

## Research and Film

# Jeanine Reutemann

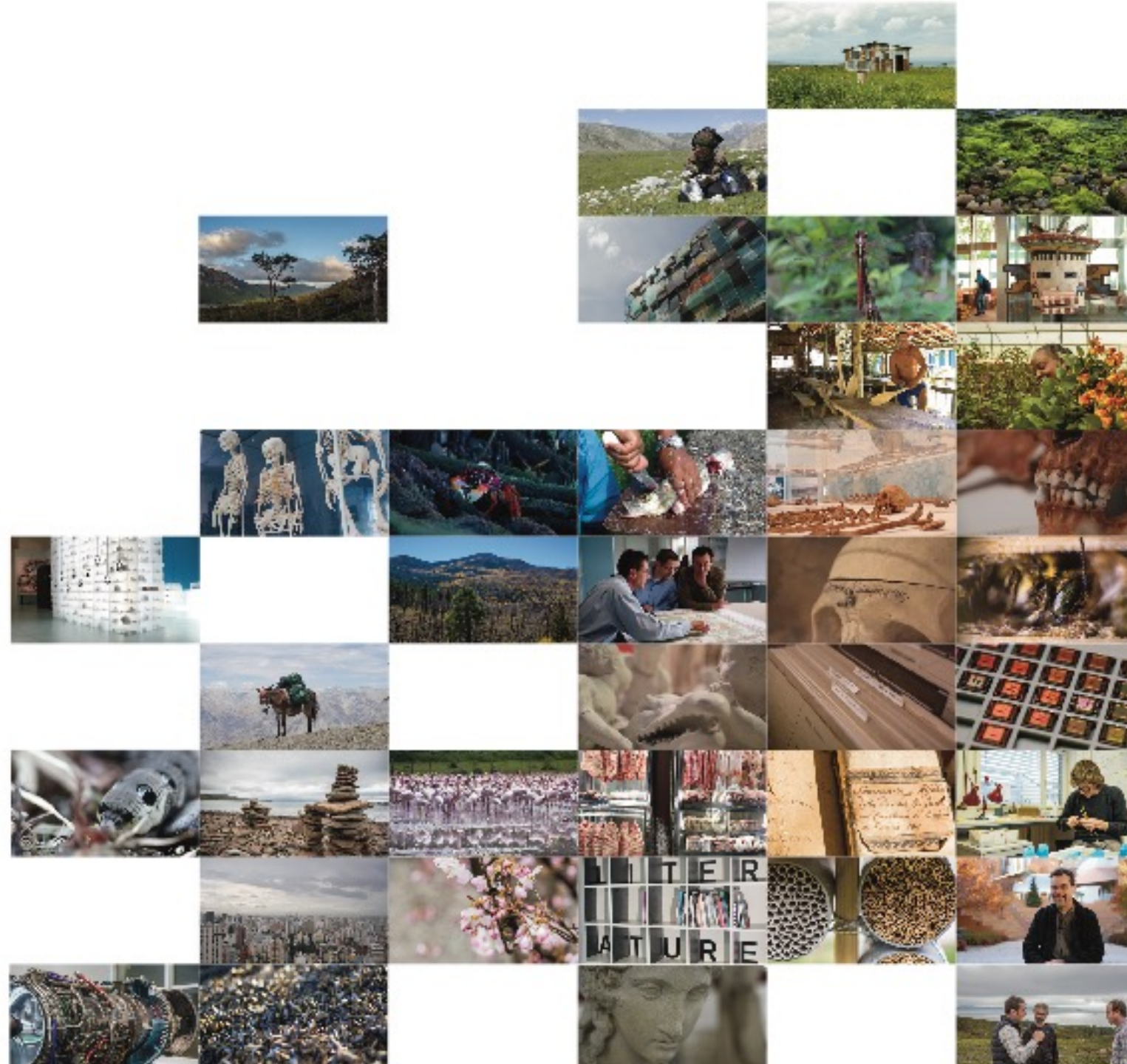
## Science Videos

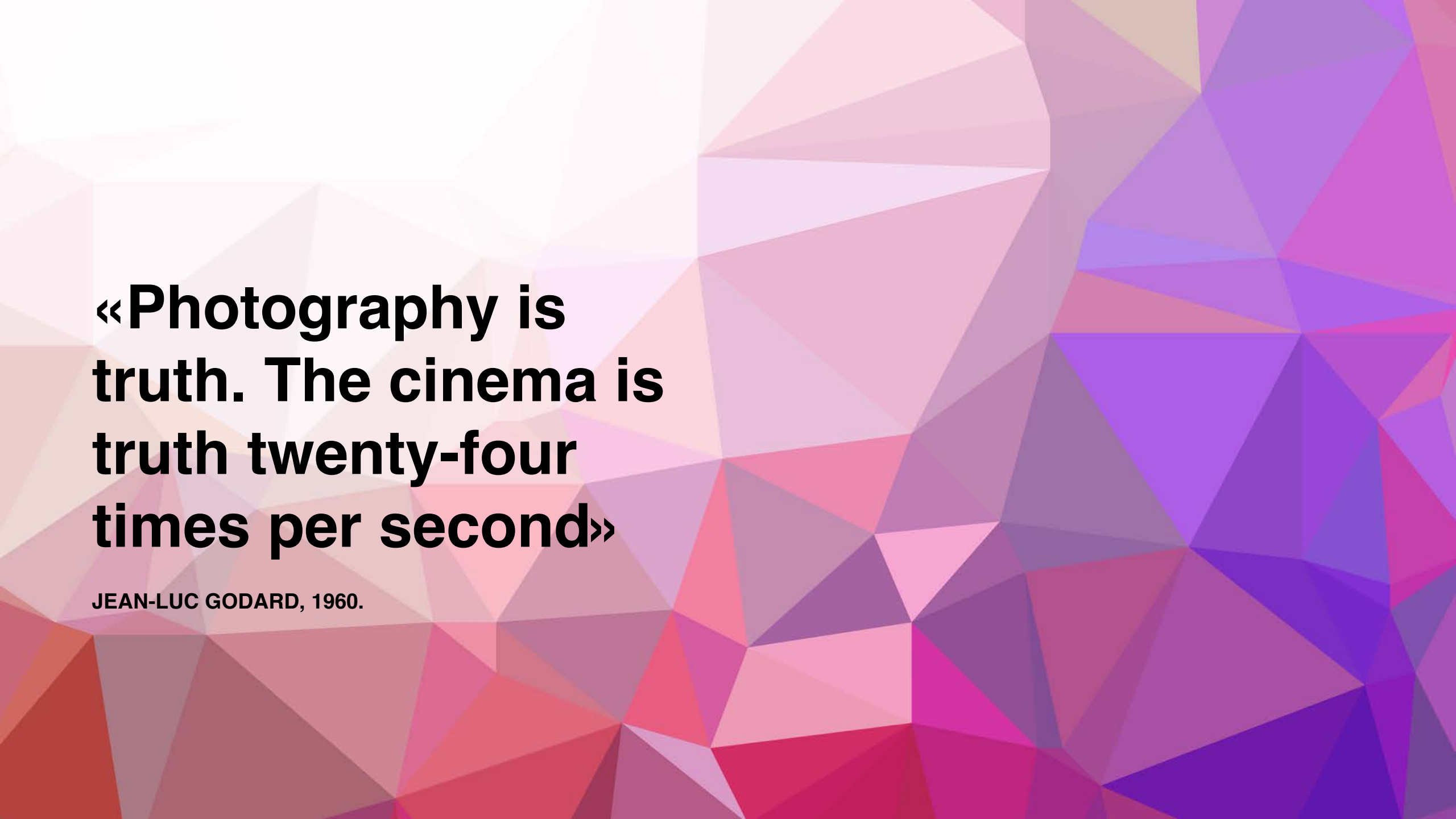
RedMorpheus GmbH, Switzerland

## Research & Teaching

Centre for Innovation

Leiden University, The Netherlands



The background is an abstract composition of numerous triangles in various shades of pink, purple, and magenta. The triangles vary in size and orientation, creating a complex, low-poly geometric pattern. The colors transition from lighter pinks on the left to deeper purples on the right.

