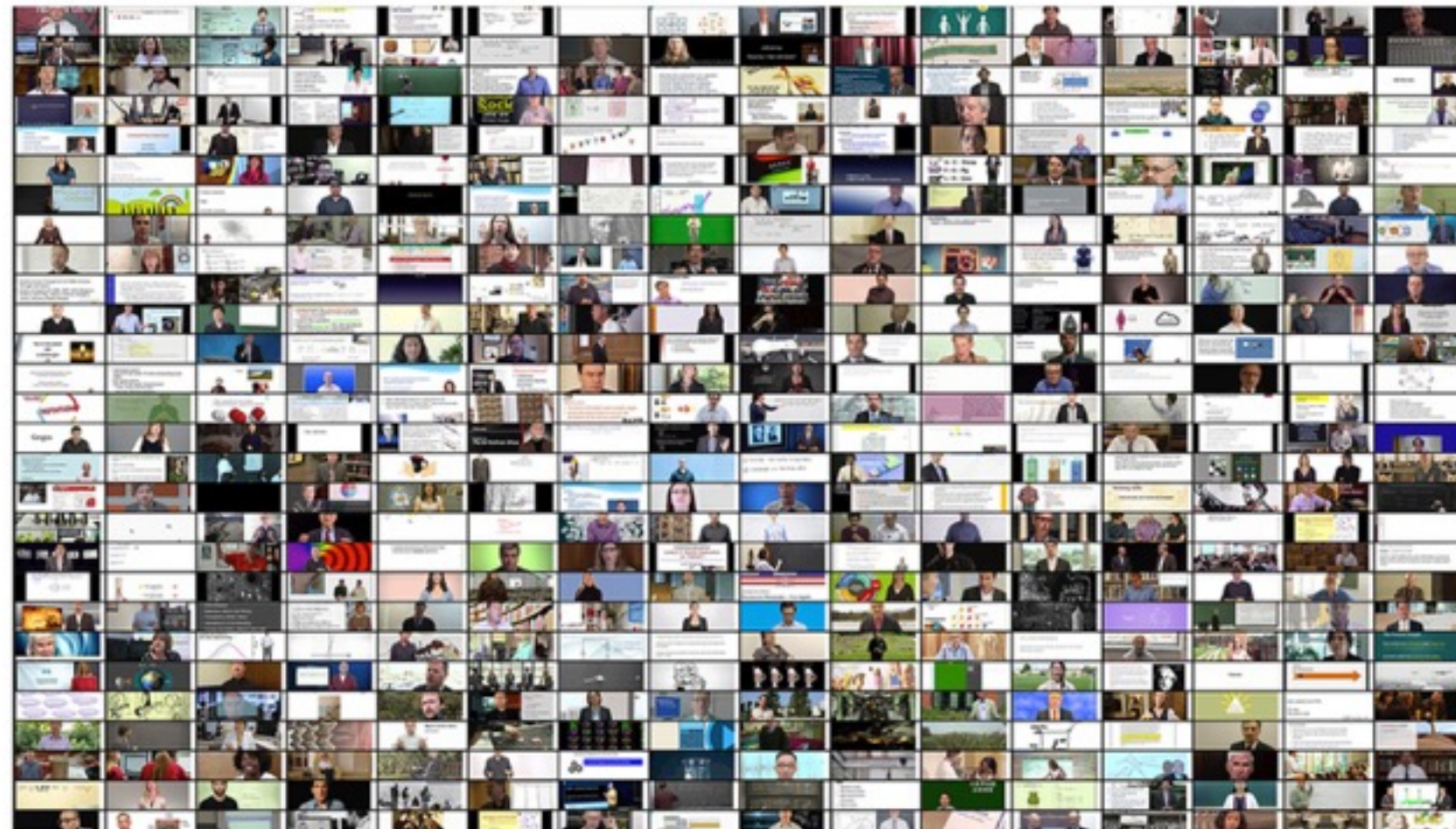THE SCREEN AND ME
TECHNOLOGY

THE SCREEN AND ME
TECHNOLOGY

»VIDEOS AND KNOWLEDGE COM-
MUNICATION AT UNIVERSITIES«

Part of the research project:
Audiovisual Media Design for Higher Education
Presentation: Jeanine Reutemann

