



**CENTRE FOR  
INNOVATION**  
Leiden University



**Universiteit  
Leiden**

# **Video-abstracts for peer-reviewed publications Challenges and Chances for Researchers**

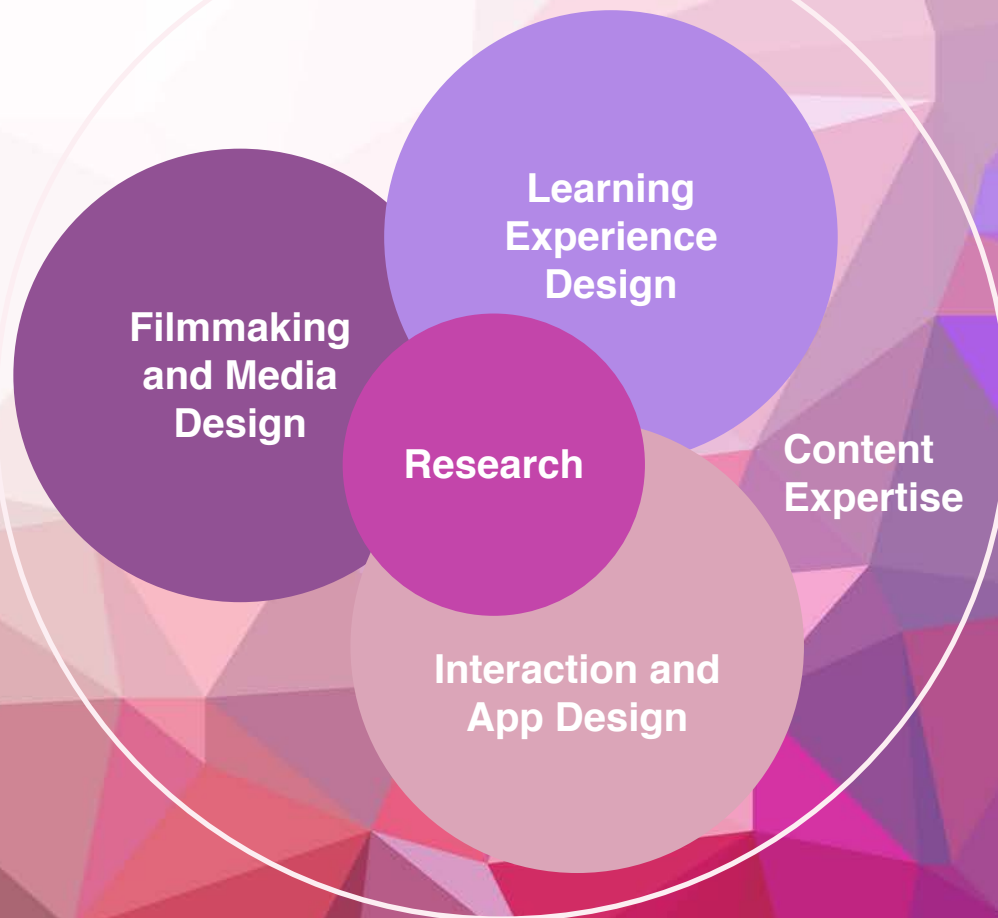
**Ludwig-Maximilians Universität München; 30.10.18**

