

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

JEAN-LUC GODARD, 1960.





Canon

EOS-1D





(AUDIO)VISUAL DATA

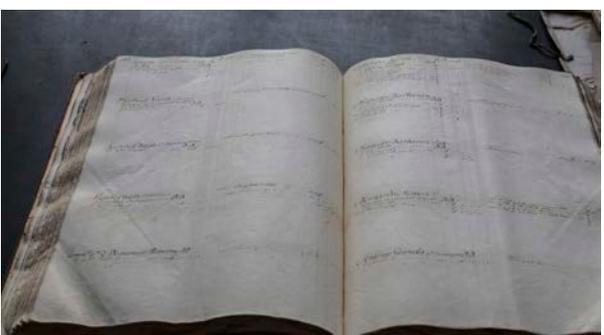
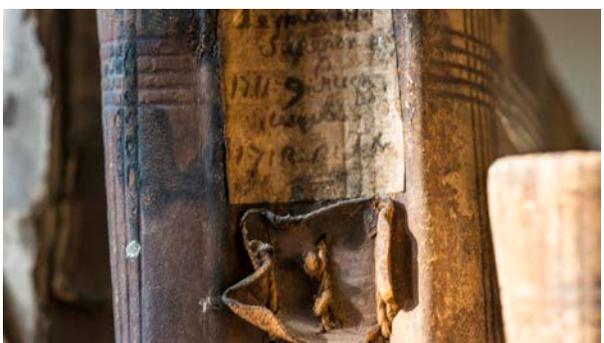
(AUDIO)VISUAL LANGUAGE



**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**





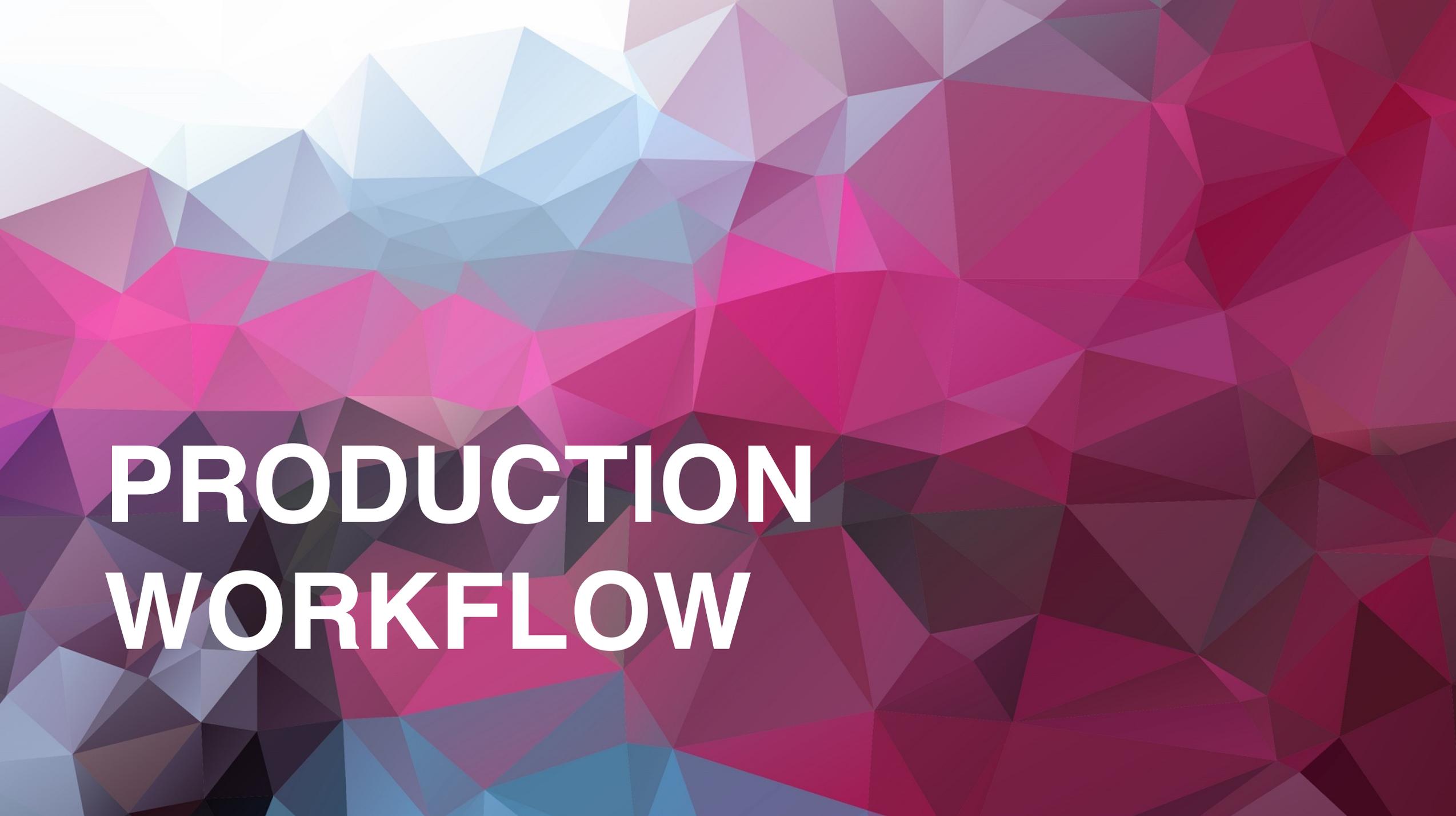
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WSL, FiBL & ETH Zurich
Better Gardens
David Frey



