Questions (1min)

1. I‘m here because...
2. Behind the camera or in front of the camera?
3. Who am I?

FRAMING THE TALKING HEAD

Jeanine Reutemann
EMOOCS 25. 05. 2017

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

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

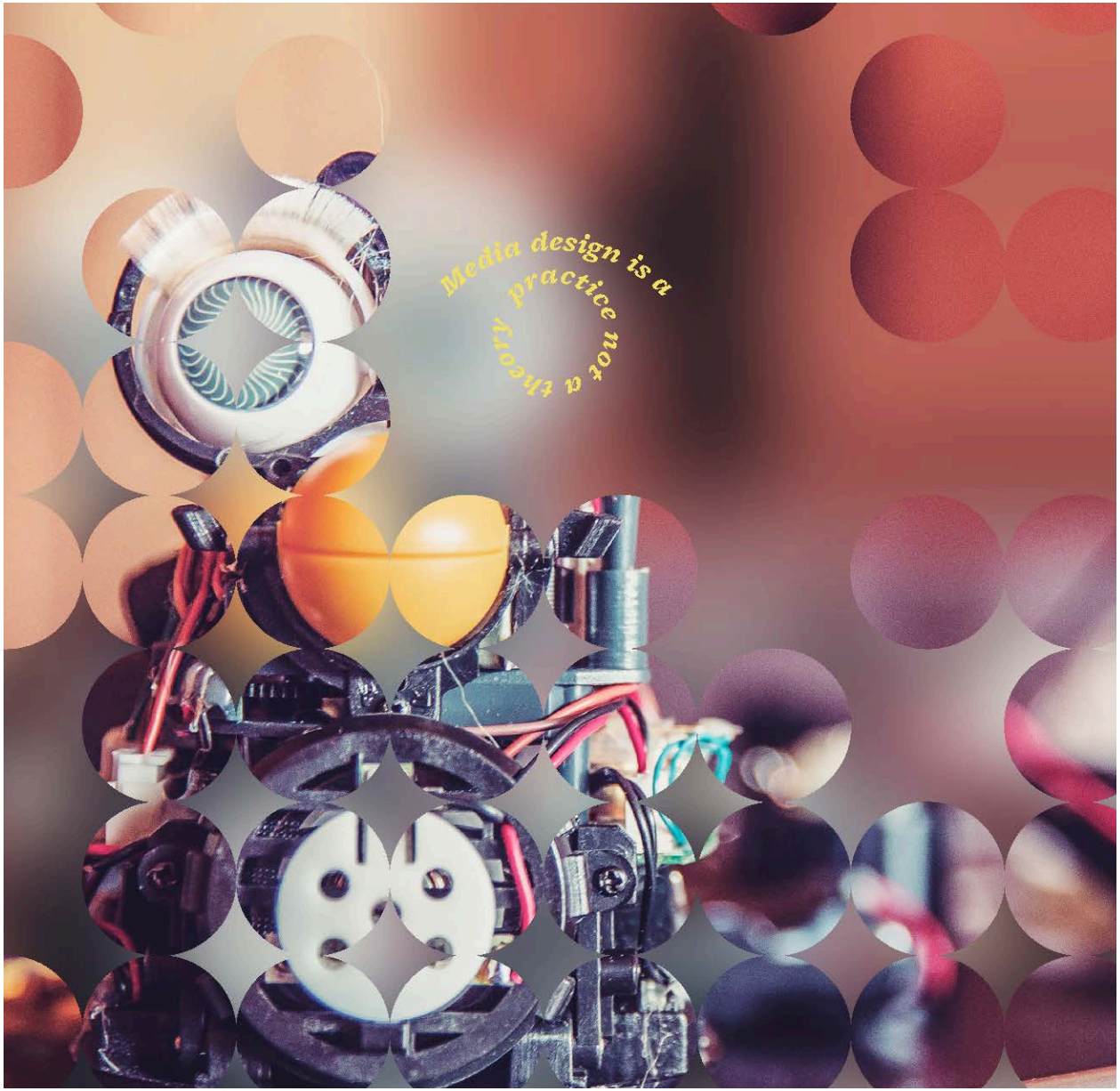
Science Educational Videos
Several Departments
ETH Zurich, Switzerland

Time Schedule

15:00 – 16:30	**(1) Media Design (behind the cam)** **(2) Talking Head (in front of the cam)** **(3) Case Studies**
~~17:00 – XXX~~	**Digital Feedback & Mentoring**

WORKSHOP OBJECTIVES

Active Participation; Inquiry; Practice



Example: Media Design and the Talking Head

»We have a lousy product«

Sebastian Thrun, Co-Founder Udacity (2015)

Example: Media Design and the Talking Head

»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)

»We have a lousy product«

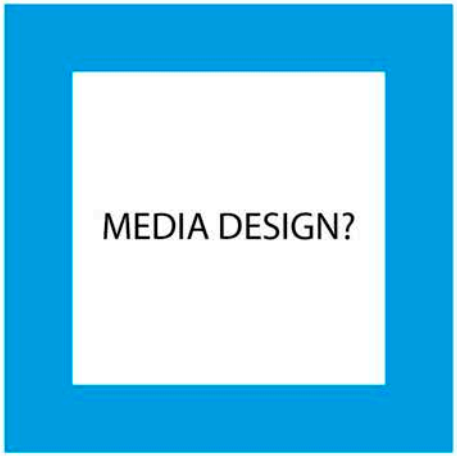
Sebastian Thrun, Co-Founder Udacity (2015)

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)



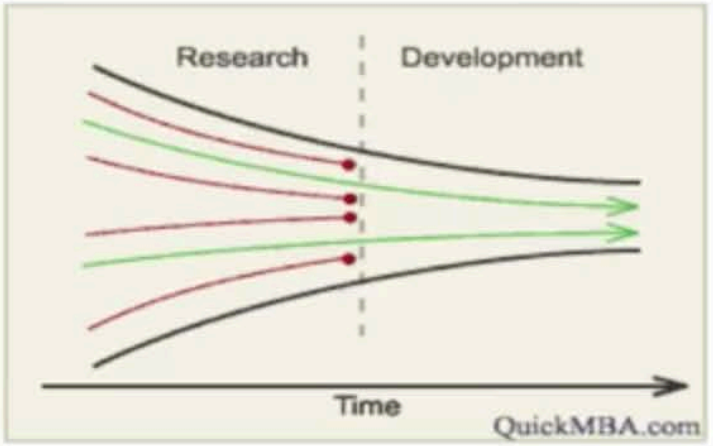
Paraphrasing Quintilianus:
»It is often the case that the same VIDEO STYLE [language] is free in one speaker, foolish in another, and arrogant in a third.« [...]