**Jeanine Reutemann**



**CENTRE FOR  
INNOVATION**  
Leiden University

**RESEARCHER  
LECTURER**



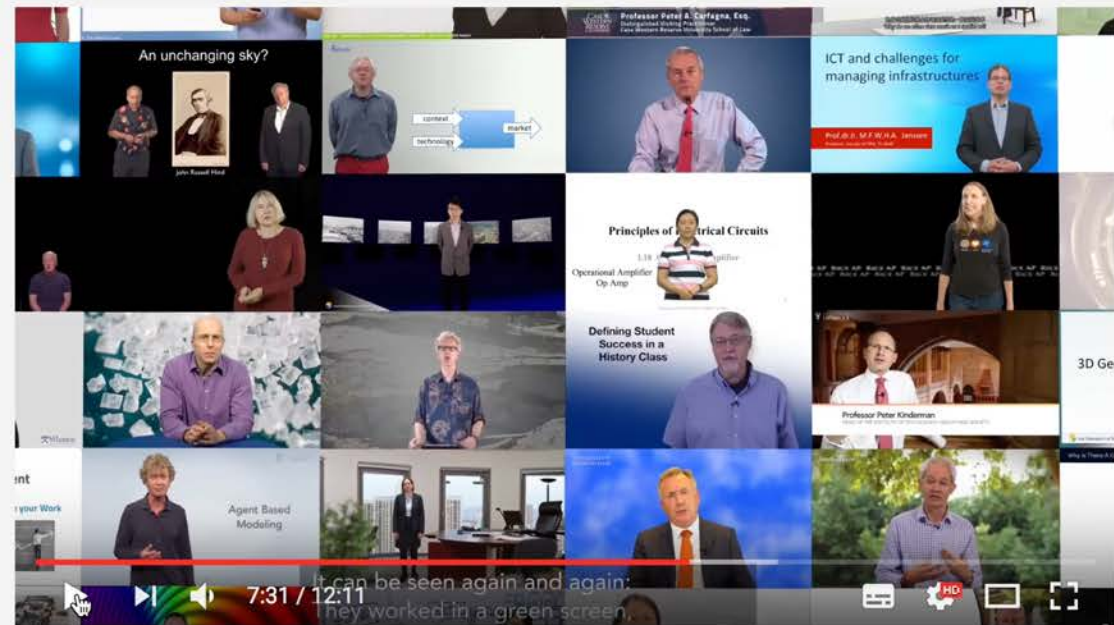
# DIGITAL MEDIA PRODUCER | FILMMAKER

ETH Zurich; University of Zurich;  
Swiss National Science Foundation









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



Jeanine

 Kanaleinstellungen

 Download 

2.322 Aufrufe

 Hinzufügen  Teilen ... Mehr

 19  0

### Nächstes Video

Autoplay  



#### MOOCs on BBC Newsnight

Bernard Horan  
1.793 Aufrufe



#### MOOCs – something needs to be done!

Jeanine  
156 Aufrufe

### DER MOOC 2008 – 2014

#### MOOCs und Bildung: Neun gelernte Lektionen

Jörn Loviscach  
3.380 Aufrufe



#### What is a MOOC?

dave cormier  
541.284 Aufrufe



#### MOOCs Turn 4: What Have We Learned

UWTV  
565 Aufrufe

The background is a complex, abstract geometric pattern composed of numerous triangles of various sizes and colors. The colors include shades of yellow, orange, brown, grey, and purple, creating a mosaic-like effect. The triangles are arranged in a way that they seem to radiate from different points, giving a sense of depth and movement.

# RESULTS?

# Protein basics

## Outline:

- Polymers of amino acids
- Order specified by bases in mRNA
- Fold spontaneously into catalytic structures, driven by hydrophobic effects and hydrogen bonds

## Learning Objectives:

- Describe protein 1° and 2° structure
- Relate to gene structure



2

```
ages.c (~/cs3/lec1/grades)
27 int ages[n];
28
29 // get everyone's age
30 for (int i = 0; i < n; i++)
31 {
32     printf("Age of person %i: ", i + 1);
33     ages[i] = GetInt();
34 }
35
36 // report everyone's age a year hence
37 printf("Time passes...\n");
38 for (int i = 0; i < n; i++)
39 {
40     printf("A year from now, person %i will be %i years old.\n", i + 1, age
41 }
42 }
```

Terminal

Harvard@appliance: ~/cs3/lec1\$ ./grades



## What Does Scalable Mean?

- Operationally:
  - In the past: "Works even if data doesn't fit in main memory"
  - Now: "Can make use of 1000s of cheap computers"
- Algorithmically:
  - In the past: If you have  $N$  data items, you must do no more than  $N^2$  operations – "polynomial time algorithms"
  - Now: If you have  $N$  data items, you must do no more than  $N \log k$  operations, for some large  $k$ 
    - Polynomial-time algorithms must be parallelized
  - Soon: If you have  $N$  data items, you should do no more than  $N \log(N)$  operations
    - As data sizes go up, you may only get **one pass** at the data
    - The data is streaming – you better make that one pass count
    - Ex: Large Synoptic Survey Telescope (30TB / night)



# **VIDEO-ABSTRACTS**



# **VIDEO-ABSTRACTS**

**«Movie trailer of research.»**

**«Video abstracts drive readers to the full-text article.»**

**«Hundreds of journals allow authors to submit a video abstract, i.e., a short video describing their research, along with their article. Consequently, results of scientific experiments are now appearing on YouTube and attracting a larger audience.»**

# Galerkins Lösungs­näherungen bei monotonen Abbildungen

Friedrich Wille

## § 1. Approximation bei stark monotonen Operatoren

Gar mancher hatte Mühe schon  
mit seiner Lösungskonstruktion.  
Drum haben wir uns ausgedacht  
wie man es mit Galerkin macht.

$X$  sei reeller Banachraum,  
der außerdem, sonst klappt es  
kaum,  
in uns'rer mathemat'schen Fabel  
ist reflexiv und separabel.

Die Dimension ist endlich nicht,  
sonst wär' zu einfach dies Gedicht.  
Mit  $X^*$  wird, wie wohlbekannt,  
der konjugierte Raum benannt.