**«Photography is  
truth. The cinema is  
truth twenty-four  
times per second»**

JEAN-LUC GODARD, 1960.









Canon

EOS-1D





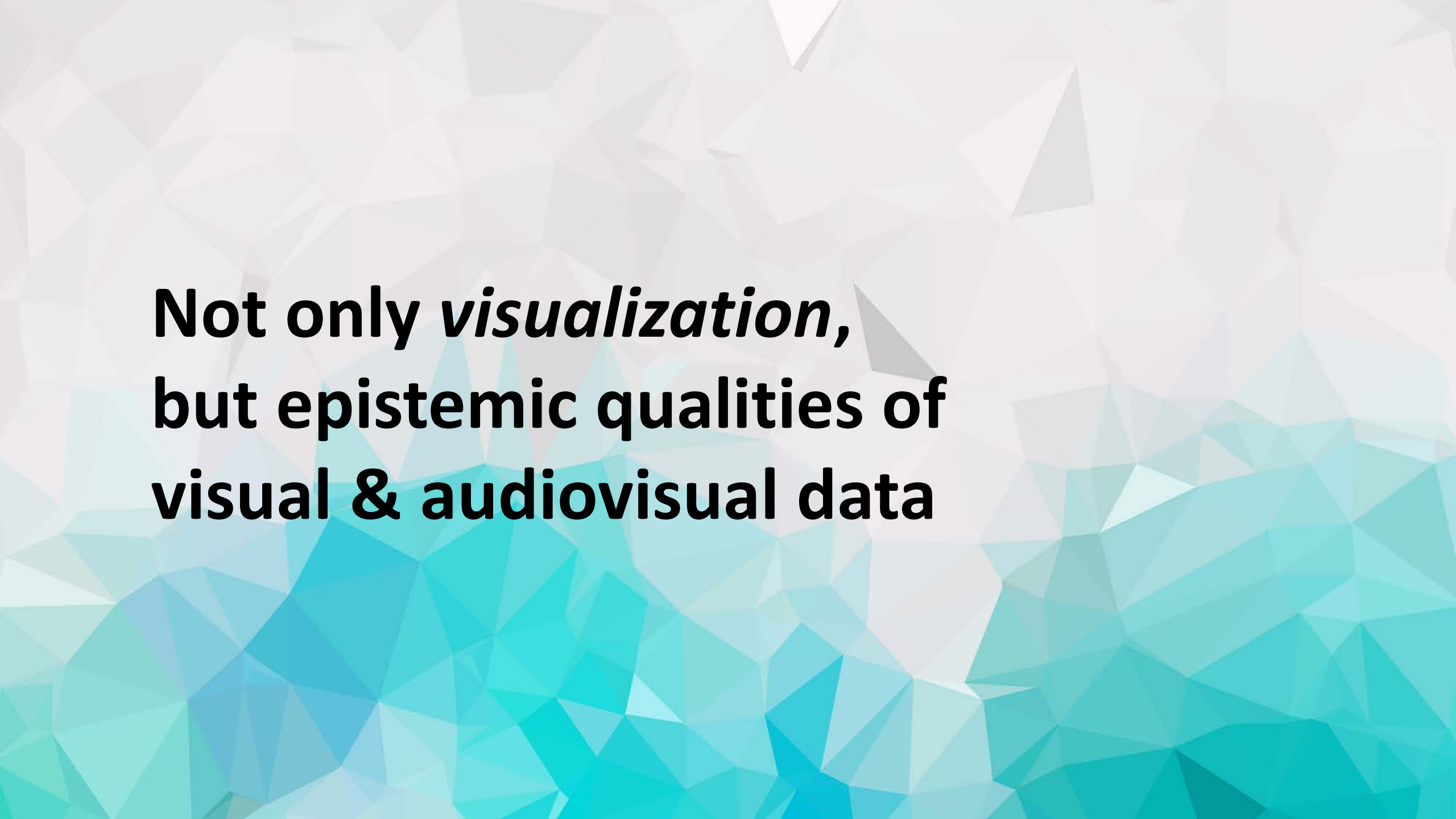




**(AUDIO)VISUAL DATA**

**(AUDIO)VISUAL LANGUAGE**





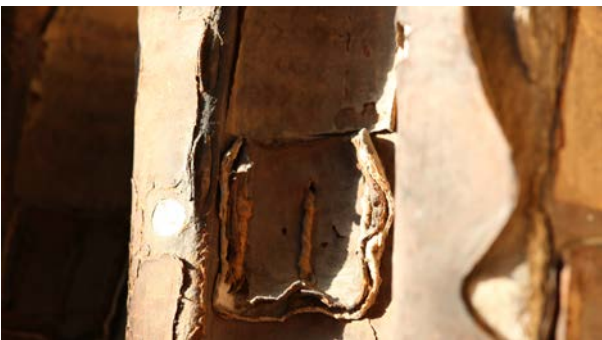
**Not only *visualization*,  
but epistemic qualities of  
visual & audiovisual data**



# VISUAL

- 1. Standard Moving Images**
- 2. Slow-Motion / Time Lapse / Macro**
- 3. (Moving) Photographs**
- 4. Animations: Stop-Motion, Drawings, 3D, Motion Tracking, ...**
- 5. Written Text: In the image / Part of the image / Overlay / Subtitles**



















# AUDIO

- 1. Voices: On-Screen, Off-Screen, Voice-over**
- 2. Sound Elements: Foley, Sound Elements,**
- 3. Atmosphere: Surroundings Spaces**
- 4. The Power of Music**

# IMAGE-SOUND RELATION

**Term: 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.



# IMAGE-SOUND RELATION

**»We never see the same thing  
when we also hear;  
