

**1**

**MOZART**

**2**

**EINSTEIN**

**VIRGINIA WOLF**

**3**

**SOKRATES**

**4**

**1**

**PICASSO**

**2**

**BANKSY**

**MARINA  
ABRAMOVIC**

**FISCHLI & WEISS**

**3**

**4**

**1**

**MARTIN  
LUTHER KING**

**2**

**SIMONE  
DE BEAUVOIR**

**3**

**JOHN LENNON**

**4**

**HARVEY MILK**

**1**

**PIANO**

**2**

**MACBOOK PRO**

**DRUMS**

**3**

**GUITAR**

**4**

1



2



### Fact File

Mission: **Apollo 15**  
Commander: David Scott

Date: August 2, 1971  
Telecast live

Hammer - Feather Drop  
Experiment  
(zero air resistance)

Object Weights:  
Hammer 1.32 kg  
Feather 0.03 kg

Drop Height: Approx 1.6 m



3



4



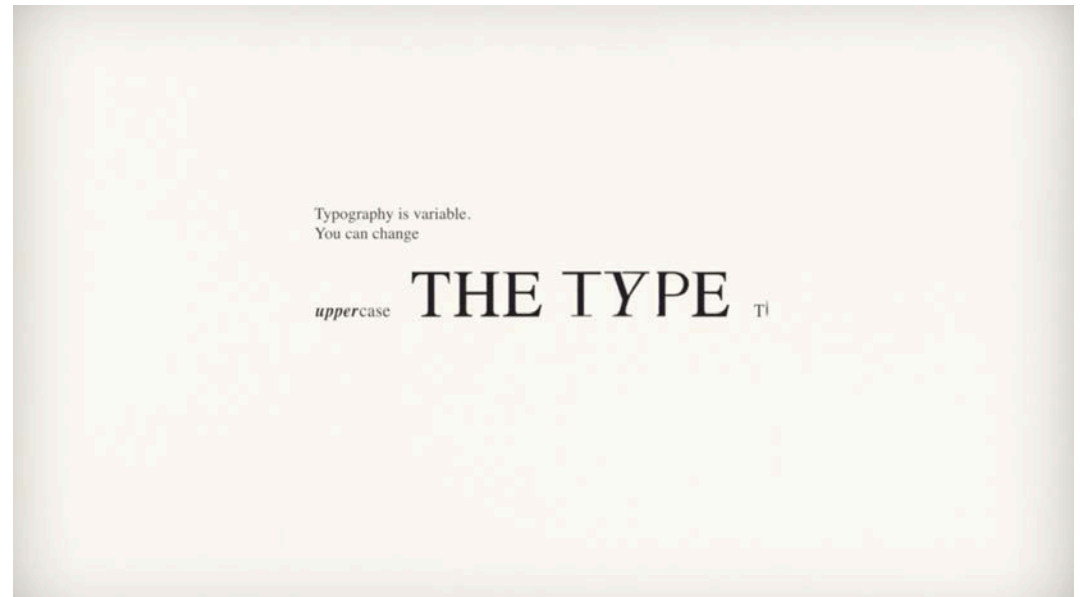
1



2



3



4

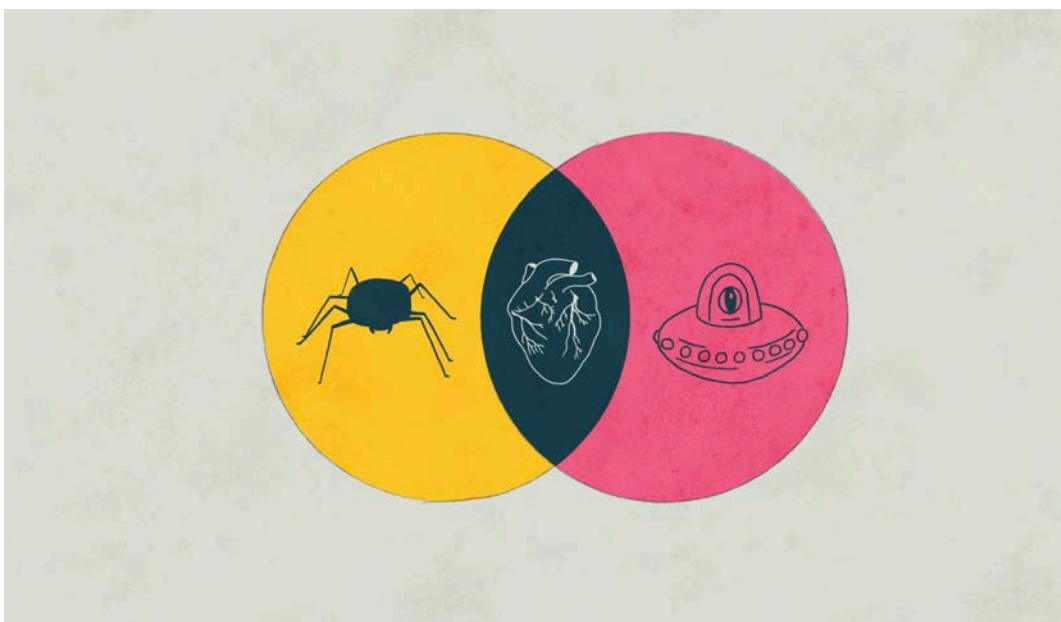
1



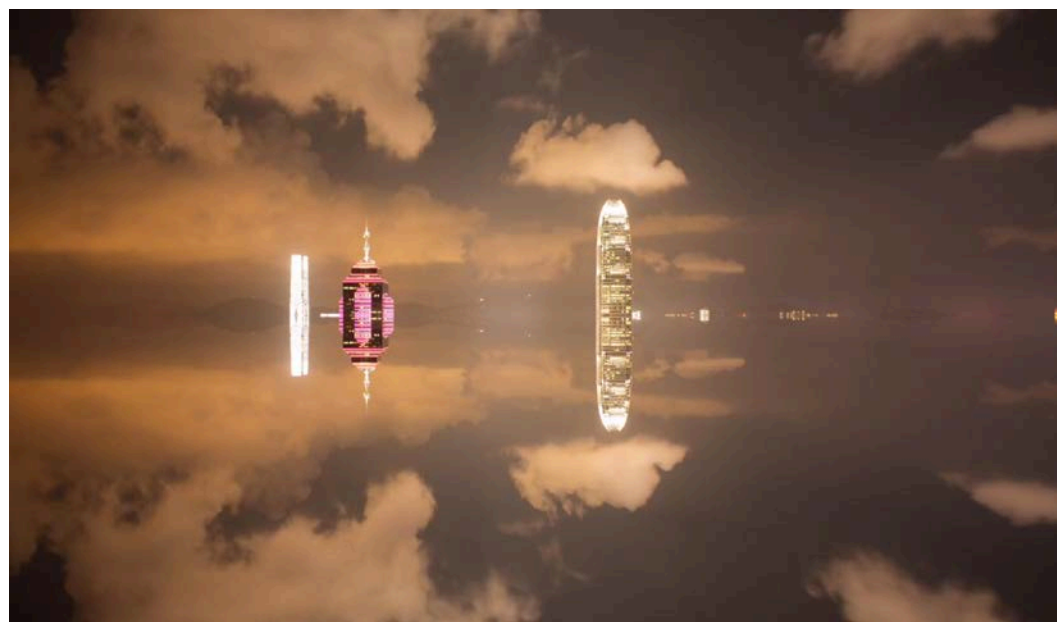
2



3



4



# **»VIDEO, MEDIA DESIGN AND KNOWLEDGE COMMUNICATION AT UNIVERSITIES«**

Expert Thinktank, October 18th-19th, 2016.

Presentation: Jeanine Reutemann



## WHAT DO I MEAN WITH THE TERM *MEDIA DESIGN*

- aesthetic perception (gestalt psychology, applied film and media theory)
- meaning making in the media (narration, image and words)
- *tacit* knowledge problem (we know how to frame...frog perspective..)
- important questions about „knowledge transformation“ through the media

**Challenge: Media Design**  
as such a ,thing' only gets  
*visible* when not present

## 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)

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**»We have a lousy product«**

Sebastian Thrun, Fo-Founder Udacity (2015)

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## EXAMPLE: MEDIA DESIGN AND THE TALKING HEAD

- speaker personalities
- performativity
- embodiment



MEDIA 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 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, Fo-Founder Udacity (2015)

# WHERE MEDIA DESIGN CAN HELP A TALKING HEAD

- 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



**strong**



**medium**

based on Knapp 1992: p. 17-32.

# THE SCREEN AND ME TECHNOLOGY



# THE SCREEN AND ME **TECHNOLOGY**



## **THE MEDIA *AS MEDIA* IN THE CENTER OF ATTENTION**

- majority of videos from universities face a well known problem in media theory: the media gets visible *as media*;
  - instead of attention on the content of the knowledge communication
  - various distraction problems (e.g. Talking Head, Surrounding Space, Format)
- Compare to standard classroom events: increased judgemental behavior by passivity  
of learners? Consumerism? Edutainment?