Aus diesem folgern wir nun schon:  
Zu jedem  $n$  als Dimension  
gibt's einen Raum  $E_n$  in  $X$   
mit folgenden erlaubten Tricks:

$$E_1 \subset E_2 \subset E_3 \subset \cdots, \quad \bigcup_{n=1}^{\infty} E_n = X.$$

Nun sei der Operator  $T$ ,

$$T: X \rightarrow X^*,$$

den ich als stetigen versteh',  
im Folgenden stets monoton,  
das heißt (wir kennen dieses schon):

$$\forall x_1, x_2 \in X:$$

$$\langle T(x_1) - T(x_2), x_1 - x_2 \rangle \geq 0.$$

Wir wissen dabei aus Erfahrung:  
die Winkelklammern sind die  
Paarung:

$$\forall y \in X^* \forall x \in X: \langle y, x \rangle = y(x).$$

Stark monoton ist unser  $T$ ,  
wenn Folgendes erfüllt ich seh':

$$\exists \alpha > 0 \forall x_1, x_2 \in X:$$

$$\langle T(x_1) - T(x_2), x_1 - x_2 \rangle$$

# Stories to tell – Storytelling



00:00:00

00:05:00



Introduction

Methods

Results

Discussion

Conclusion

00:00:00

00:05:00



Introduction

Results

Discussion

Conclusion

Methods



00:00:00

00:05:00



Introduction

Pro/Con's

Further Thoughts

> Examples

00:00:00

00:05:00



Results

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# Transformational Process for Video-Abstract

# FIVE MEDIA PRINCIPLES FOR RESEARCH VIDEOS

## 1. Body of Knowledge

Re-formatting written texts;  
condense; interweave; contextualize;  
adaptation; rewrite; show, don't tell;

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**Structure of moving images;  
characteristics; epistemic power;  
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**Performance; characters; surrounding spaces;  
image-sound rhetoric's; visual argumentation;  
but also ambiguity of images;**

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Storytelling; narration; time-space  
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Storytelling; narration; time-space  
element; rhythm; film = conflict;

## 5. Playful Approach

Filmmaking is such an intense work;  
you have to enjoy it!

# TRADITIONAL ACADEMIC PUBLICATIONS



# VIDEO-ABSTRACTS OF VIDEO-ABSTRACTS



SCOTT SPICER: EXPLORING VIDEO ABSTRACTS IN SCIENCE JOURNALS. 2014.



# TRADITIONAL ACADEMIC PUBLICATIONS

Who's your target group?



- **Peers (closed cricle)**
- **Wider discipline**
- **Inter- or transdisciplinary range**
- **Professionals**
- **Popular science**
- **All ages**





# **VISUAL (LANGUAGE)**

**«David Attenborough emphasised the epistemic power of film-making [...]: ‘We were able, for instance, to put together views of living amphibians which no one had been able to see in that range of time ever. No zoo could show you that amount. The visual effect was devastating’»**

NICHOLAS WHAPSHOTT: »THE PERFECT TEACHER, BACK WITH ANIMALS«, IN: THE TIMES VOM 1. MÄRZ 1980: 14., CITED IN: JEAN-BAPISTE GOUYON: »SCIENCE AND FILM-MAKING«, IN: PUBLIC UNDERSTANDING OF SCIENCE 25.1, 2016: 33.