n|w University of Applied Sciences and Arts
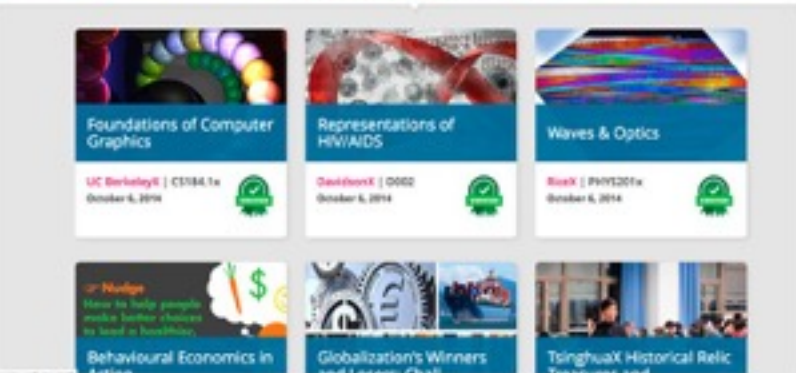Northwestern Switzerland

In Cooperation with
– EPFL
– University Basel
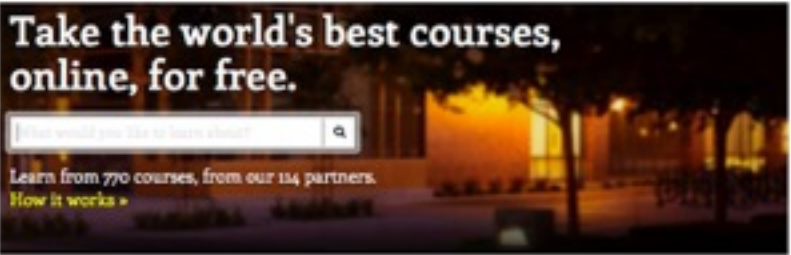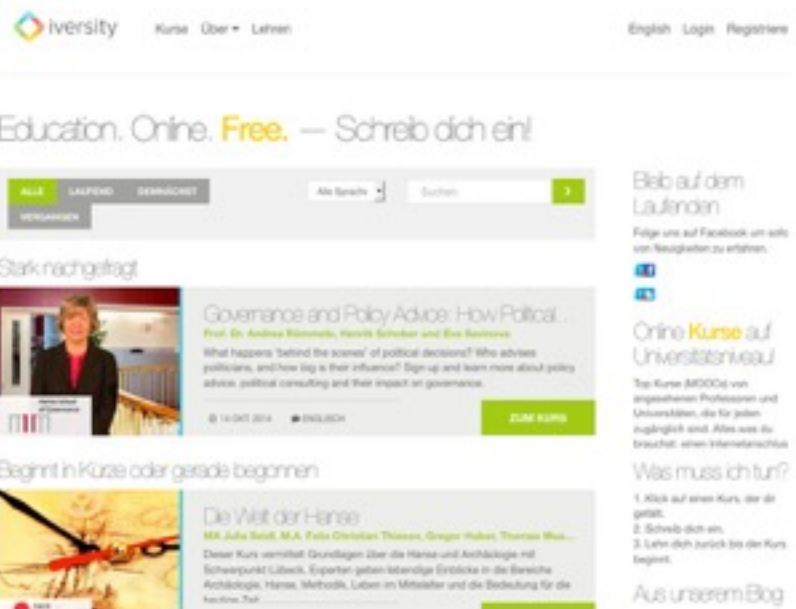**– University Passau**

Research Design
Data Sample

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%

MILESTONE 1.2

Transcription and analysis of expert interviews
Montage into video based format

Filmmakers

MOOC Platform Experts

MOOC Producers, Digital Learning and Communication Experts

Video Styles in MOOCs – A journey into the world of digital education

- A-B Testing on edX „Venice Time Machine Project" EPFL
- big data basis at EPFL

WORKSHOP
Expert-ThinkTank: Videos, Media Design
and Knowledge Communication at Universities

LERU Research Day at UCL Presentation
11.11.16 | Jeanine Reutemann

CHALLENGES FOR UNIVERSITY BASED VIDEO PRODUCTIONS

outcome

target Group

tenure track

motivation

dissemi-nation

funding

CI

strategical positioning

historical document

data security

open data

...

