

»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)



THE ROLE OF
MEDIA DESIGN
IN VIDEOS?

»We have a lousy product«

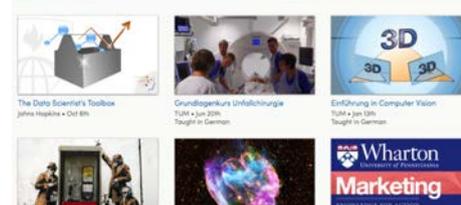
Sebastian Thrun, Co-Founder Udacity (2015)

»ONLINE LECTURE VIDEOS
A SURVIVAL GUIDE IN AR«

Switch Webinar, October 6th 2016.
Presentation: Jeanine Reutemann



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

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

STATEMENT

Chris Boebel, MIT, Expert Interviews 2015

SPEAKER: WHAT COUNTS

- 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

based on Knapp 1992: p. 17–32.

SPEAKER: WHAT COUNTS – HOW MEDIA DESIGN CAN HELP

- 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

based on Knapp 1992: p. 17–32.



strong



medium

RECYCLING PRESENTATION SLIDES IF YOU DARE

- visual structure
- reduction is the key
- ratio
- hierarchy of content: following example

Surviving Disruptive Technologies

The diagram shows 'Information Technology' leading to 'Innovator Products Services Business models'. This leads to 'The Incumbent's dilemma', which is annotated with 'Kud'. From this dilemma, three paths emerge: 'Morph business model to accommodate competition and new opportunities', 'Abandon existing business model and adopt a new one', and 'Failure: merger, buyout, liquidate'. Below the dilemma, a list of factors includes: Denial, Inertia, Resistance to change, Adul set, Brand, Sunk costs, Profitability, and Lack of imagination. The final outcome is 'A Survivor Model'. A small video inset shows a man speaking.

Two perspectives (1)

- The inhabitant of London could order by telephone, sipping his morning tea in bed, the various products of the whole earth in such quantity as he might see fit, and reasonably expect their early delivery upon his doorstep; he could at the same moment and by the same means adventure his wealth in the natural resources and new enterprises of the world, and share, without exertion or even trouble, in their prospective fruits and advantages.

John Maynard Keynes (1919) quoted in Neil Ferguson (2003), Empire (Penguin), p.319.

Gene-set Libraries Stored in Gene Matrix Transpose (GMT) files- GO BP Example

The slide shows a screenshot of a GMT file with columns for gene IDs, GO terms, and counts. A small video inset shows a man speaking.

Global Memory (DRAM) Bandwidth

- Ideal
- Reality

The slide compares an 'Ideal' landscape with a 'Reality' image of a person drinking. A small video inset shows a man speaking.

Life starts....

- Likely single haploid genome in single primitive cell
- What would define it as being "alive"? How would we decide it was "alive" rather than "inanimate"?

The slide features an image of a lightning bolt striking a tree and a question mark in a circle. A small video inset shows a man speaking.

Dominated Strategies

Should Grace celebrate her 91st birthday by jumping out of a plane strapped to this guy?

The slide includes an image of a person in a harness on a plane. A small video inset shows a man speaking.

T Confidence intervals

In the previous, we discussed creating a confidence interval using the CLT

- They took the form $Est \pm TQ \times SE_{Est}$

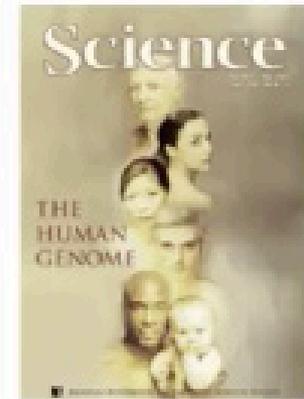
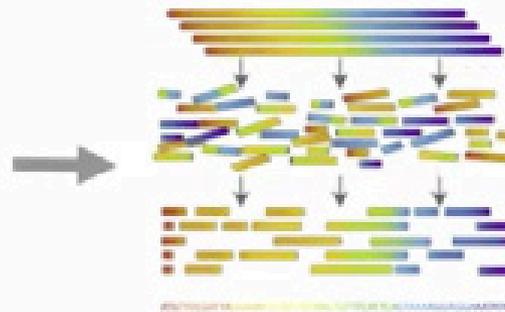
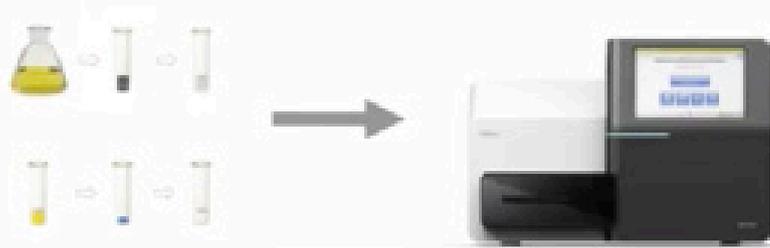
$$Est \pm TQ \times SE_{Est}$$