we don't hear the same thing  
when we see as well.«**

MICHEL CHION: «AUDIO-VISION: SOUND ON  
SCREEN», COLUMBIA UNIVERSITY PRESS,  
1994.



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





**Oxford University;**  
**Himalayan Wolf Project**  
Geraldine Werhahn







# **DOCUMENTARY FILM & EXPERT INTERVIEWS**



**talking head (eng. trans.)**

**«Rather ironic term for the dominance of the "talking heads" of interviewees, who appear primarily in television documentaries and are usually recorded in semi-near to close setting sizes (whether against a scenic background - bookcases for humanists, laboratories for chemists, archive shelves for historians, etc. - or in front of a neutralized, mostly monochrome black surface).**

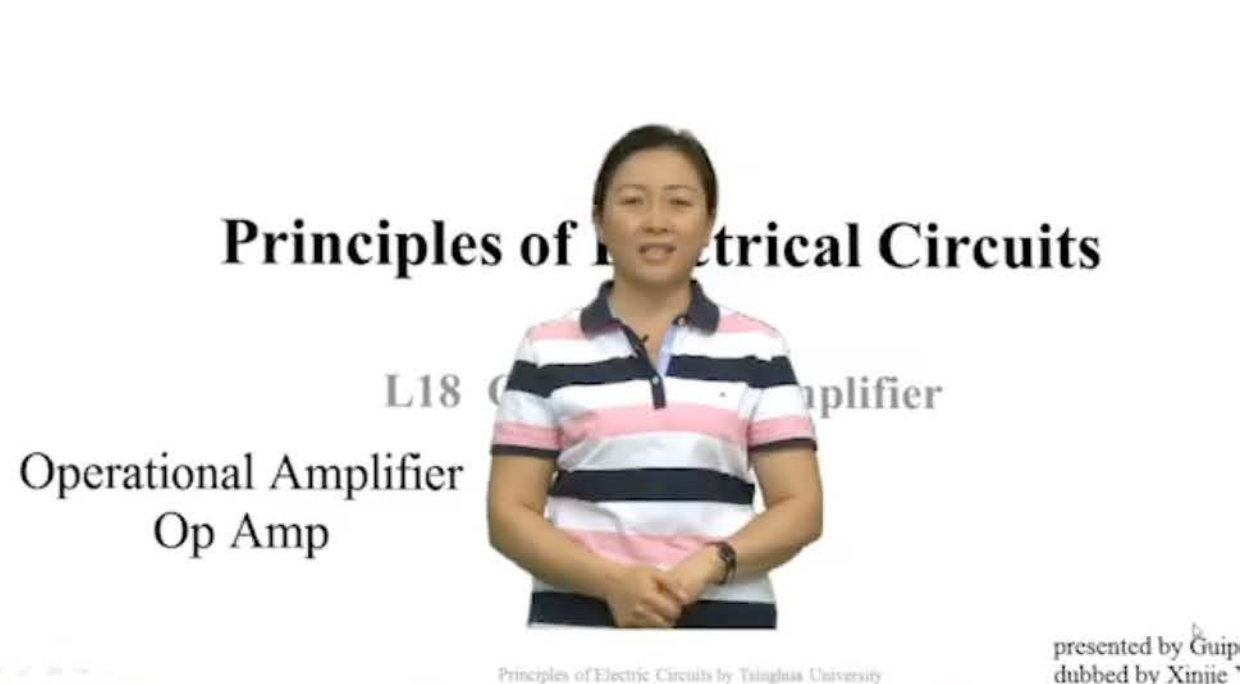
**The staging appears static, is visually unattractive, shifts attention entirely to the spoken word.»**







