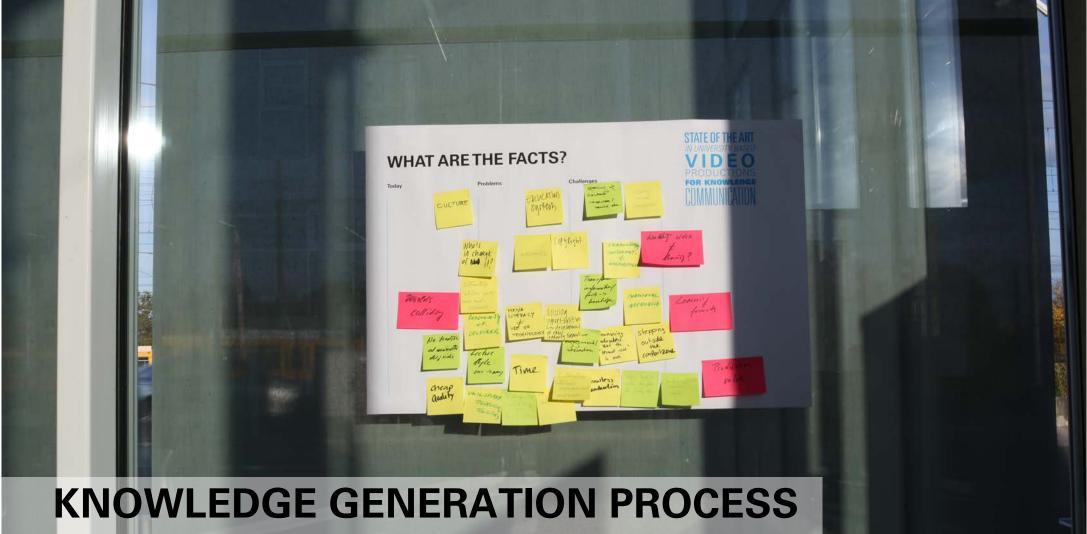
DATA COLLECTION

DATA COLLECTION

KITOLOGIA E STORIA ANTICA ANDAKA E SANTI NUOYO TASTAN **DATA COLLECTION**



KNOWLEDGE GENERATION PROCESS



KNOWLEDGE GENERATION PROCESS

KNOWLEDGE GENERATION PROCESS

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

Vigilant Decision-Making Process

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





THE SCREEN AND ME