Growing Random Networks

- Citation networks
- Web
- Scientific networks
- Societies...

The slide shows a network diagram and a small video inset of a man speaking.

Reality



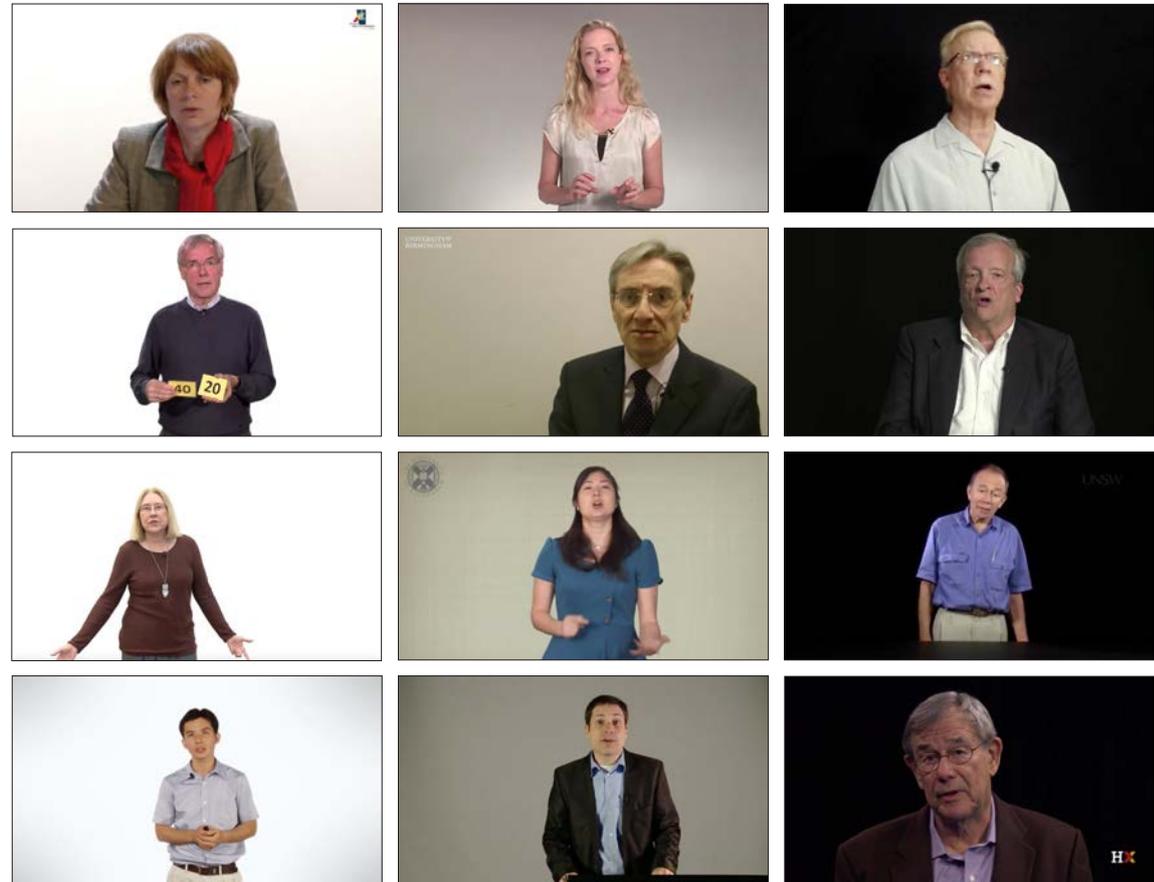
Journal of
Universal Rejection



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



STATEMENT

Jon Wardle, NFTS, Expert Interviews 2015



WIND; SUNLIGHT; NOISY PEOPLE