scientific topic discipline

technical issues

lecturer expert talking head

pedagogy didactics

media design media specific characteristics

critical thinking and/vs knowledge aquisition

financial
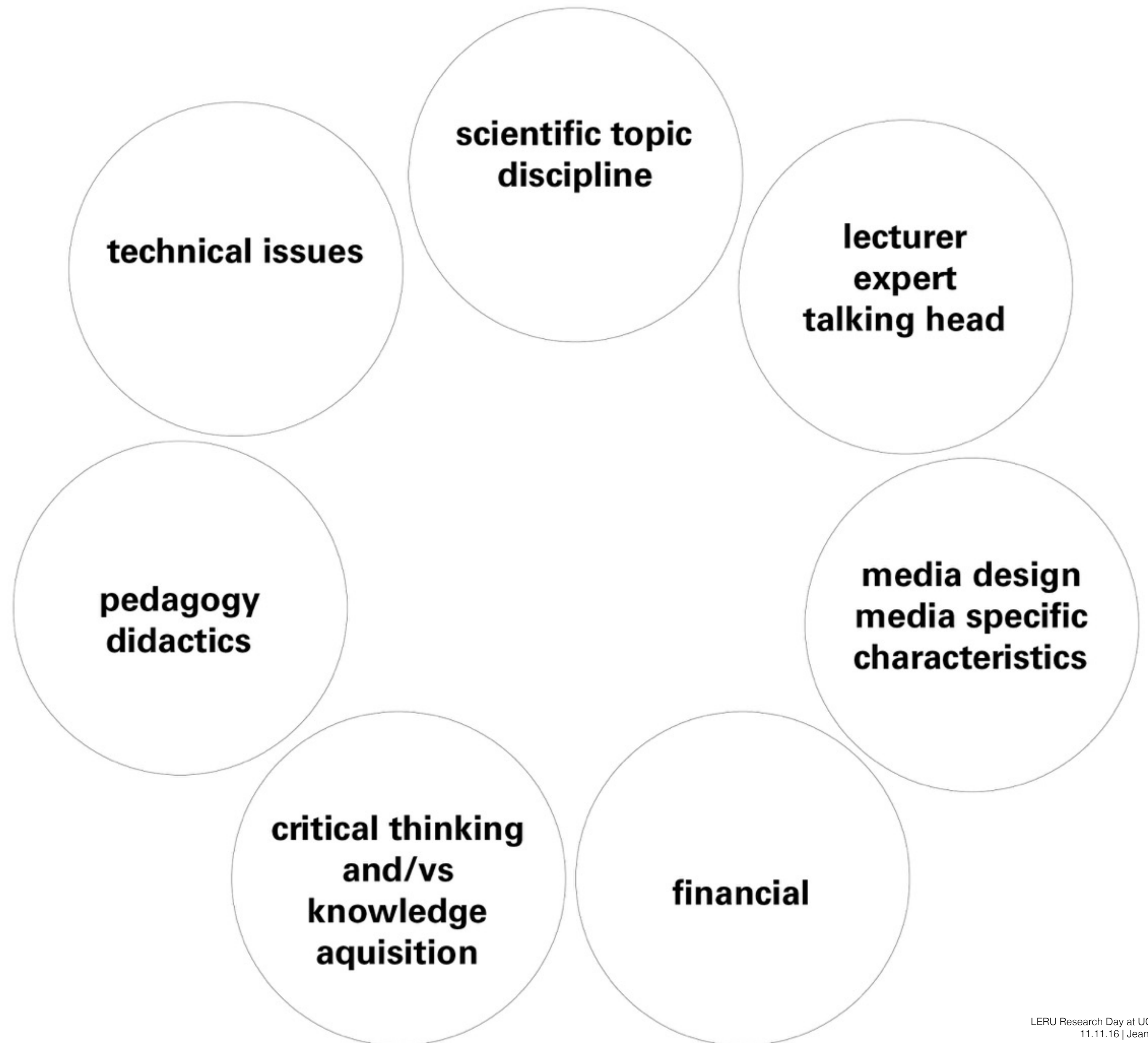
SITTING; STANDING; WALKING
PERSONALITIES