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

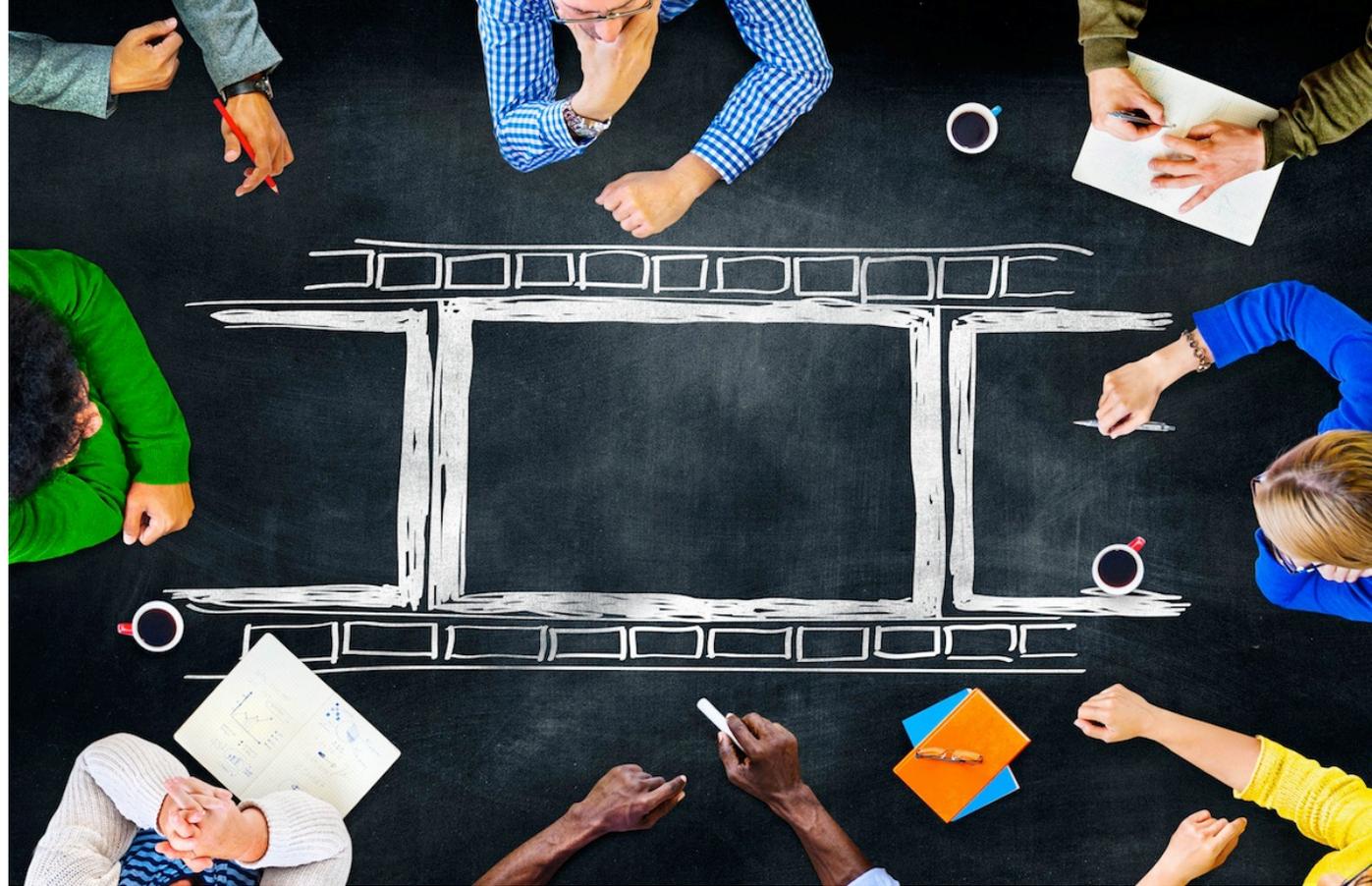
Stakeholder interviews, key locations, impressions, Field work, sleepless nights, long working hours



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!