THE WORLD OUTSIDE

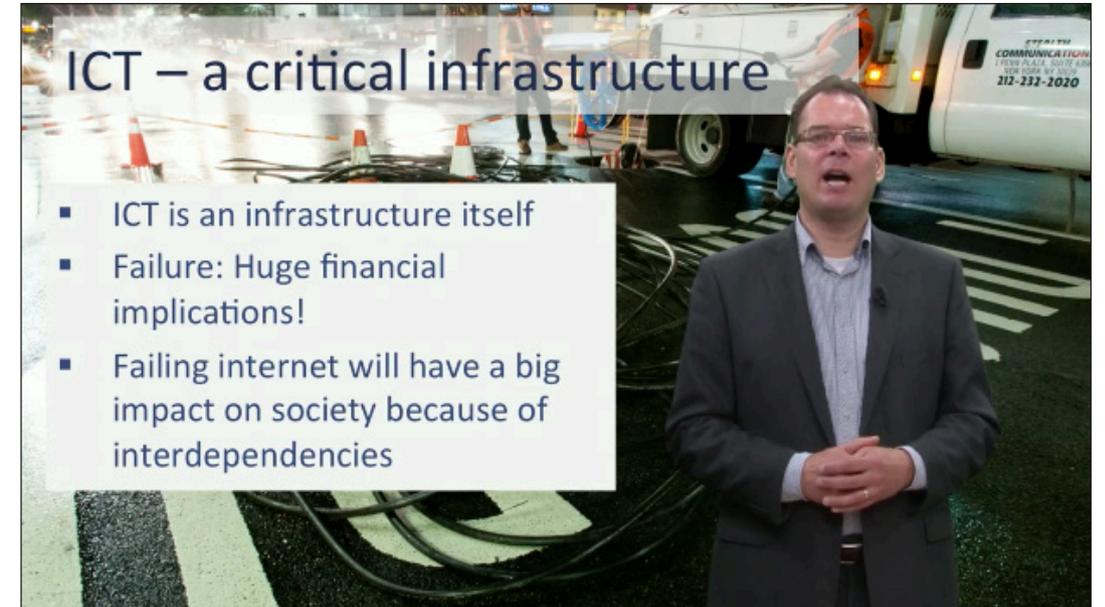
- camera skills
- sunglasses?!
- authenticity

on-location is a typical affordance of the video as a media. But an outdoor surrounding just for the sake of an outdoor shot does not add much value.



IT'S ALL ABOUT THE
PERSPECTIVE

- frog or bird
- dimensions and distances
- challenges of a convincing green screen