**For scientific video-abstracts:**

**Not only *visualization*,  
but epistemic qualities of  
the audiovisual medium**

**Signs, Arguments, Examples (Aristoteles)**

**#demonstrate #visualize**

**#document #visualproof**



# **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**

Camera Technology

**AND**

Image Aesthetics





Camera Technology

**AND**

Image Aesthetics



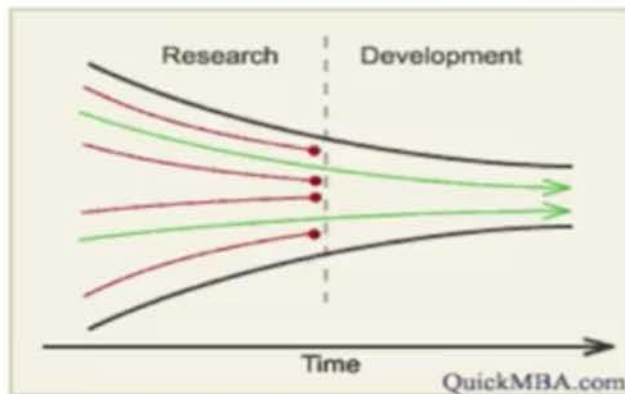


# Object creation: basics

Bertrand Meyer

## Closed Innovation Model

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

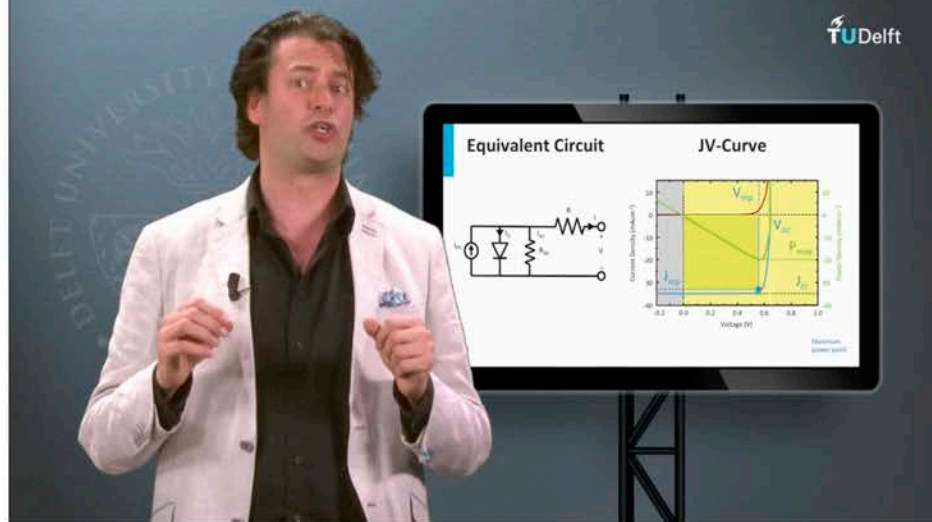




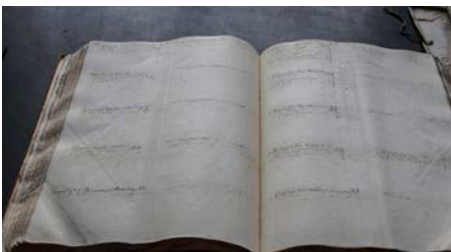
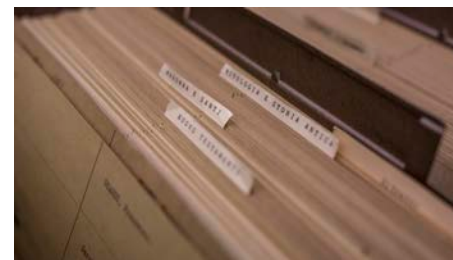
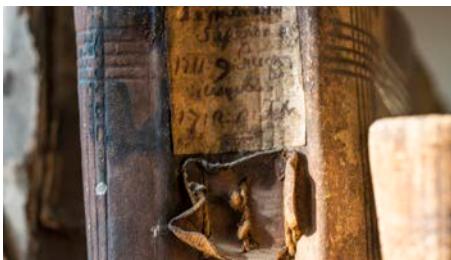
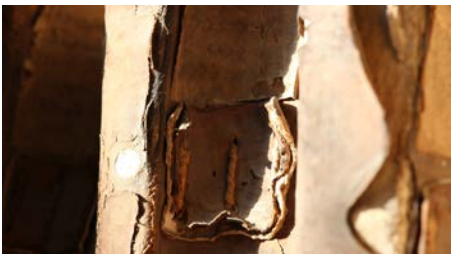