- 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
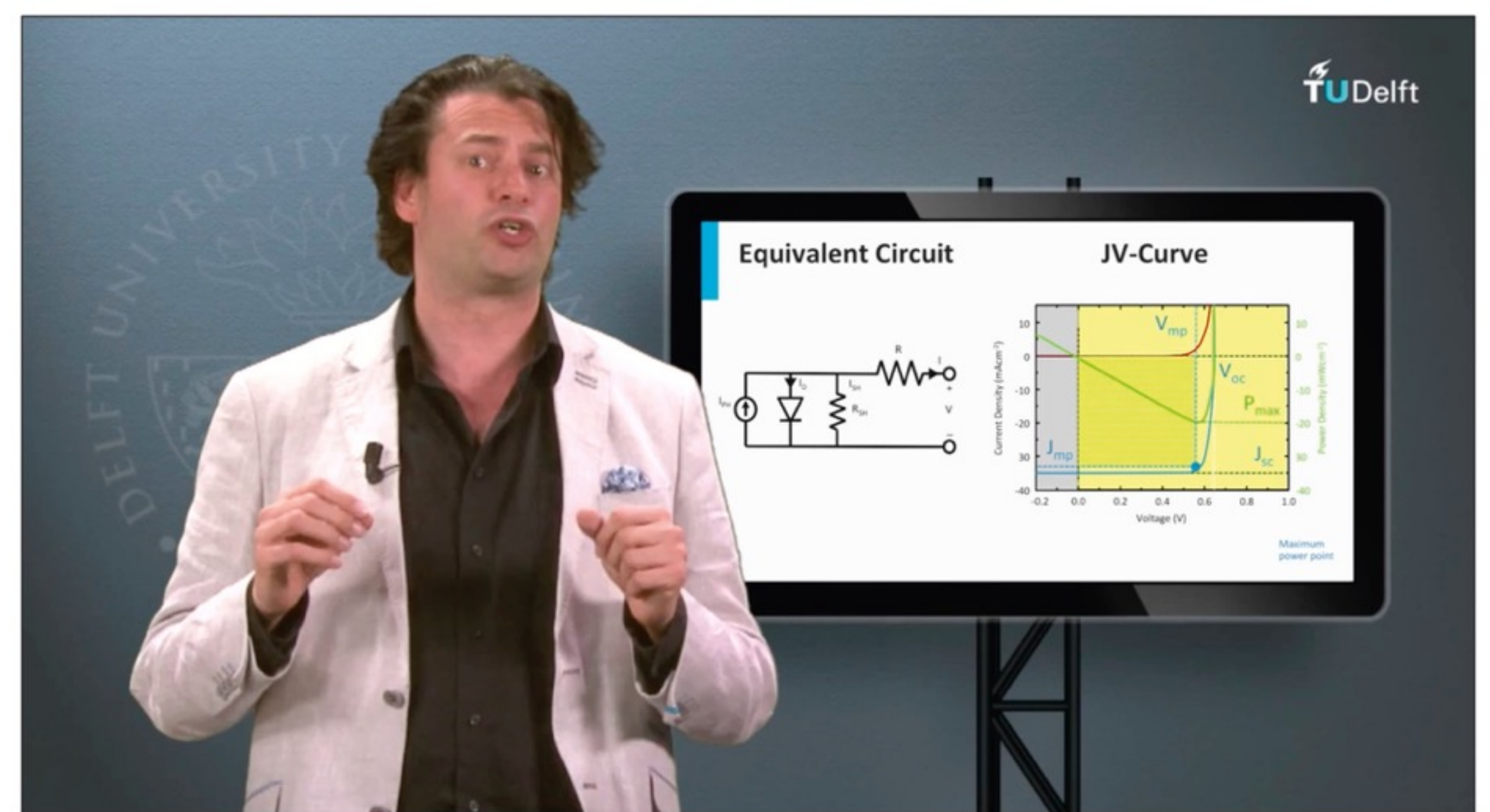
THERE IS NO EMPTY ROOM
NEVER