»We have a lousy product«

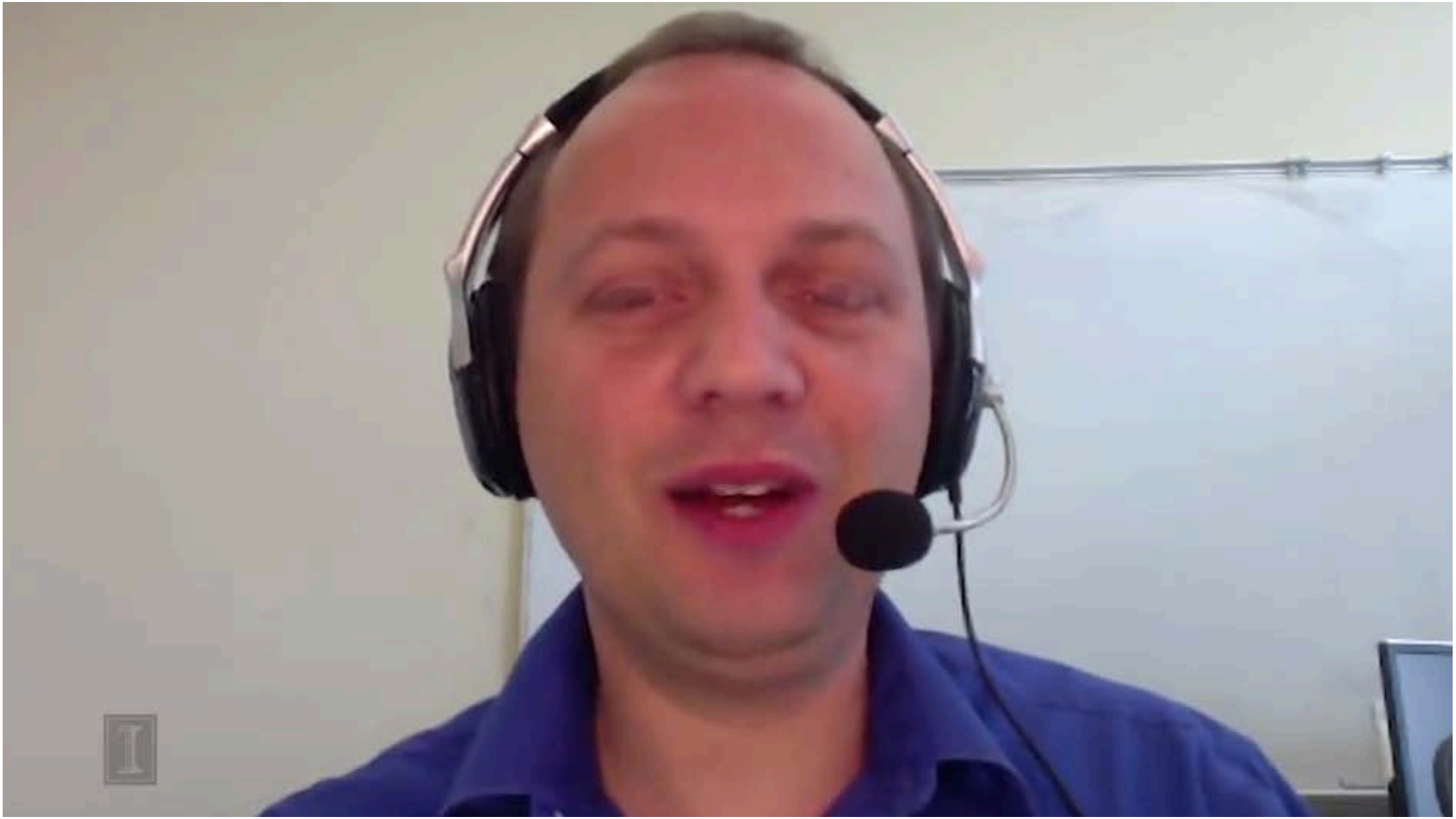
Sebastian Thrun, Co-Founder Udacity (2015)

Closed Innovation Model

- Recruit top talent for internal R&D
- Innovate only within firm's boundaries
- Filter internal ideas for defined market



TUDelft

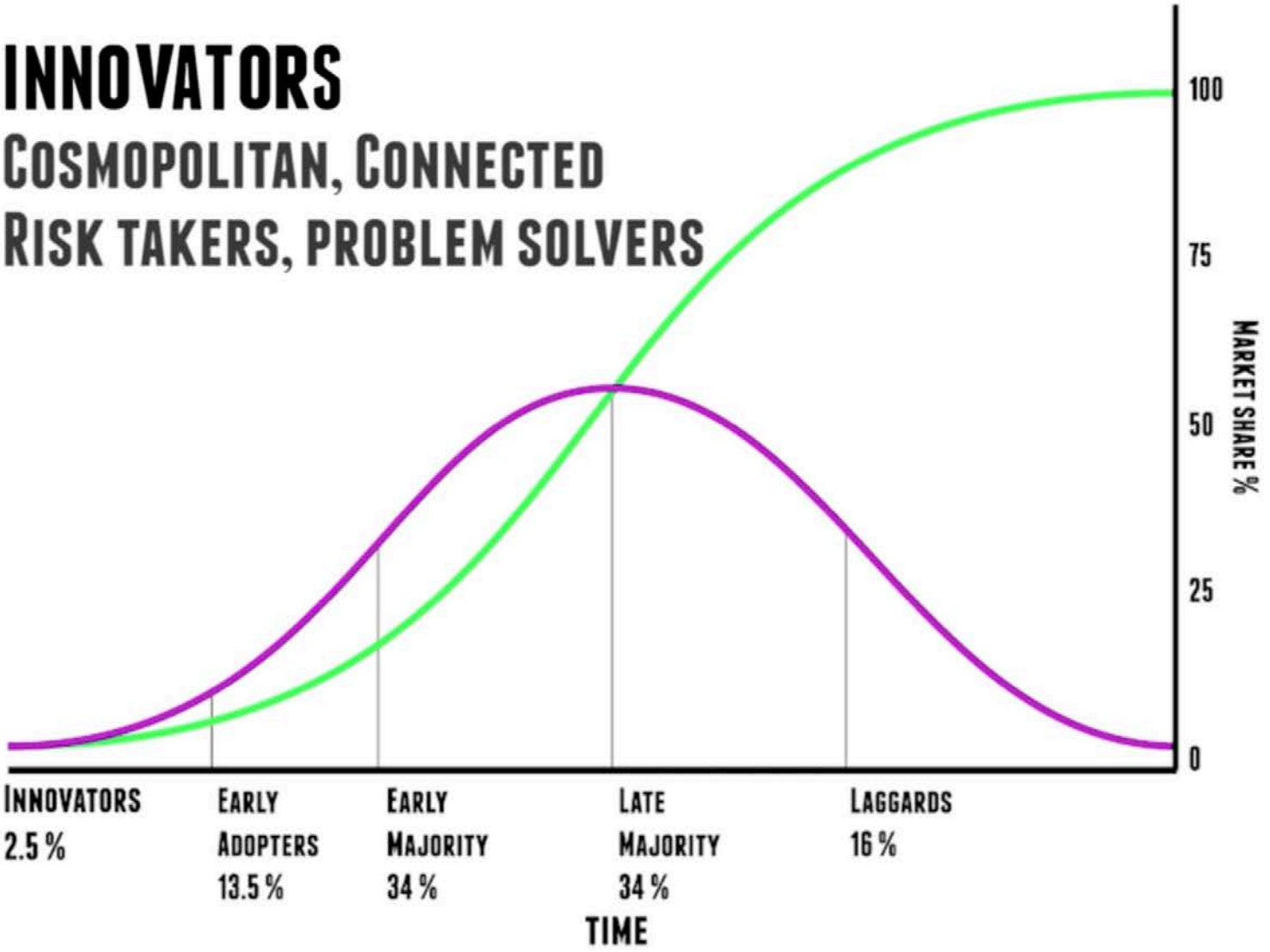


Definition
A group of people working together to achieve a common purpose for which they hold themselves mutually accountable.
Scholtes, Joiner, Streibel (2003)
The Team Handbook
CASE WESTERN RESERVE
EST 1826 UNIVERSITY