THE UNIVERSITY OF TOKYO



# Principles of Electrical Circuits

L18 Operational Amplifier

Operational Amplifier  
Op Amp

Principles of Electric Circuits by Tsinghua University

presented by Guip  
dubbed by Xinjie





# Object creation: basics

Bertrand Meyer





**Julie Huang**

Behavioural Lab Manager



**Chair of Ecosystem  
Management, ETH Zurich**  
Prof. Dr. Jaboury Ghazou



**Chair of Digital Humanities, EPFL**

Prof. Dr. Frédéric Kaplan

Dr. Isabella di Lenardo

MOOC: Venice Time Machine





**Empathies Conference 2017 European Society  
for Literature, Science and the Arts, University  
of Basel**







**Chair of Ecosystem  
Management, ETH Zurich**  
Prof. Dr. Jaboury Ghazou



**Chair of Ecosystem  
Management, ETH Zurich**  
Prof. Dr. Jaboury Ghazou







**WSL, FiBL & ETH Zurich**  
**Better Gardens**  
David Frey



# PRODUCTION WORKFLOW





## **Preproduction**

Definition of target audience, genre, format, technical equipment, workplan (times, deadlines, work steps, tasks), roles, organization of production, script writing, production plan, research on similar films, access to existing material, search for copyright-free material and historical material.