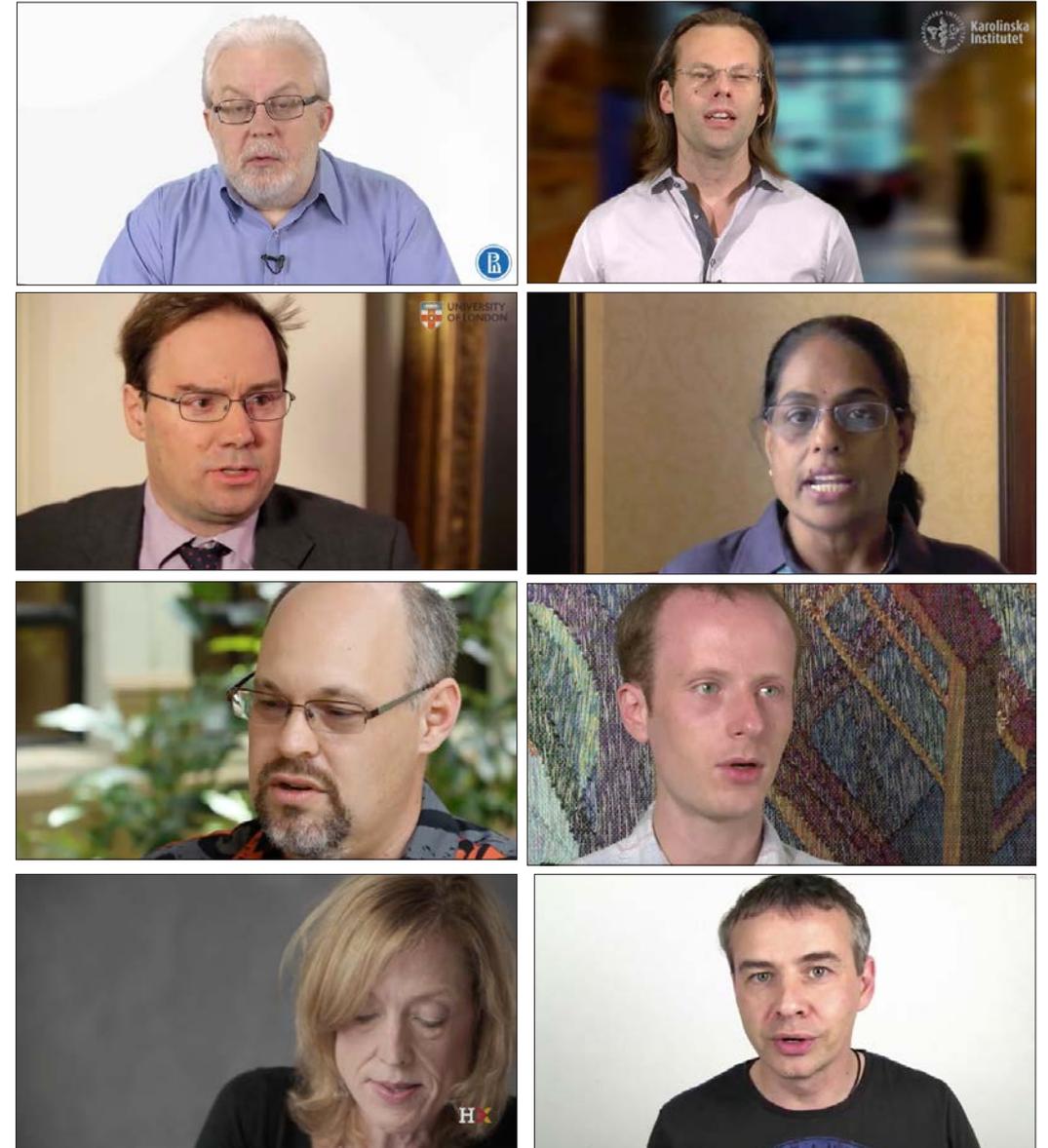


THE CLOSER I COME TOO CLOSE

- 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.

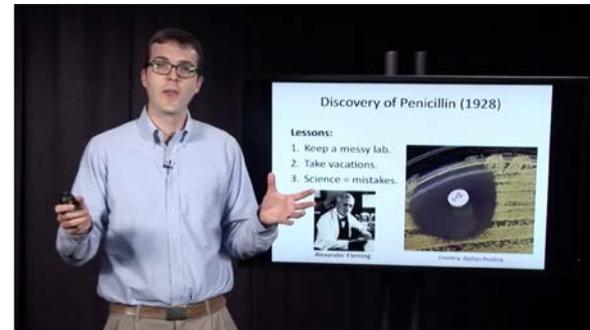
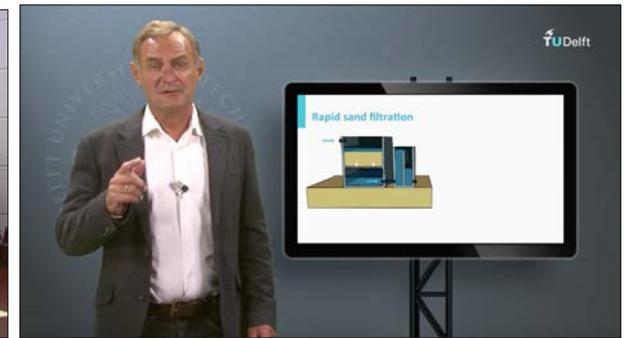
»I wasn't sure that I wanted to see all the facial expressions. In someways, that was a bit distracting from the content [...]« Sotaro Kita 2015