# Topic Discipline Speaker















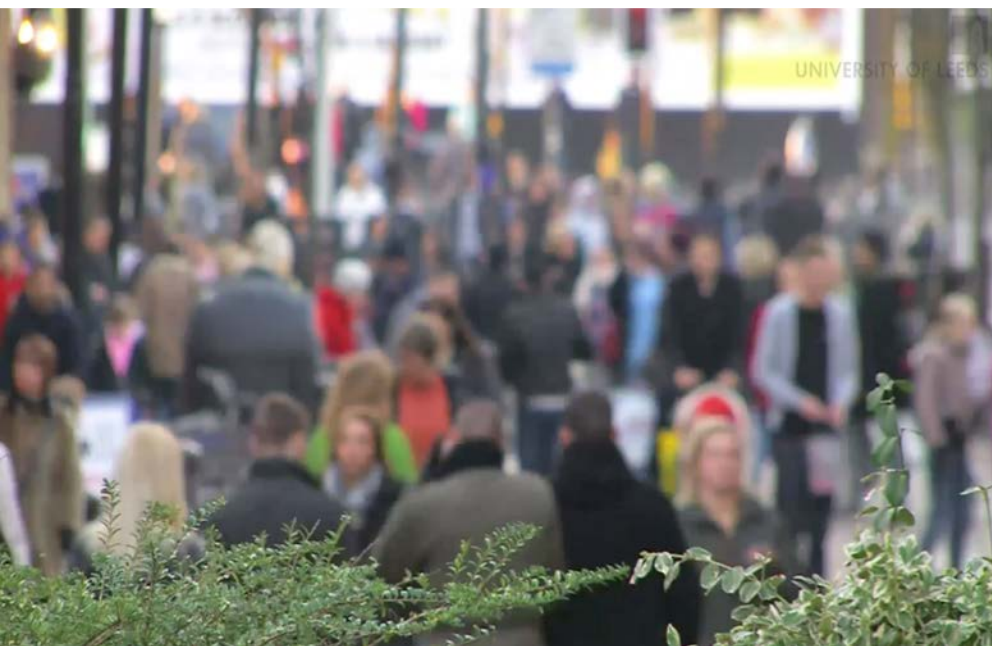




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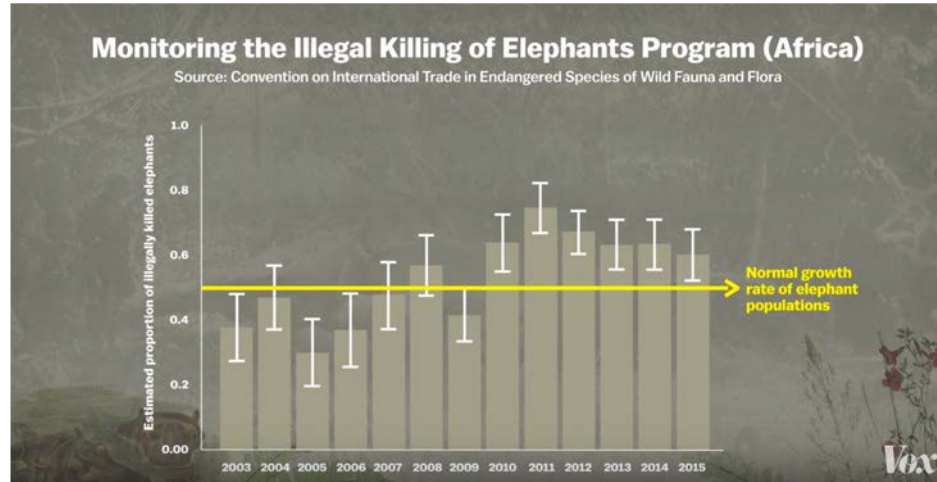
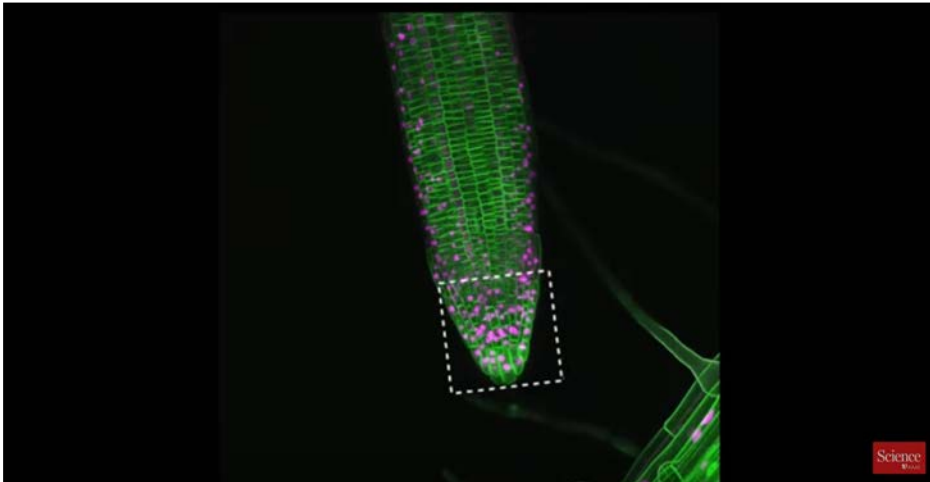
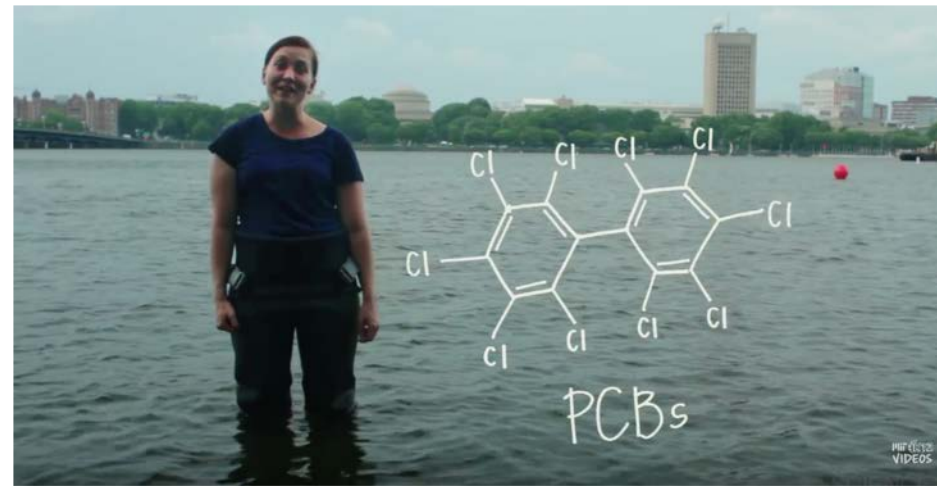
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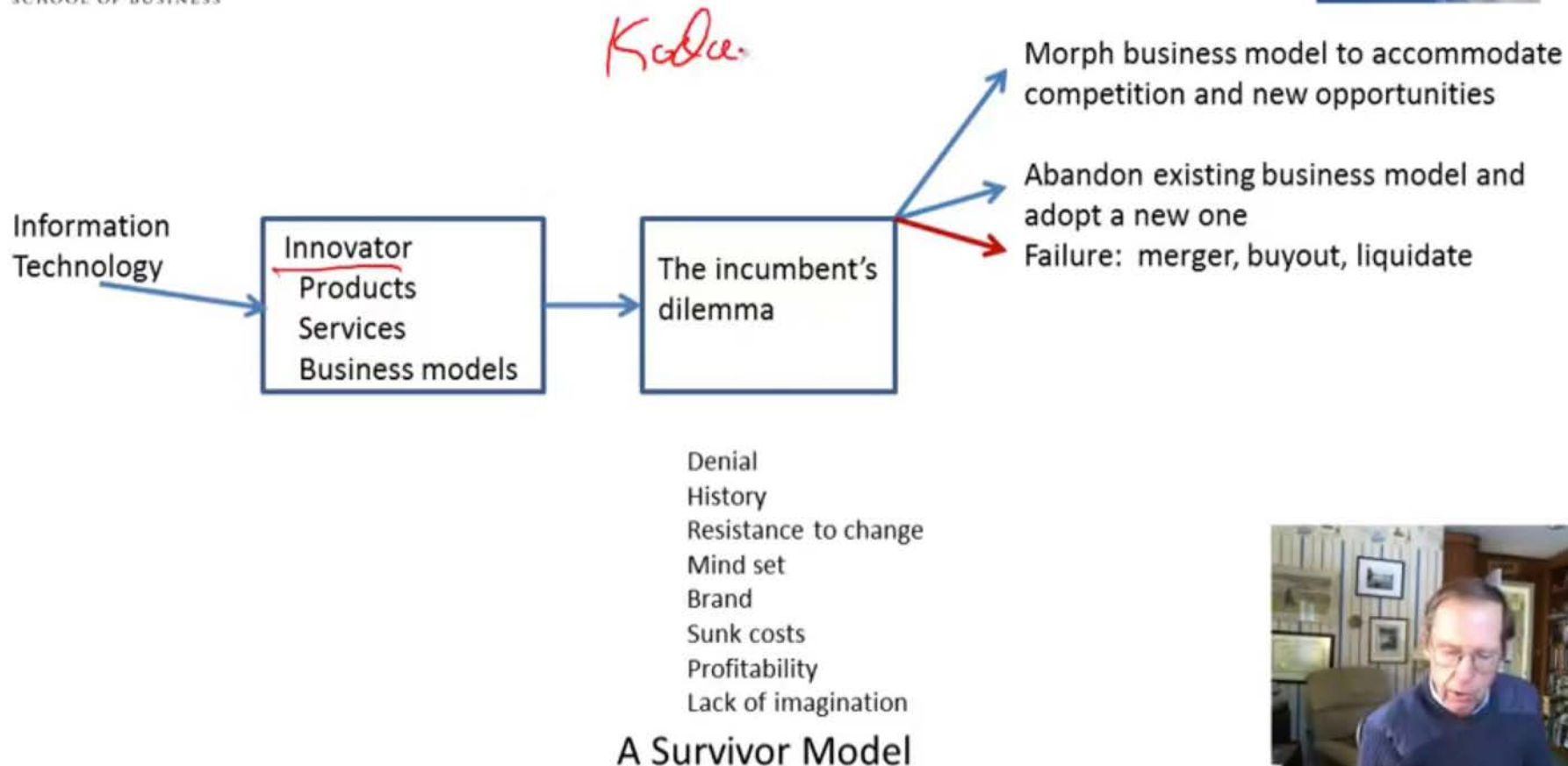