UNIVERSITY OF LEEDS

INNOVATORS

COSMOPOLITAN, CONNECTED
RISK TAKERS, PROBLEM SOLVERS



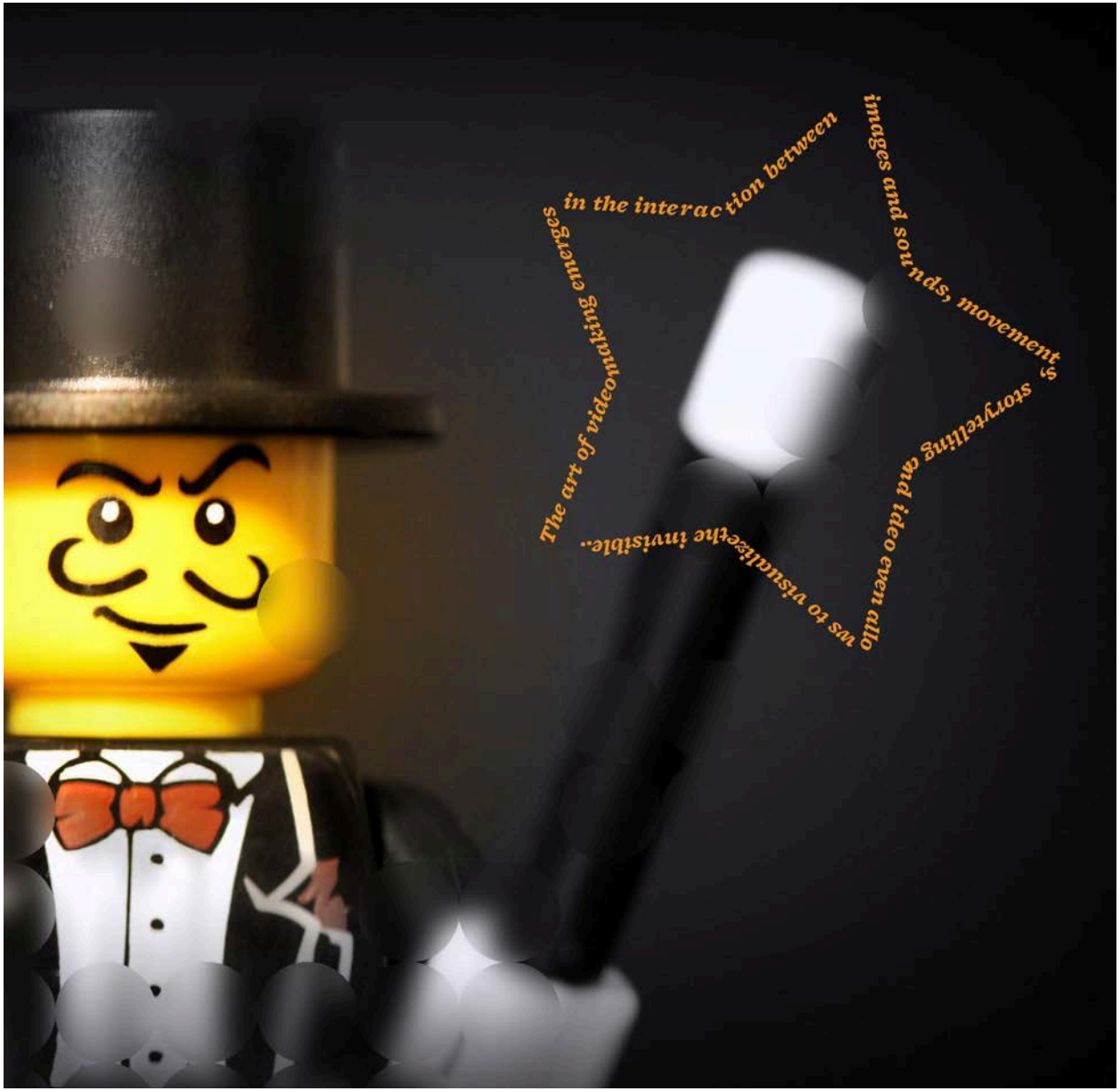
English Translation
„The filmmakers totally failed in 90% [of these MOOC videos]. They put them [the Talking Heads] in front of surrounding spaces where one asks ‘What is that supposed to mean?’. We start to be interested in the people who walk in the background, but not in the speaker who explains something.“

German Original:
„Aber die Filmemacher haben zu 90 Prozent total versagt. Haben die vor Hintergründen gestellt, wo man sagt: ‚Was soll denn das da?‘ Da interessiert man sich für die Leute, die rechts hinten laufen und nicht für den, der da vorne irgendetwas erzählt.“

PETER HERTLING, FILMMAKER & PROFESSOR, EXPERT INTERVIEWS, KIEL 2015.

5min

IDENTIFY BIGGEST CHALLENGES FOR MEDIA DESIGNERS



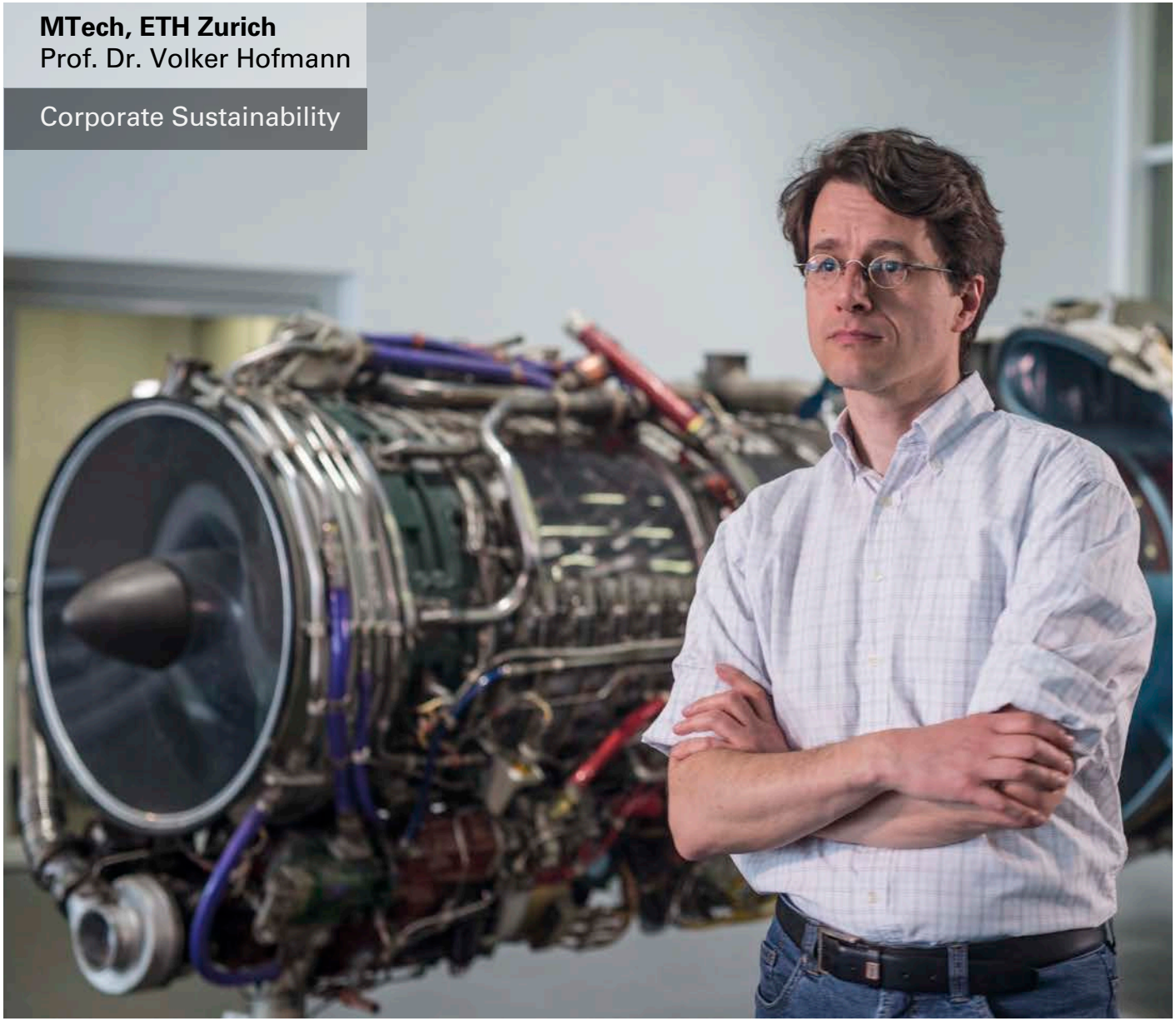
RESPONSIBILITY OF CO-DESIGN

ROLE OF THE TALKING HEAD?