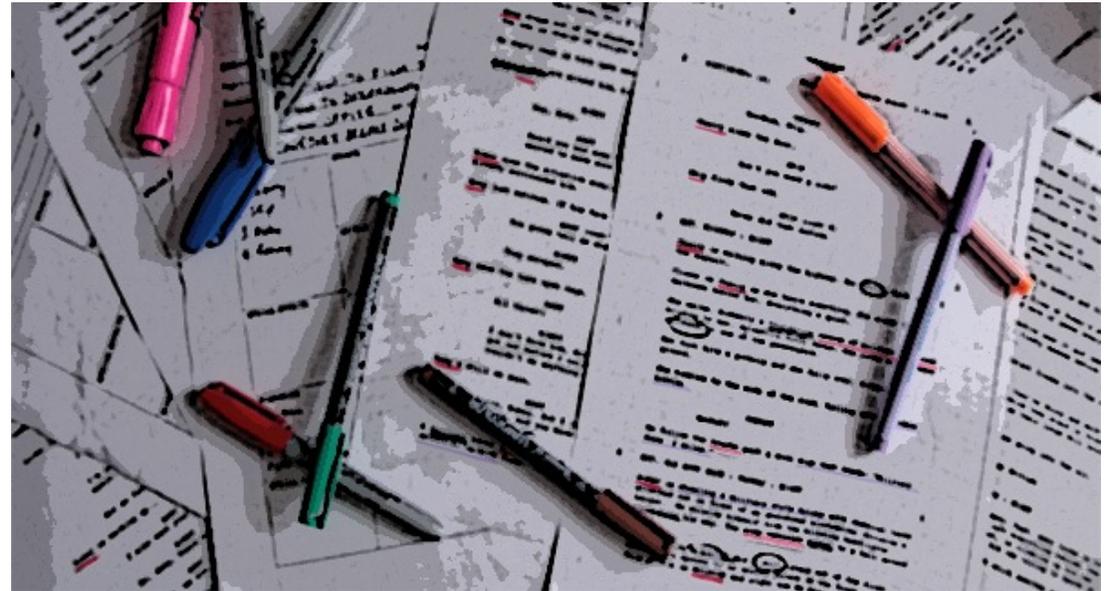
Scope of Film:

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;