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**Written Text in Video  $\neq$  Written Text in Video**

## Surviving Disruptive Technologies





## TELEVISION REVIEW

# Plant Lore for Those Who Lack Patience

By WALTER GOODMAN

**Time-lapse photography** is the star of David Attenborough's new six-hour series, the first half of which will be shown tonight at 8 on TBS. By speeding up the workings of nature, packing into brief seconds long months of change, "The Private Life of Plants" reveals the ingenious ways that growing things go about spreading their seed. The unfolding of a flower, which takes months, occurs in a beautiful few moments. Rooted though the plants are, they do an astounding amount of traveling.

In the opening hour, "Branching Out," an understandably breathless Mr. Attenborough zips around the world on the track of the gliding, rolling, diving, swooping, whirling, squirting, bouncing, parachuting, exploding plants. Hitching rides by wind and water, the plants travel for miles. Watch that agitated bramble

From seed to flower in a matter of moments.

about sending forth and protecting their leaves, and the third, "The Birds and the Bees," goes into the vigorous and sometimes predatory sex life of apparently innocent flora. In the concluding three hours tomorrow night, Mr. Attenborough tells of the ways plants deal with disasters like fires and hurricanes, the symbiotic liaisons of plants and animals, and the ability of plants to survive in the most off-putting conditions, from Arctic wastes to desert sands. The foe that gives them the most trouble, Mr. Attenborough notes, is, of course, the human being.