Moderator; Educator; Mentor;
Scientist; Expert; Politician

PROOF OF EXPERTISE

Authorship; Affiliation;
Team; Discipline



Chair of Digital Humanities, EPFL
Prof. Dr. Frédéric Kaplan
Dr. Isabella di Lenardo
MOOC: Venice Time Machine

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Oxford University
Geraldine Werhahn
Himalayan Wolf Project

WSL, FiBL & ETH Zurich
David Frey

Better Gardens, Zurich

Chair of Digital Humanities, EPFL
Prof. Dr. Frédéric Kaplan
Dr. Isabella di Lenardo
MOOC: Venice Time Machine

Chair of Ecosystem Management, ETH Zurich
Prof. Dr. Jaboury Ghazoul

Case Study:
Scottish Highlands

Camera Technology

AND

Image Aesthetics

Camera Technology

AND

Image Aesthetics

Camera Technology

AND

Image Aesthetics

Camera Technology

AND

Image Aesthetics

Camera Technology

AND

Image Aesthetics

Camera Technology

AND

Image Aesthetics

5min

IDENTIFY THE BIGGEST CHALLENGES FOR THE PERFORMANCE OF TALKING HEADS

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…

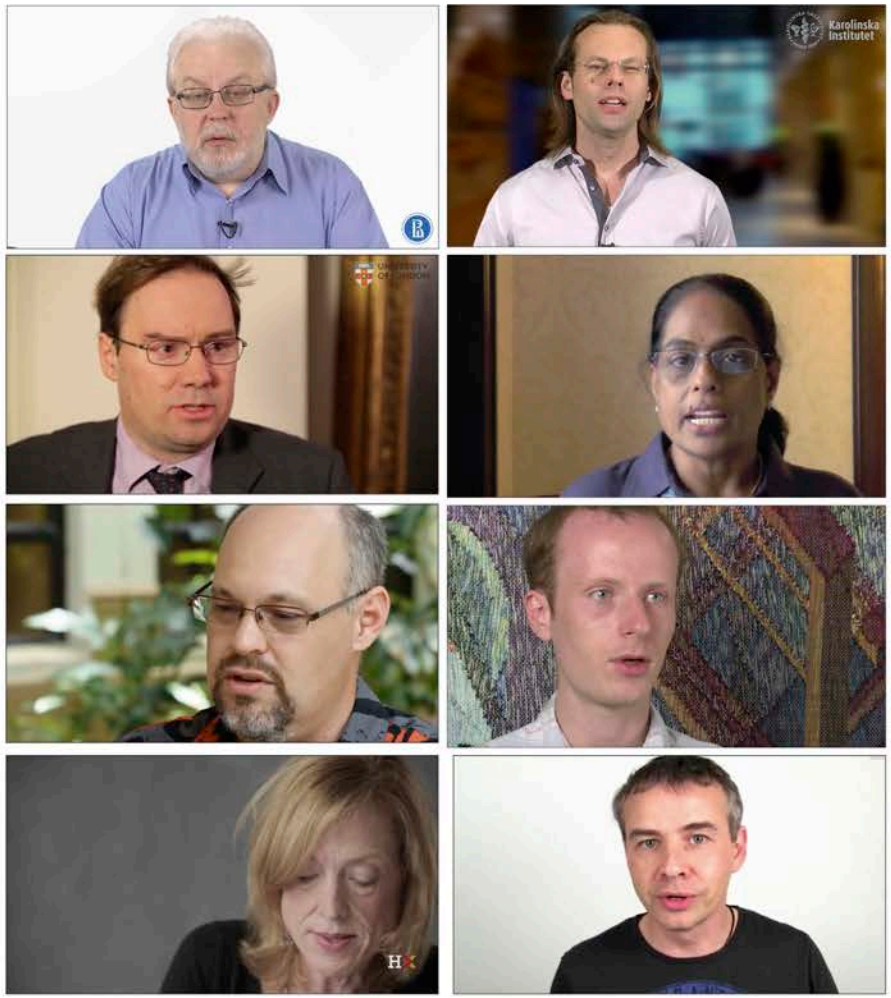
nakedness. Create security with (power pose) mobiliar, thematic objects, different light settings

THE CLOSER I COME
TOO CLOSE

– interpersonal distance
– characteristic of speaker
– framing sizes
– technological aspects (4K)
– and a question of the camera 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*