– 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*
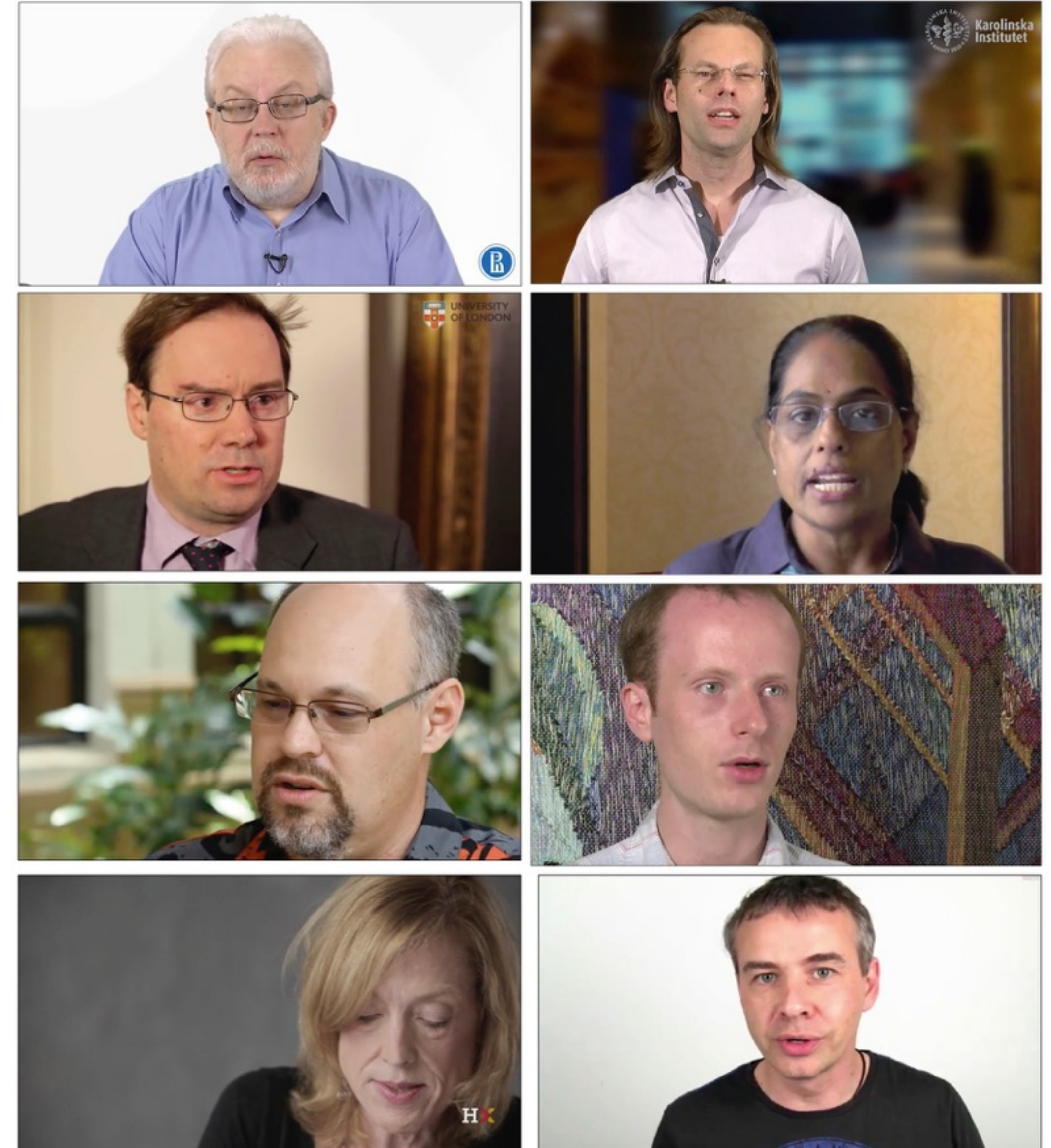
EXAMPLE: MEDIA DESIGN AND THE TALKING HEAD