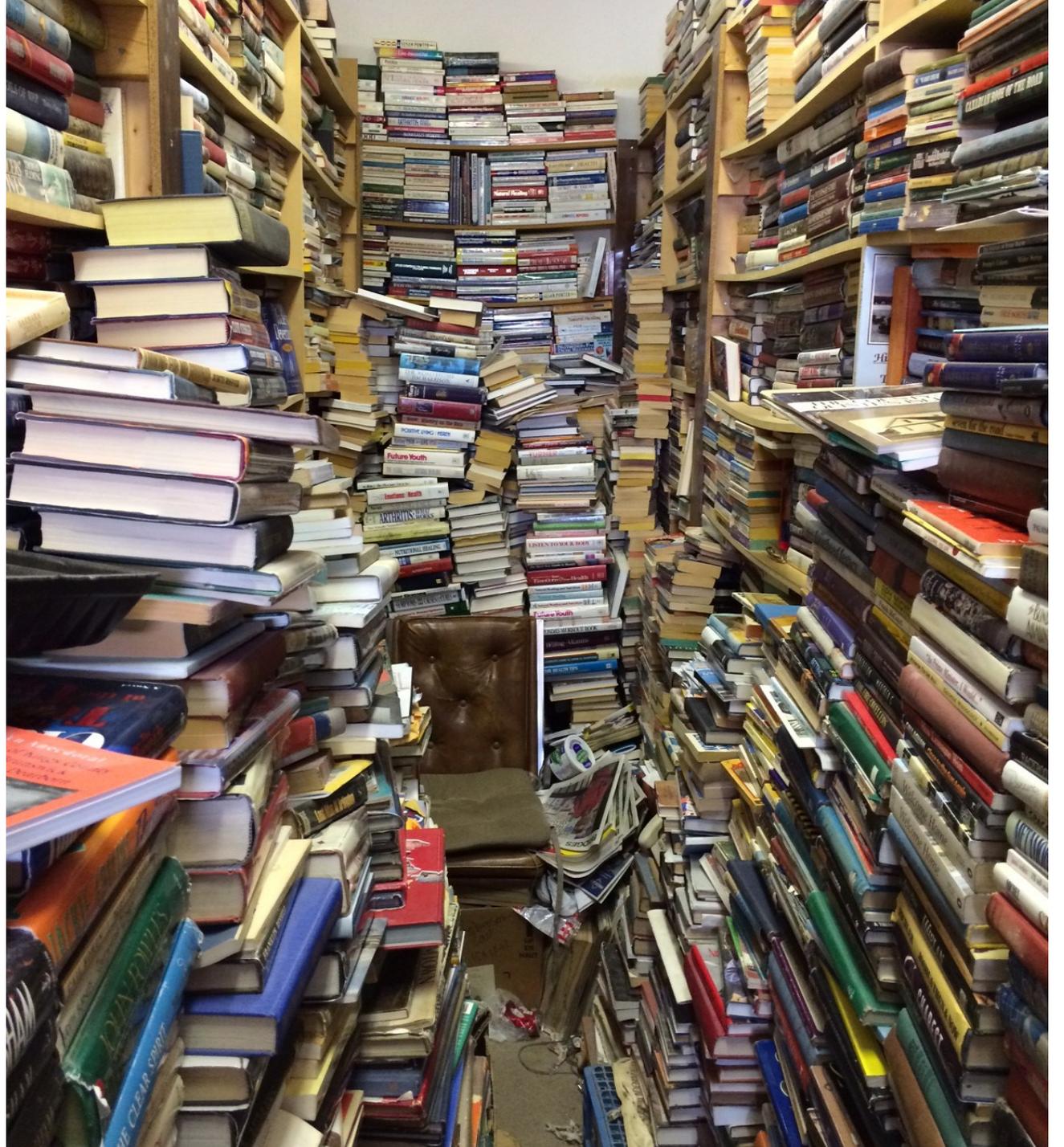


PRODUCTION

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



POSTPRODUCTION





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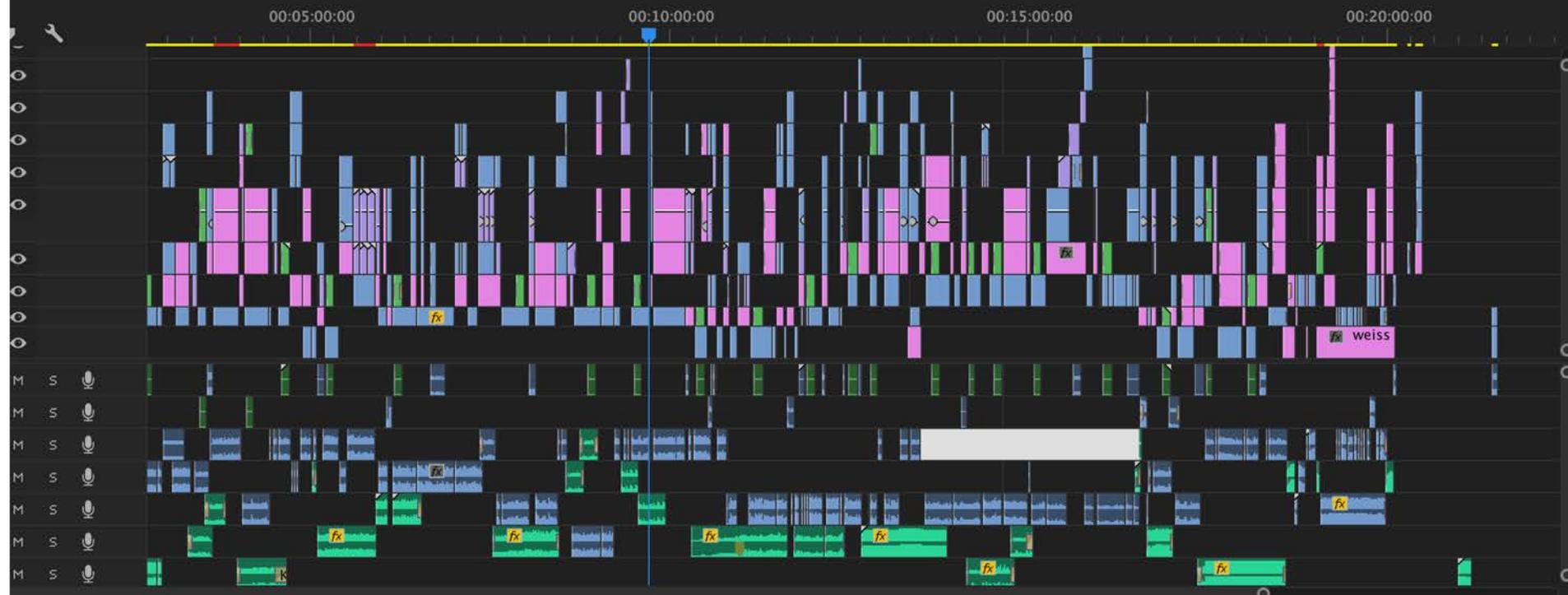
Einpassen ▾

Voll ▾

00:21:32:13



empathy_TEASERFINAL × Empathy_long_FINAL ≡ lower_laura



1. Practice!

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

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- 3. Playful approach**
- 4. Co-Design**