Teleprompters

AND

Gestures/Speech

Harvard University
Dr. David Cox

Expert Interviews, FHNW

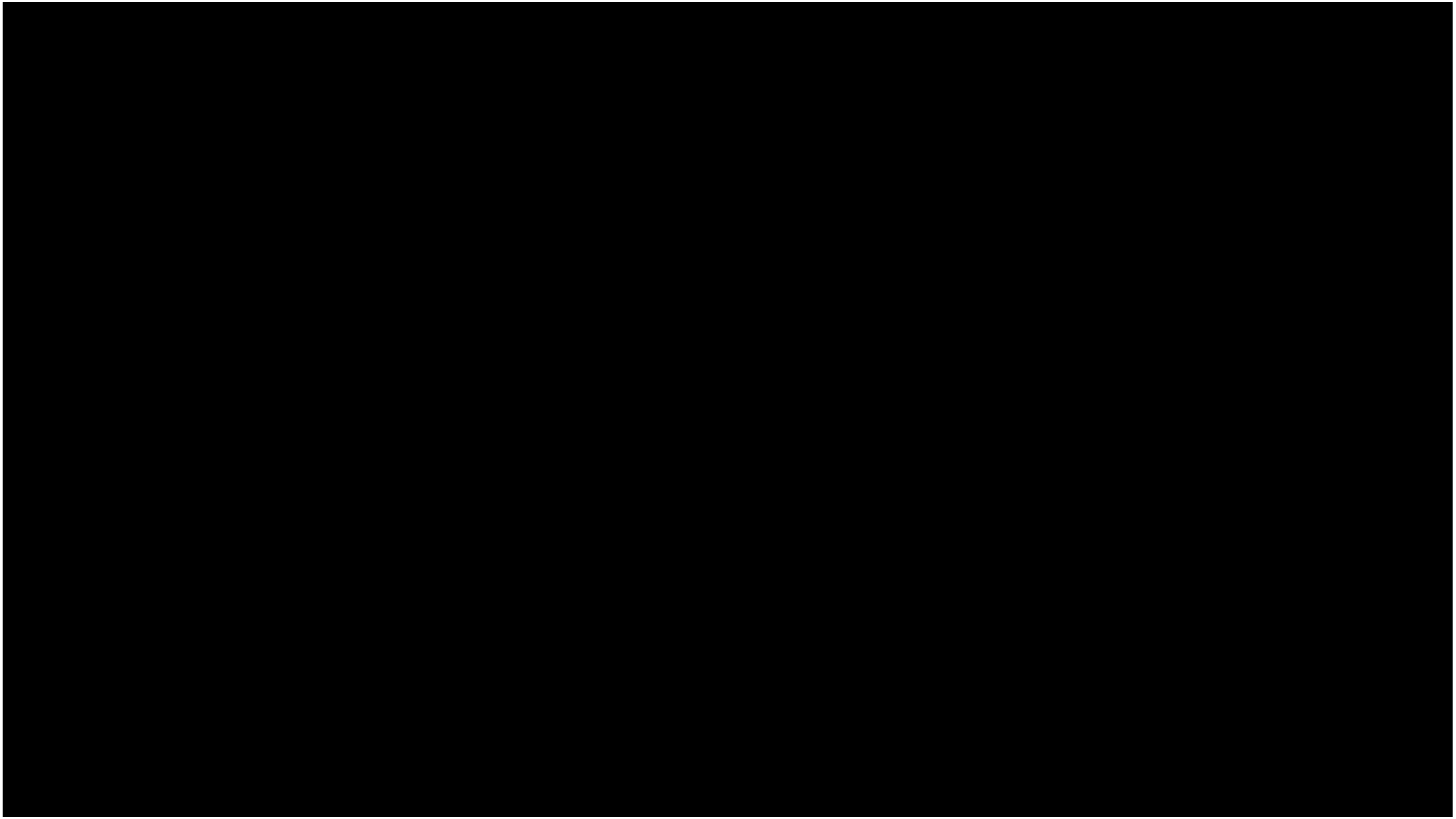
Teleprompters

AND

Gestures/Speech

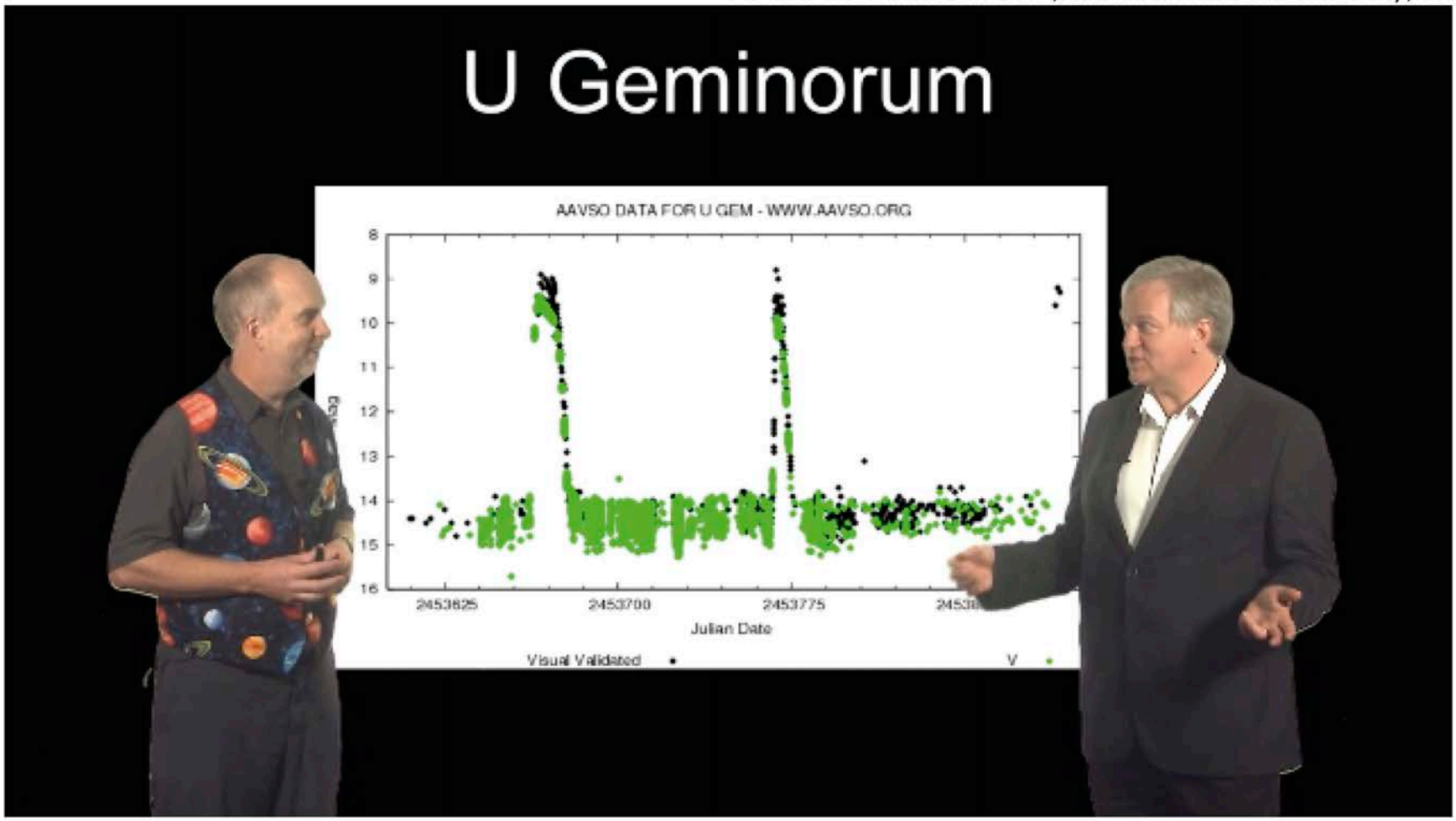
„Whether or not somebody is reading from a prompter you can tell from the eyes and face but also if somebody is not really thinking and saying, I think it also shows up in gestural communi-cation as well. If you are just reading, you're not going to gesture." Sotaro Kita 2015

„And the research has shown that the people saying memorized text tend not to gesture very much, but people who are actually thinking and speaking at the same time, tend to produce more gestures. ibid.



The Land Ethic Reclaimed: Perceptive Hunting, Aldo Leopold, and Conservation, University of Wisconsin–Madison US

MOOC: The Violent Universe, Australian National University, AU



LMU Workshop: Die Kunst von Video-Abstracts; 19.05.2017; Jeanine Reutemann

Introduction to Philosophy: God, Knowledge and Consciousness, MIT US

«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.

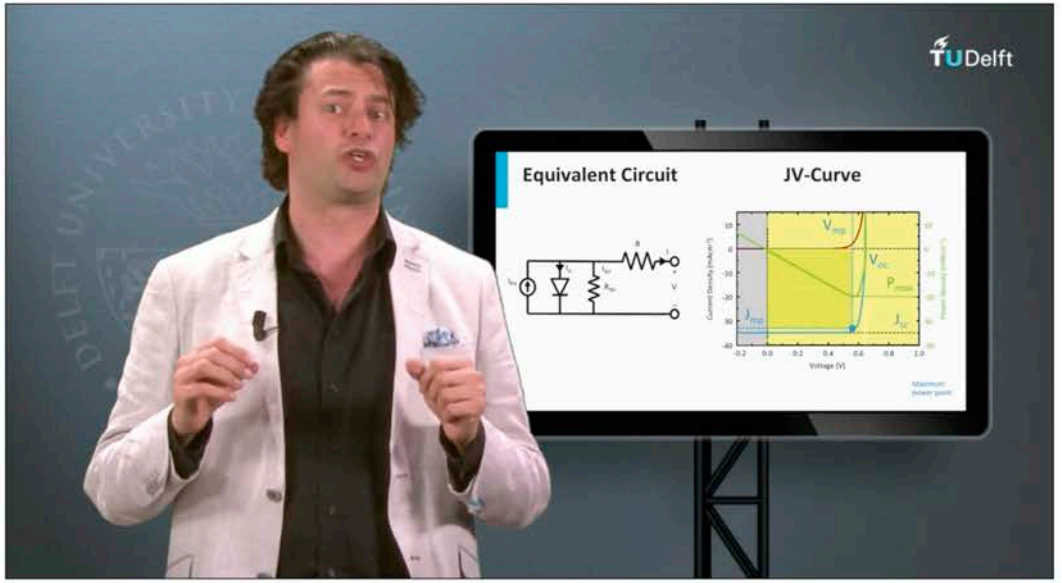
General rule to frame speaker types: The perfect setting for one expert might be miserable for another.