David Attenborough in a pond along the Virginia-North Carolina border, in



- 20 Nov 2016

Why does this hummingbird look like CGI??? 😊 #planetearth2



1



- 22 Nov 2016

Is the Humming Bird scene on @PlanetEarthBBC CGI? If it's not 🤖🤖🤖🤖  
🤖🤖 UNREAL! #planetearth2 #pleasebereal



1



- 20 Nov 2016

Are these birds real or CGI?! 🤖 #planetearth2 #hummingbird



1





Benjamin Short

Head of Graduate Placement and Recruitment

Tata Steel

# IMAGE-SOUND RELATION

## 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.

**AUDIOVISUAL**  
**(LANGUAGE)**

# AUDIO

## **1. Voices: On-Screen, Off-Screen, Voice-over**

# AUDIO

- 1. Voices: On-Screen, Off-Screen, Voice-over**
- 2. Sound Elements: Foley, Sound Elements**

# AUDIO

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







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



# AUDIO

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



► Focus on the message,  
not the messenger.

Be generous.

Kill your darlings.

Film making is never a oneman show

If you do not want to collaborate,  
go run a marathon.

# KEY TAKEAWAYS

1. **Practice. Start to use/re-use/produce re-produce/remix audiovisual data for your research**
2. **Find your personal style: design can support or hinder your videocontent**
3. **Video  $\neq$  Copy. Media design knowledge meets scientific knowledge: Transformation!**







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**Universiteit  
Leiden**

**Presentation available on:**  
**[audiovisualresearch.org](http://audiovisualresearch.org)**

**Manifesto Videos in Higher Education:**  
**[medium.com](https://medium.com)**

**Jeanine Reutemann**  
**[jeanine@audiovisualresearch.org](mailto:jeanine@audiovisualresearch.org)**



# **WORKSHOP: Video-Abstract**



**15:00**

**Q & A**

**15:15**

**How to start? (incl. grouptask)**

**16:15**

**Individual Meetings**

**Why video?**

**Why video-abstracts?**



**> Script (yes and no)**

**Yes: helps with a clear red thread**

**No: you're the expert, embodied knowledge**

**> Script (yes and no)**

**Yes: helps with a clear red thread**

**No: you're the expert, embodied knowledge**

**> Storyboard (yes!)**

**> supports the development of a narration,  
choice of images, creative design...**



## **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**

The actual production process



## **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.





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# **VIDEO-ABSTRACT**

## **HOW TO START?**

**Welcome...**

**In this study...**

# Exploring Video Abstracts in Science Journals: An Overview and Case Study

Spicer, S. (2014). Exploring Video Abstracts in  
Science Journals: An Overview and Case Study.  
Journal of Librarianship and Scholarly Communication  
2(2):eP1110. <http://dx.doi.org/10.7710/2162-3309.1110>



## THE FIRST 5 SECONDS

Create an audio/visual hook

A group of people, primarily women, are walking in a parade on a city street. They are wearing traditional Guatemalan clothing, including colorful patterned blouses (huipiles) and red skirts. Some women are wearing headbands with flowers. In the foreground, a woman is holding a long black pole with a tassel. To her right, a man in a grey cap and a white and red striped shirt is walking. In the background, other people in similar attire are visible, along with trees and buildings.

...Hook  
...Question (Rhetorical)  
...Address audience  
...Provocative Statement  
...Strong Visual