## **THE ‚VIDEO ROLEPLAY FALLACY‘**

- create a «learning experience» rather than »teaching«
- (1x1 Adaptation)
- Editing a book
- e-component / non-e component

**Provocative hypothesis: The flooding of the majority of online videos from universities can be subordered into a category of: ‚market spoilage‘**

**Compare: connotation  
of today's terminology  
'e-learning'**

# THE OMNISCIENT PRESENTER OF KNOWLEDGE

- authorship
- self-representation
- motivation?
- performativity
- on the shoulder of giants

what about: on the shoulder  
of VIDEO giants?  
> reinventing the wheel

## **FURTHER CHALLENGE: EXPECTATIONS**

- ... from the scientist, expert**
- ... from the student**
- ... digitization as a omnipresent word!**
- ... policy makers**
- ... from ourselves**

**recognizing quality**  
**sociocultural development**

# CHALLENGES FOR UNIVERSITY BASED VIDEO PRODUCTIONS

outcome

target  
Group

tenure  
track

motivation

dissemi-  
nation

funding

CI

strategical  
positioning

historical  
document

data  
security

open  
data

...

technical issues

scientific topic  
discipline

lecturer  
expert  
talking head

pedagogy  
didactics

media design  
media specific  
characteristics

...

*financial*

## **PLANNED OUTCOME: MANIFESTO**

**„The aim of this Expert-ThinkTank is to form an interdisciplinary working group and propose innovative, maybe provocative and disruptive ideas to transform the video use in digital education.“**



# **PLANNED OUTCOME: MANIFESTO**

## **Manifestos are interesting things**

- **to some they help shape an agreed identity for a purpose**
- **to some they conjure up revolutionary change, dissent, and infighting**
- **to others they're flawed formats that get the job done**
- **to others they are something else**

**However, whatever you think of manifestos they are interesting things to document, discuss, and debate. They lend themselves to lively debate - in town meetings, discussion boards, and convoluted email chains.**



**Manifesto for teaching online 2016** \* Online can be the privileged mode. Distance is a positive principle, not a deficit. \* Place is differently, not less, important online. \* Text has been troubled: many modes matter in representing academic knowledge. \* We should attend to the materialities of digital education. The social isn't the whole story. \* Openness is neither neutral nor natural: it creates and depends on closures. \* Can we stop talking about digital natives? \* Digital education reshapes its subjects. The possibility of the 'online version' is overstated. \* There are many ways to get it right online. 'Best practice' neglects context. \* Distance is temporal, affective, political: not simply spatial. \* Aesthetics matter: interface design shapes learning. \* Massiveness is more than learning at scale: it also brings complexity and diversity. \* Online teaching need not be complicit with the instrumentalisation of education. \* A digital assignment can live on. It can be iterative, public, risky, and multi-voiced. \* Remixing digital content redefines authorship. \* Contact works in multiple ways. Face-time is over-valued. \* Online teaching should not be downgraded into 'facilitation'. \* Assessment is an act of interpretation, not just measurement. \* Algorithms and analytics re-code education: pay attention! \* A routine of plagiarism detection structures-in distrust. \* Online courses are prone to cultures of surveillance. Visibility is a pedagogical and ethical issue. \* Automation need not impoverish education: we welcome our new robot colleagues. \* Don't succumb to campus envy: we are the campus. \* Written by teachers and researchers in Digital Education. University of Edinburgh - [www.de.ed.ac.uk](http://www.de.ed.ac.uk)



# **FROM INDIVISIBLE COURSES TO MICROFORMATS**

*We need to stop thinking in terms of courses.*

*The future belongs to granulated formats.*

**Today's mobile person learns and works everywhere – in short pockets of time in the subway, in the countryside without online access, in bed, and even in the park.**

**The transition to more compact, granular educational formats opens up new avenues for studying: teachers will be able to include fragments of the materials of other teachers in their courses while also providing links to them. Students will be able to easily find information for interdisciplinary research going well beyond their course – for example, from biology to chemistry, from history to economics.**

**Granular formats will make learning flexible and accessible to a wider audience committed to lifelong learning.**

**<http://manifesto.edutainme.ru/en#s1>**

# Q&A

**University of Applied Sciences and Arts  
Northwestern Switzerland  
Institute Aesthetic Practice and Theory**

**[jeanine.reutemann@fhnw.ch](mailto:jeanine.reutemann@fhnw.ch)**