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



English Translation:

„We‘re going to let him sit like this [shows posture]. ‚But be careful, the image most be more wide-angled. He‘s a tiger, he swings from one side to the other.‘ Or on the other hand, ‘you can stay with him or even slide to his hands and back again. He will stay in the pencil-sharp in the frame.‘“

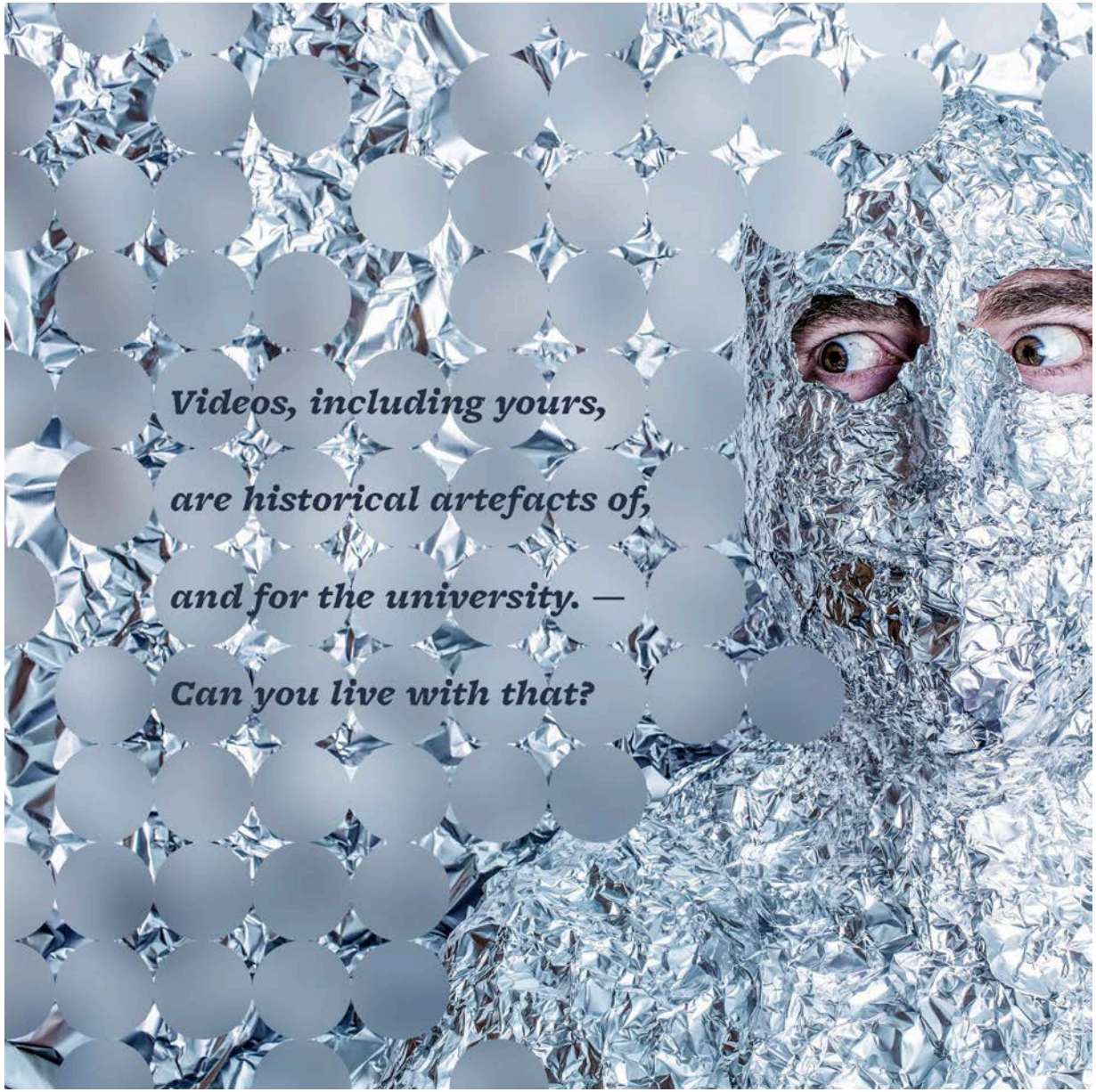
German Original:

„Wir setzen ihn so und so hin [zeigt Position]. Und pass auf, musst ein bisschen weit winkliger sein. Der ist ein Tiger, der schwankt hin und her. Oder du kannst dich ohne Weiteres auf ihn konzentrieren. Kannst selbst mal herunterfahren auf die Hände und wieder hoch. Der geht dir nicht aus der Schärfe raus.“

PETER HERTLING, FILMMAKER & PROFESSOR, EXPERT INTERVIEWS, KIEL 2015.