THE SCREEN AND ME TECHNOLOGY

- redundant bodily movements
- gaze interaction camera vs. screen
- technology

similar situation as in today's lecture halls
BUT different gaze and bodily interaction





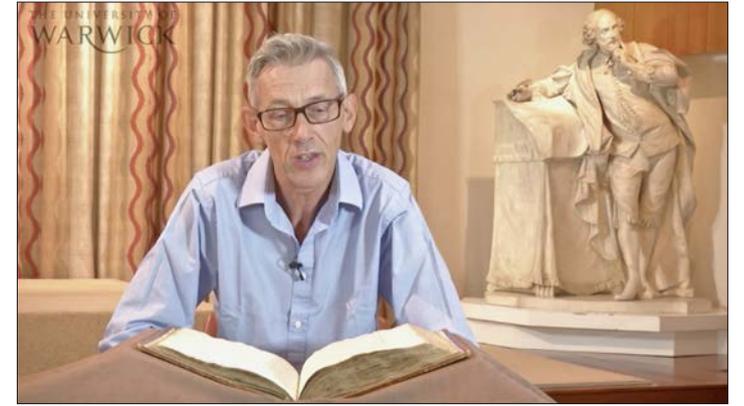
SURROUNDING: THE OBJECTS

THEMATIC / PROPS

- interaction with something
- demonstration – argumentation
- train of thoughts
- surrounding space protection

to demonstrate something ad oculos, in front of their eyes.

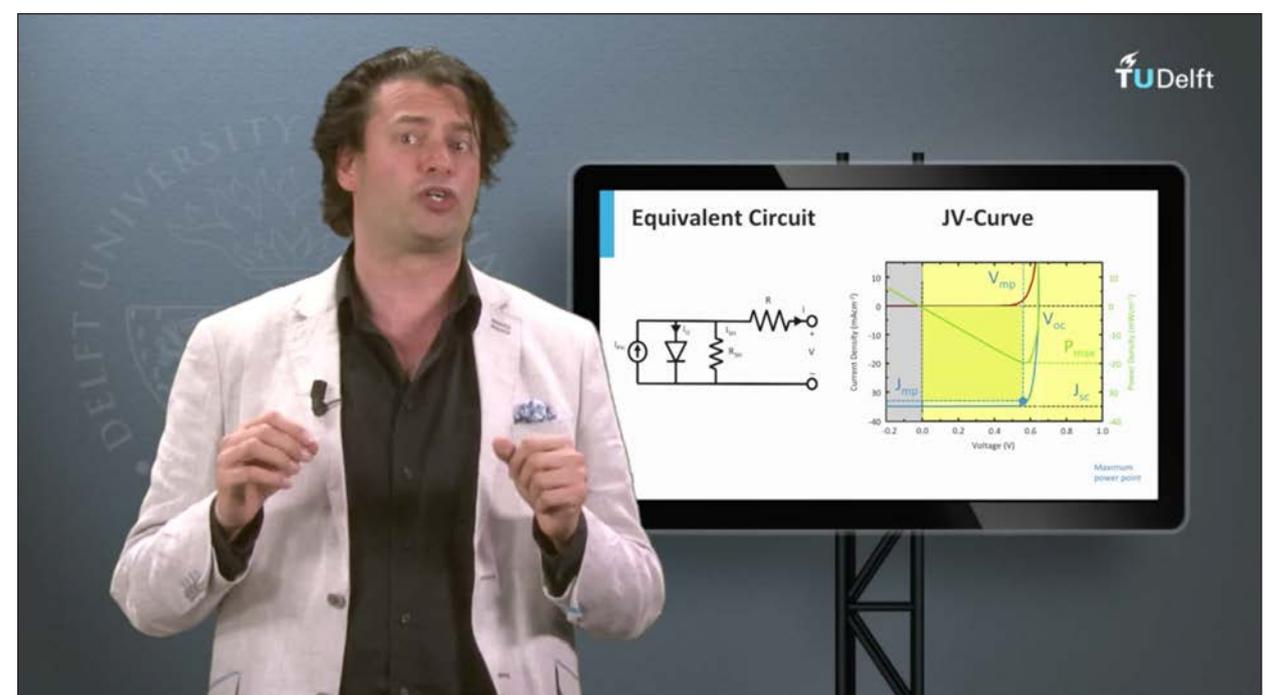
Aristotle & the three types of proofs: Signs, Arguments, Examples. # demonstrate or visualize it (images)!