– speaker personalities
– performativity
– embodiment

MEDIA DESIGN?
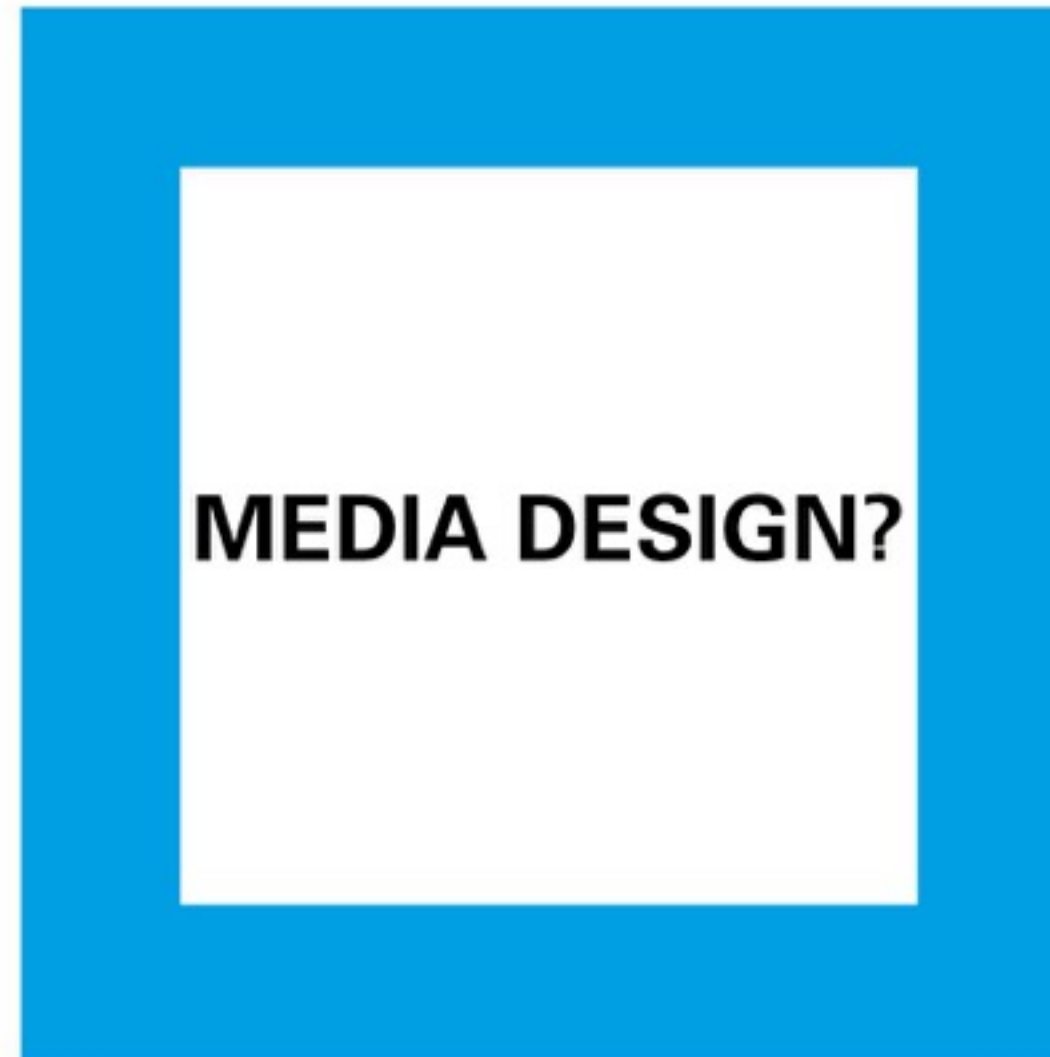
»It is often the case that the same language is free in one speaker, foolish in another, and arrogant in a third.« […]

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, Co-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.

CO-DESIGN OF SCIENTIFIC-CINEMATIC DATA

HISTORIC USE OF FILM FOR SCIENCE
- document research
- visualize phenomena invisible
  to the eye
- an instrument of research
- for popular science dissemination
- long relationship in co-design of content
  between scientist & filmmaker

TODAY
- rapid increase
- video-abstract
- e-learning
- mostly "home cooked" low-budget
  by researchers / IT departments /
  students > missing skills
- wide variation in quality
- missing important media-specific
  characteristics

> Renewed interest in inter- and transdisciplinary
collaborations between scientists and filmmakers

PROPOSITION
It is crucial that expert filmmakers are included already in the framing
and proposal writing phase of an inter- and transdisciplinary research
project. Only with such an early stage co-design process the full syner-
gies between film and research can be materialize.

All the image still examples are based on the inter- and transdisciplinary field project about the 'Conservation Management Field Course Beinn Eighe, Highlands of Scotland' of the Chair of Ecosystem Management of the ETH Zurich, from Prof. Dr. Jaboury Gha-zoul and Dr. Claude Garcia with the author.

«The development of audio-visual techniques in all fields, the need to promote interdisciplinary co-operation demand the creation of a spe-cialized training so as to permit close collaboration between scientists and audiovisual technologists in the field of scientific research.»

Virgilio Tosi/International Scientific Film Association: Cinematography and Scientific Research, UNESCO, 1977, p. 39.