THE FUTURE OF HISTORY

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

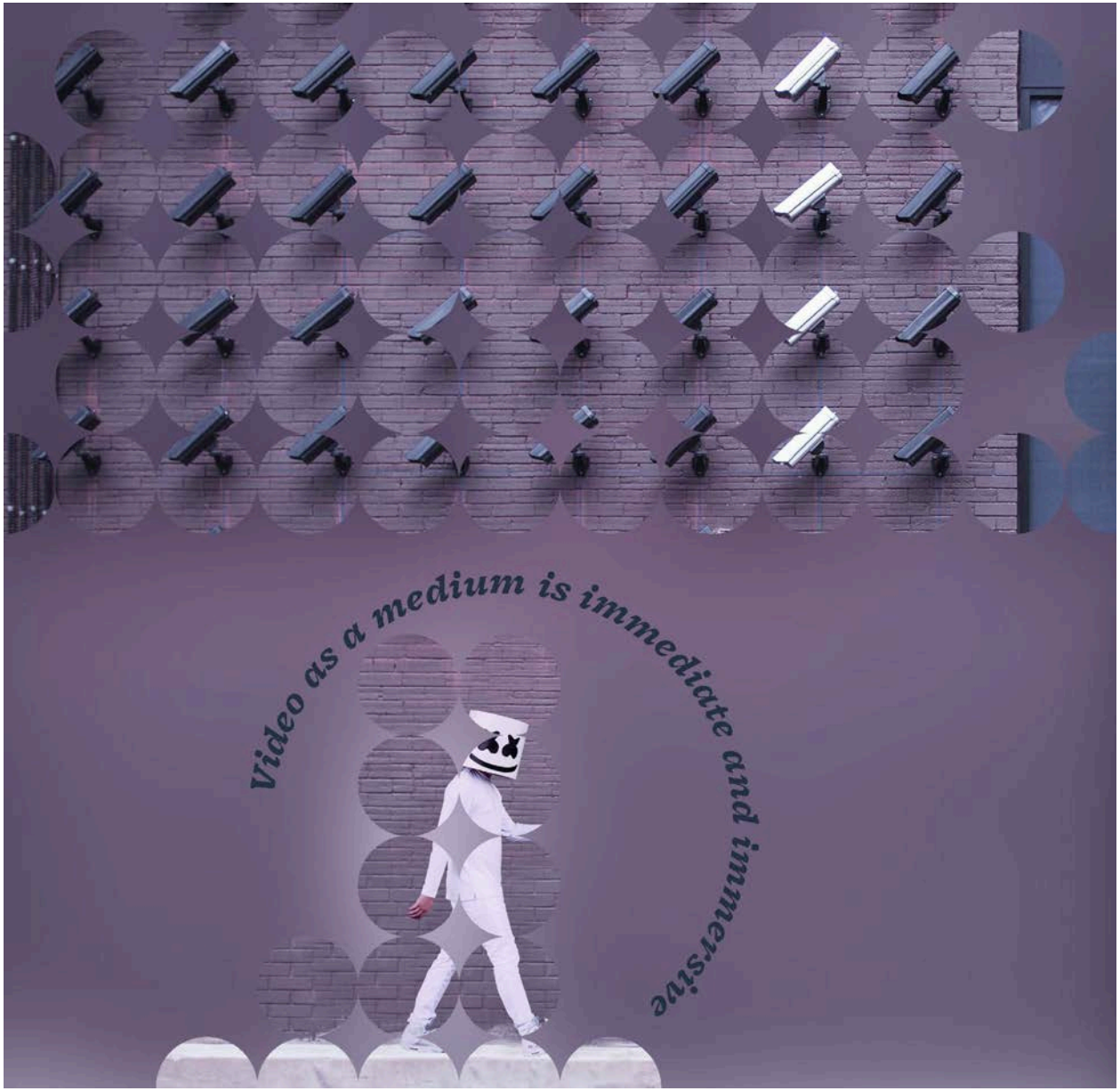


CASE STUDIES

(1) Build groups and create small concepts

OR

(2) Reflect specific results from your videos



audiovisualresearch.org

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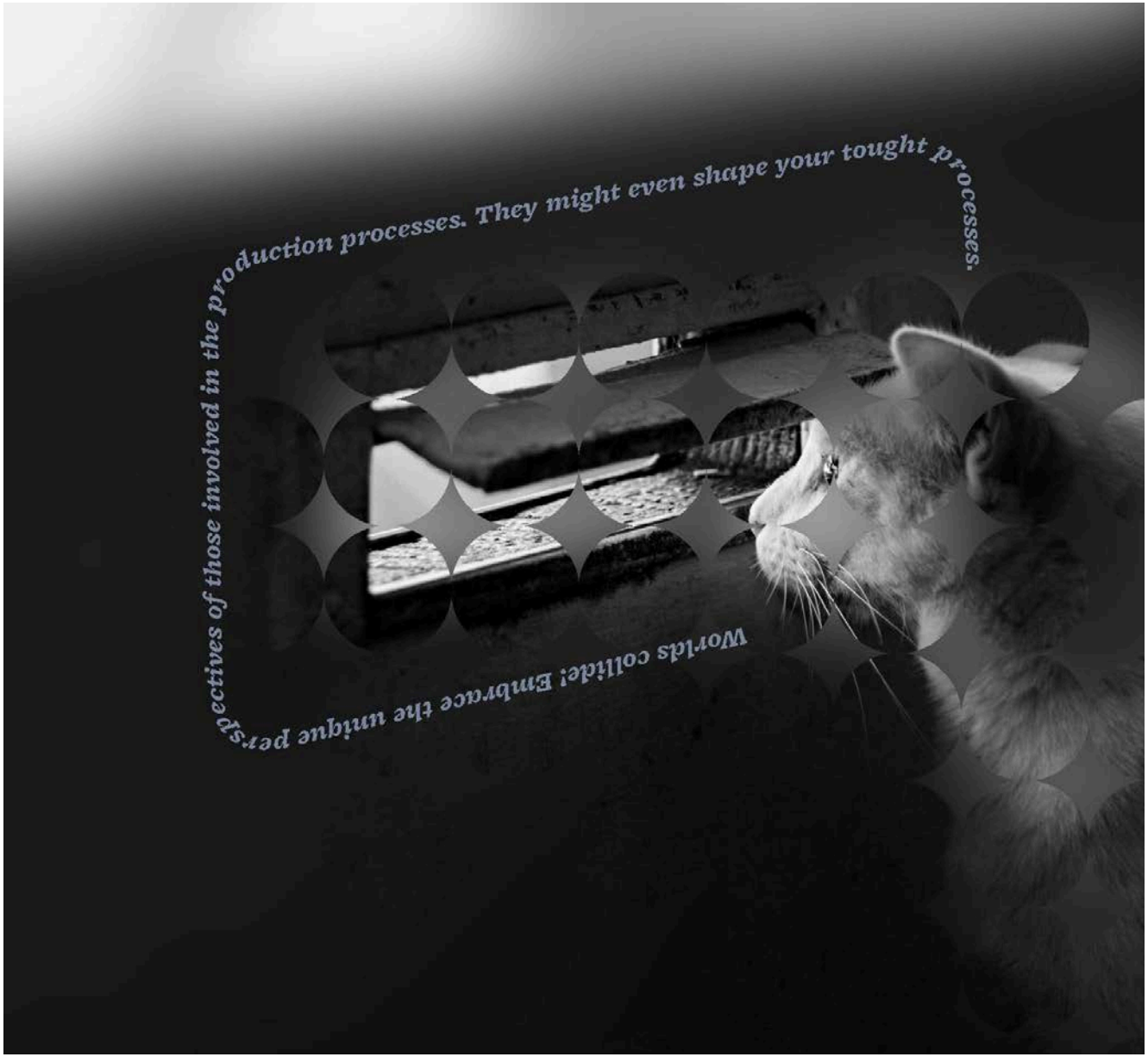
Jeanine Reutemann
25.05.2017



Perception elements of a speaker in a natural interaction	Media design support for the speaker
Body movement: gestures, facial expressions, eye movements or posture	Framing size and angles; sitting versus standing; use of a teleprompter (or not)
Physical characteristics: body type, e.g. height, weight or color of skin	Color grading; light settings; framing size and angles
Paralanguage: voice qualities, laughter, tears, yawns	Montage; Sound Design
Proxemics: perception of personal and social space	Camera lens, set-up of recording
Artefacts: clothing or glasses	Surrounding space; surrounding objects
Environmental factors: furniture, architectur, lightening, colors, temperature	Light settings; surrounding objects; depth of field

Short inputs for experts, trainers, educators for Talking Head formats

(1) Be the master of the topic: speak & think at the same time – deeply understand the content that you're talking about. Practice to read from tele prompter or let it be. Reflect on your use of gestures, facial expressions > HD towards 4K

(2) Expertise: What is you 'unique selling point' in educational training?

(3) Don't try to be perfect. If you have a role model of a speaker (e.g. moderator, other educator, scientist) analyze step by step and with accuracy on how they perform in front of the camera. Adapt strategies, but avoid copying.

(4) Design an audiovisual narration with didactical elements for the content (preferably in collaboration with experts)

(5) Never forget: This videos will be out there in the world - and stays there; coloring the perception about you as an expert as you're publications or work results do.

Short inputs on video design

(1) Avoid 1:1 translations and copy-paste; use the ‘affordances’ of the media. There is no ‘one-style-fits-all’ approach to video design for blended learning. Decision on design implementation includes criterias such as ‘stability of content’, ‘high demand’, ‘flexibilty - reuse in different contexts’.