## **Production**

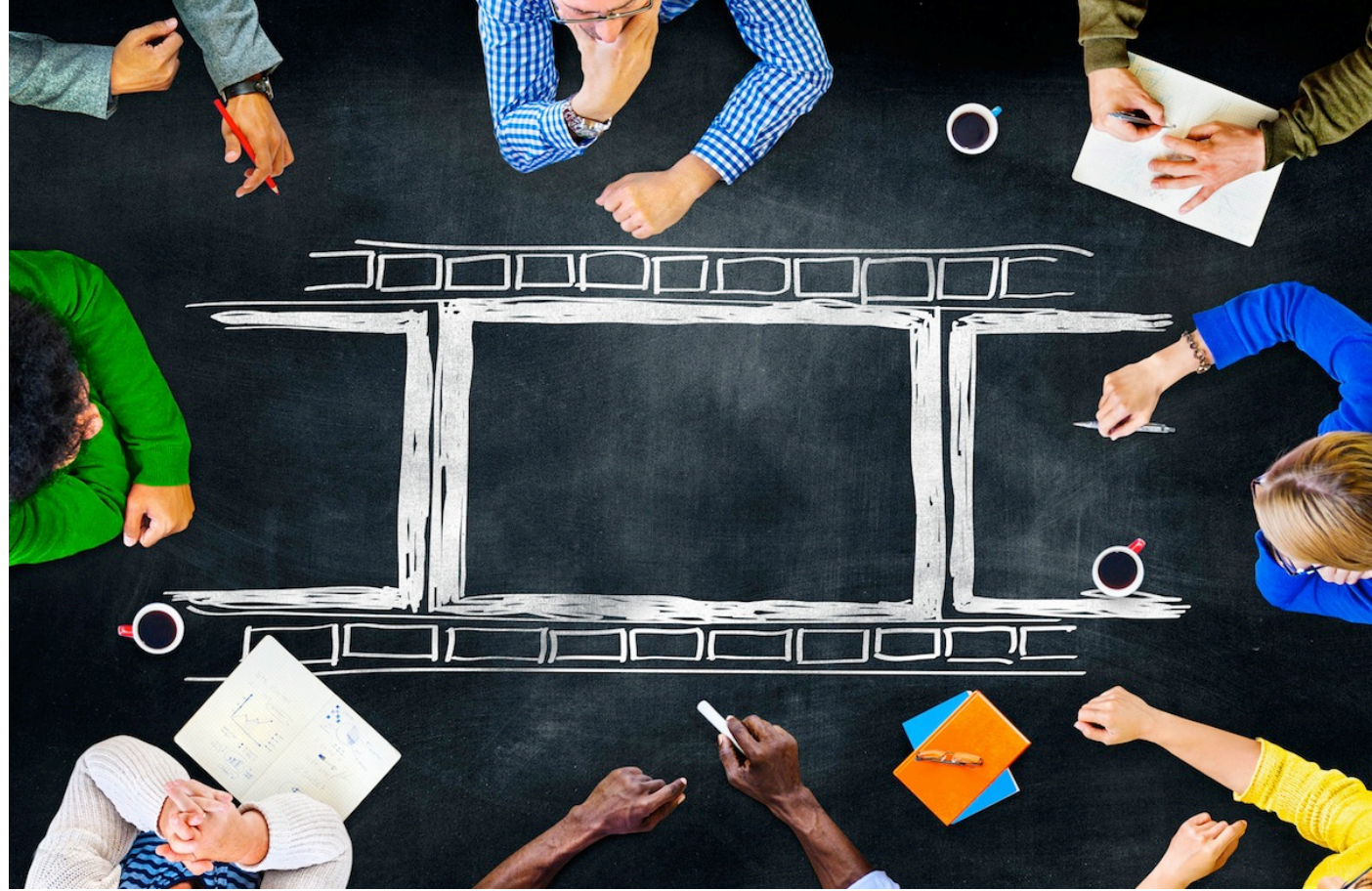
Stakeholder interviews, key locations, impressions, Field work, sleepless nights, long working hours



## **Postproduction**

Montage, titles, translations, subtitles, 'lower thirds', (maybe) animations, visual effects, color grading, voice-over texts and recording, sound design, music, sound mix, end credits, rendering.

# PREPRODUCTION





**Overview:**

topic of the film is;  
(presentation of hypothesis)

**Logline:**

Brief synopsis of story in 1 or 2 sentences.  
Hook!