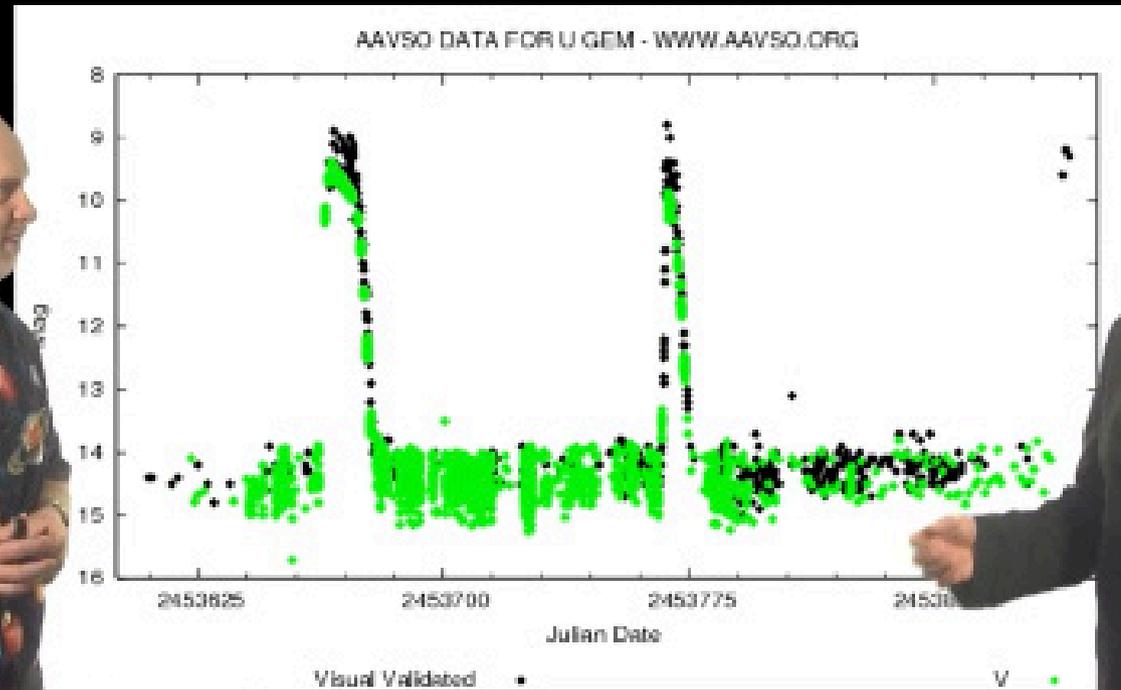
SITTING; STANDING; WALKING PERSONALITIES

- 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



U Geminorum









CHARACTERISTICS & AFFORDANCES VIDEO MEDIA DESIGN THINKING

- (1) create a «learning experience» rather than »teaching« (~~1x1-Adaptation~~) and market spoilage
- (2) audiovisual didactical narratives
- (3) sociocultural: recognizing media quality
- (4) design the video regarding the media characteristic benefits as a media of cognitiv process of content
- (5) e-components / non-e-components
- (6) investement (time, ressource, money): should depend on stability of content, static or dynamic topics (e.g. a course about digital CRM is static, whereas design for AR in communication is dynamic)
- (7) 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.

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

»We have a lousy product«

Sebastian Thrun, Fo-Counder Udacity (2015)

Q&A

jeanine.reutemann@fhnw.ch

Research: audiovisualresearch.org

Company: redmorpheus.com

FHNW: fhnw.ch/hgk/iaep