(2) Don’t spam the e-world (market spoilers). Look for the e-component and non-e-component for multimedia communication, sociocultural: recognizing of media quality > create a ‘learning experience’

perfect setting for one expert might be miserable for another. The closer the framing the bigger the facial expressions and bodily movements – design the range and surrounding space for different speaker types: authenticity - authership - authority

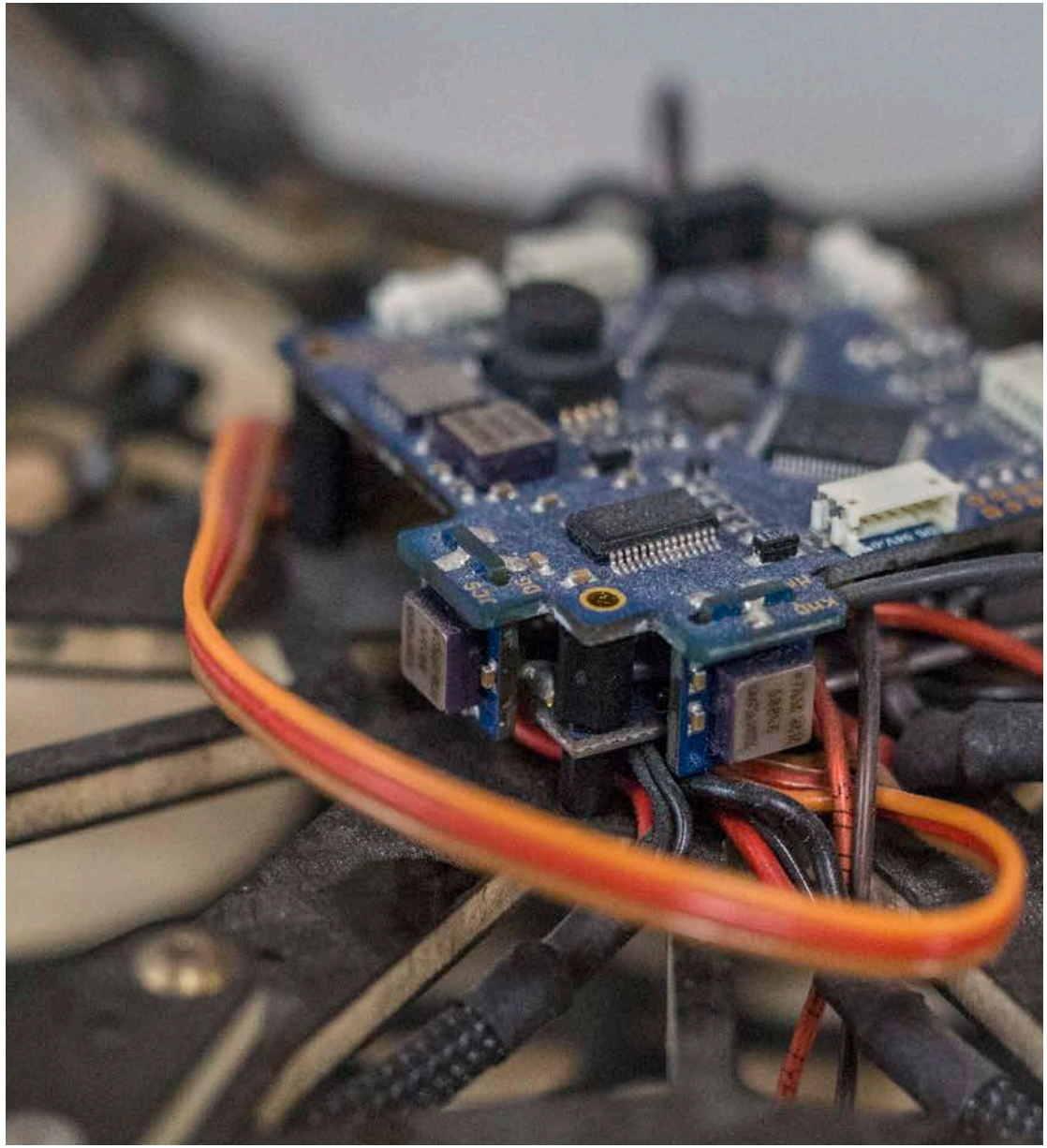
(4) Create a friendly atmosphere: Almost every person freaks out when standing in an empty studio room. Create security with (power pose) mobiliar, thematic objects, different light settings. Honest feedback on the performance of experts > avoid hierarchical structures (e.g. PhD Student - Professor), inter- & transdisciplinary teams inclu. audiovisual expert.

«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.

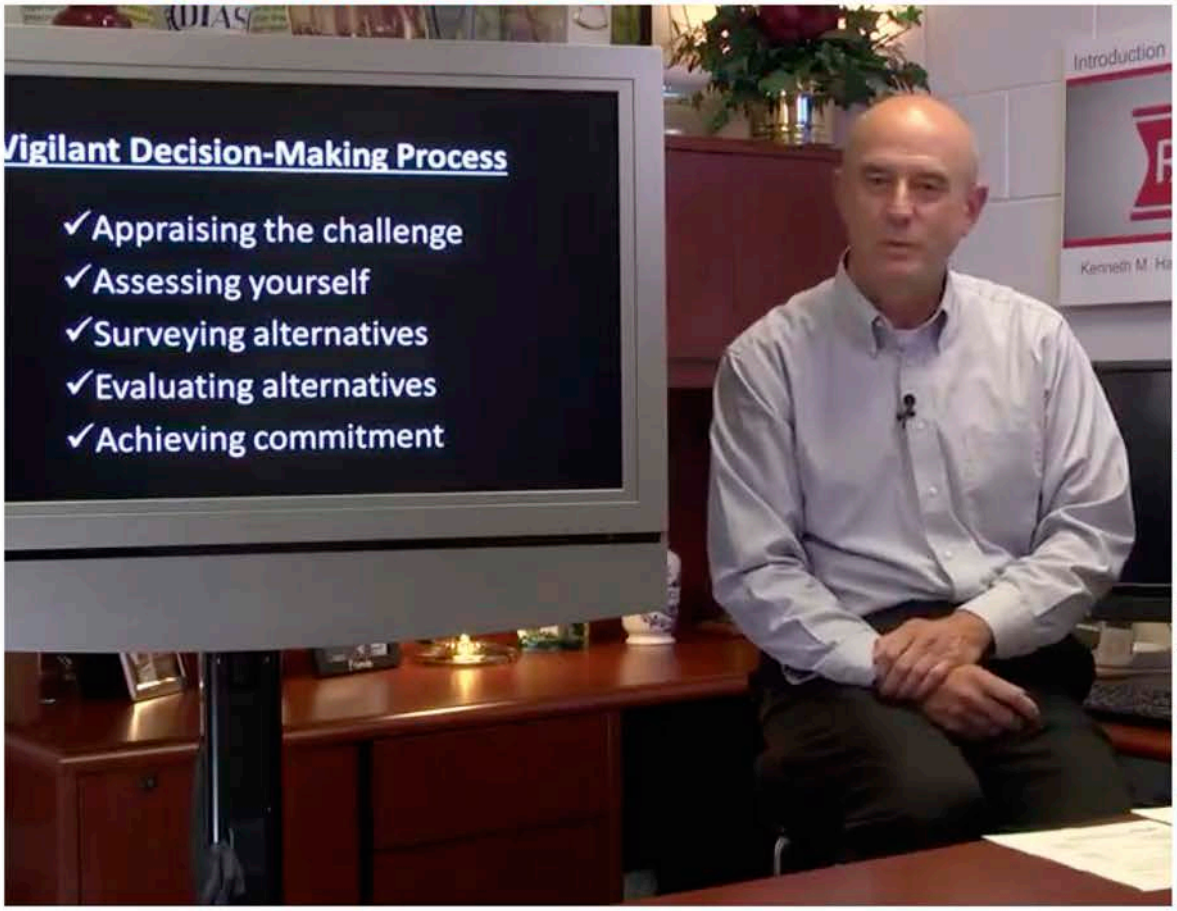
CHALLENGES OF TECHNOLOGY

Sustainability of Video Productios



THE SCREEN AND ME

TECHNOLOGY



THE SCREEN AND ME

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MIT
Dr. Chris Boebel

Expert Interviews, FHNW