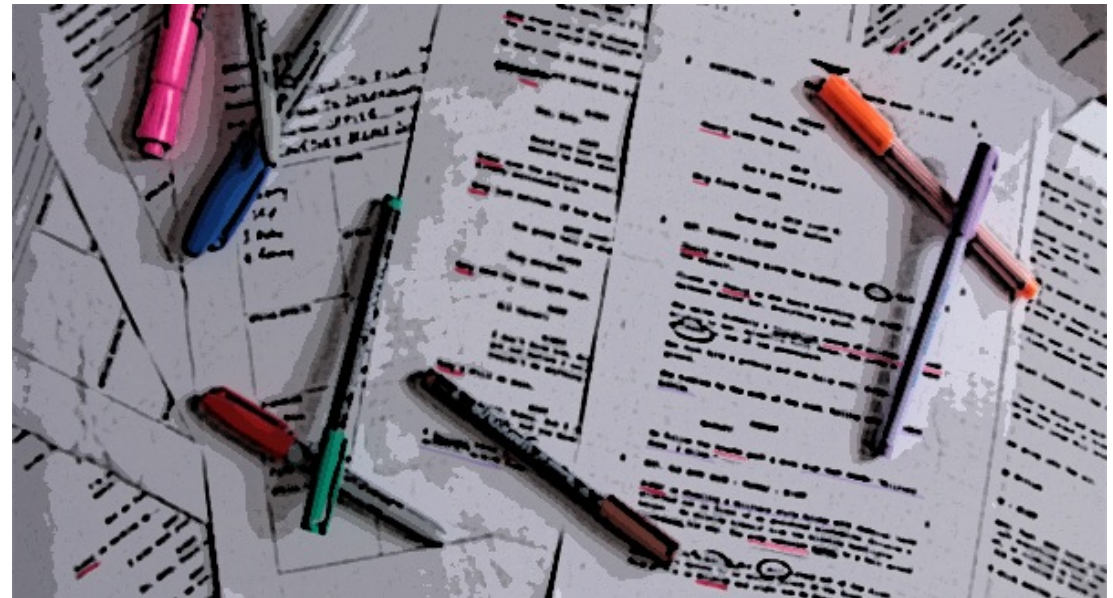
**Scope of Film:**

list of what issues are being examined;  
limitation is important; not say everything

sketch of the film, describes  
the narrative arc of story;

**Characters and Storyline:**

list all characters in story:  
what is their role in the story;



# **PRODUCTION**

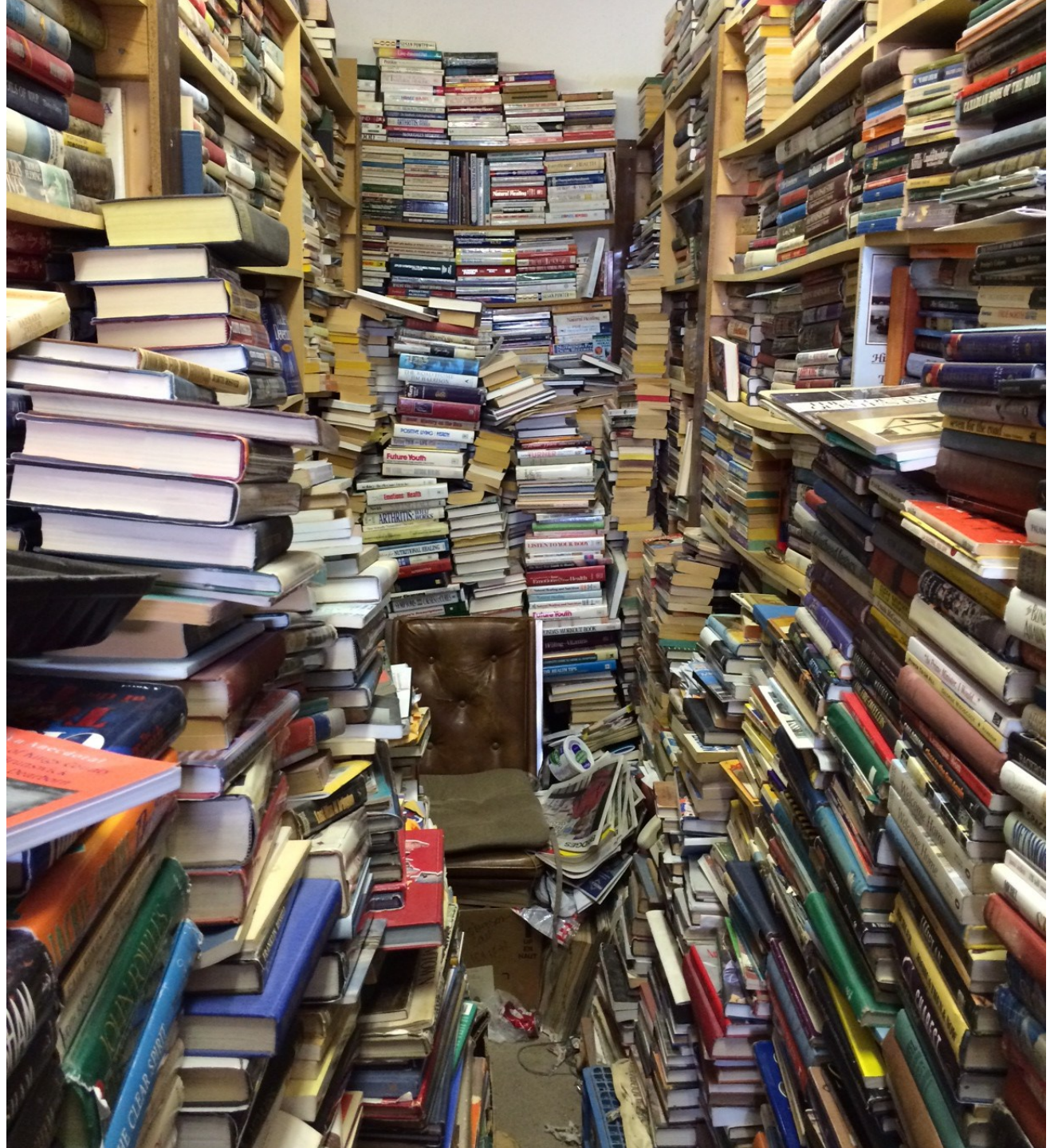
**What to expect in the  
production, field work?**







# POSTPRODUCTION







00:09:42:13

Einpassen ▾

Voll ▾

00:21:32:13

empathy\_TEASERFINAL

× Empathy\_long\_FINAL ≡

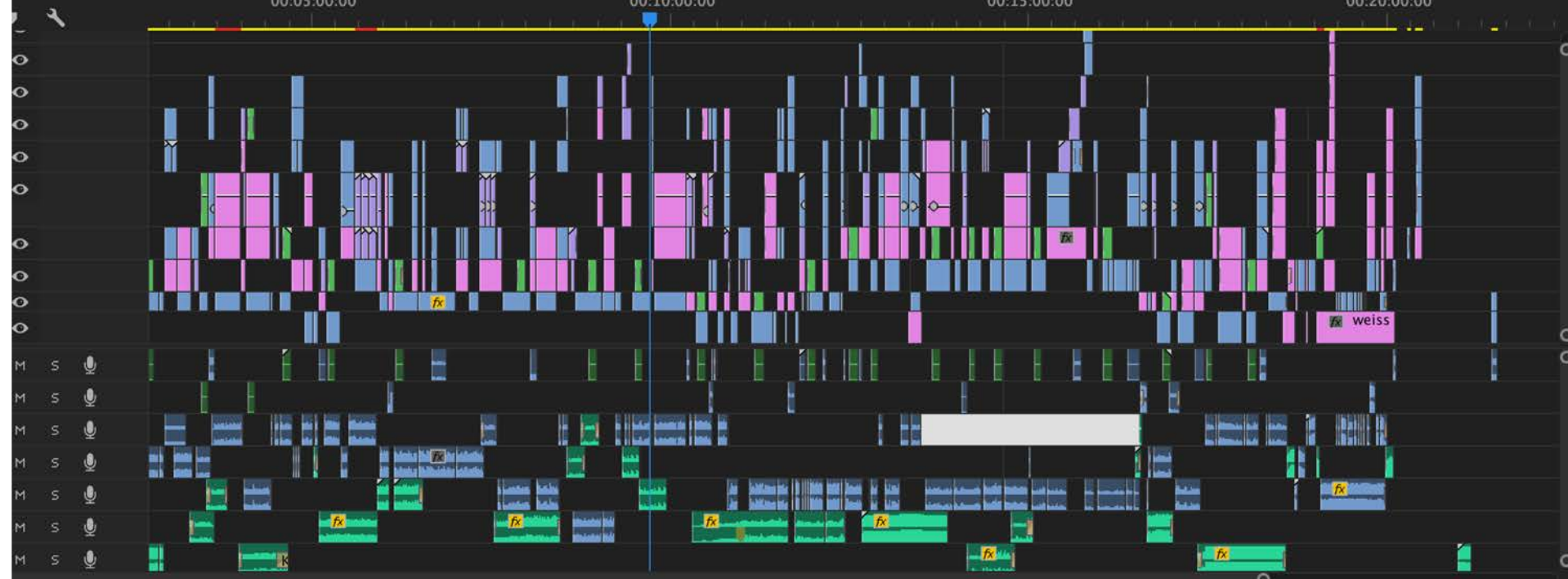
lower\_laura

00:05:00:00

00:10:00:00

00:15:00:00

00:20:00:00



# **1. Practice!**



- 1. Practice!**
- 2. Start to use/re-use/produce  
re-produce/remix visual data**

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- 4. Co-Design**