**MTech, ETH Zurich**  
Prof. Dr. Volker Hofmann

Corporate Sustainability

# PROOF OF EXPERTISE?

Authorship; Affiliation; Team; Discipline







Francis S. Lee, MD, PhD  
Weill Cornell Medicine



## **PROOF OF EXPERTISE?**

Authorship; Affiliation; Team; Discipline

**Chair of Digital Humanities, EPFL**

Prof. Dr. Frédéric Kaplan

Dr. Isabella di Lenardo

Venice Time Machine

**WHY IS IT IMPORTANT?**







# DATA COLLECTION

Expert Interviews; Field Work, Laboratory Shots, Experiment Documentation



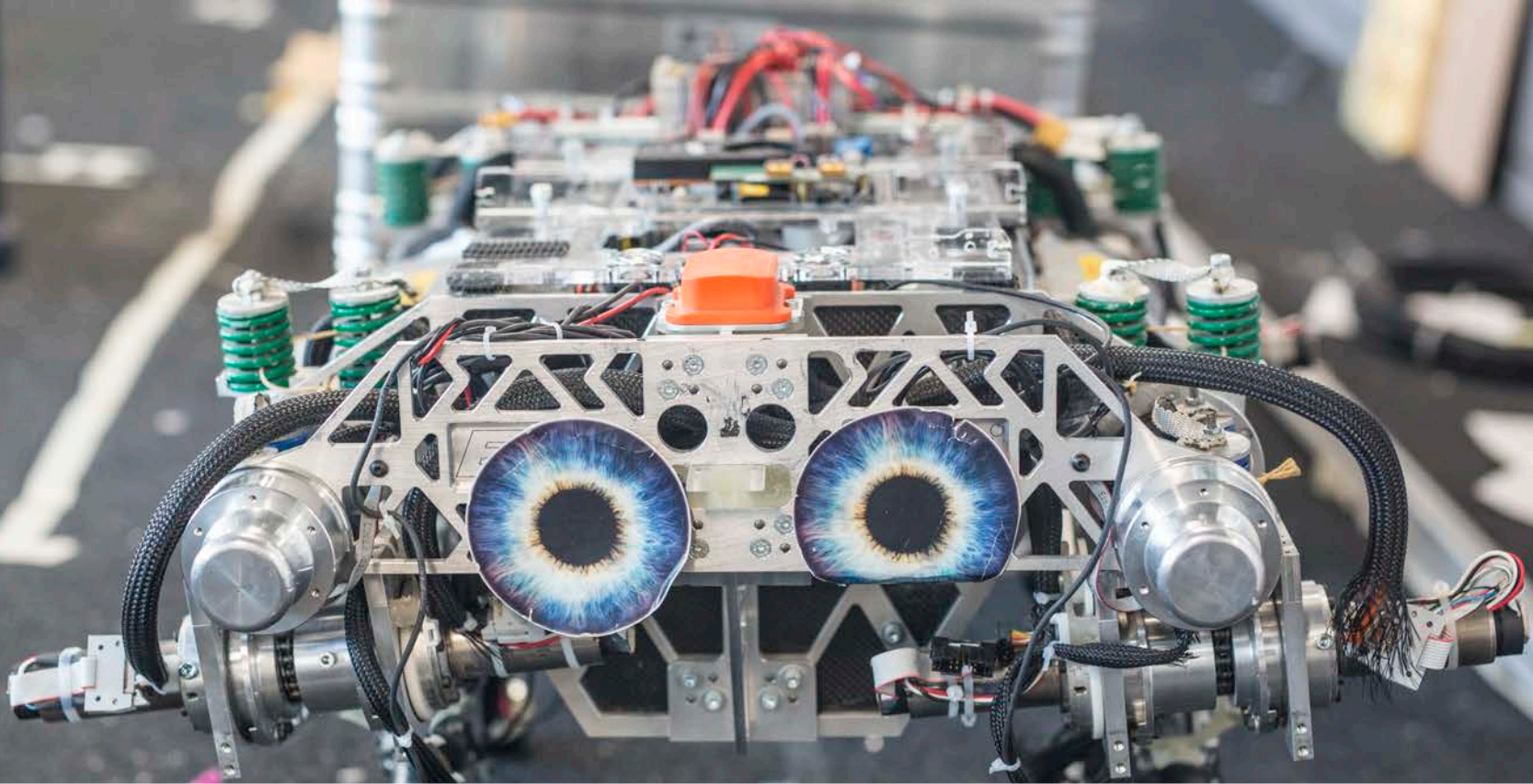


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# KNOWLEDGE GENERATION PROCESS

Raw Observations; Prototypes; Notations; Sketches, Drafts; Thought Experiments

Iconographic representation of authenticity, seriousness, trueful information, facts

Mockumentary on BBC?  
Authenticity gets created over a certain time period

Broadcast - BBC documentary, National Geographics

claim of immersive NYT

Venice Time Machine - Nature Connection?

authenticity of natural experiences - only visual sense get an increased stimuli

sonification is rather neglected (do we still stuck with dolby surrounding 5.0?)>>> no: remember Blue Brain Project EPFL - ears for recording sounds... rather strong attention driven methodology for leading the recipients experience

360° (VR)

Information von Wissen durch Medium?

> Dramaturgie / Narrationsstruktur  
> Bild-Ton Interaktion (Widersprüche, Ergänzungen)  
> Körperliche Darstellung des Wissenden

Formate: Wissenschaftsfilm, Wissensfilm, Bildungsfilm

"The earth is not flat and still, but shall feel by sense and  
come to know the earth as his own house, though he  
be his hamlet. The blurred narrow windows of his  
mind always open."

Transformation von Wissenschaft durch mediale Begebenheiten

20)

revolutionize our educational system and that in a few  
use of textbooks."

ditions about the coming ed-tech revolution are at

präsentation des Wissenschaftlers

SPEECHER

Filter und professioneller Sprecher?

a democracy public opinion is a major influence in the decision-making process [...] To decide  
between competing claims of vocal interest groups concerned about controversial issues such as >acid  
> nuclear power, in vitro fertilization or animal experimentation, the individual needs to know  
ne of the factual background to be able to assess the quality of the evidence being represented.  
der understanding of the scientific aspects of a given issue will not automatically lead to a  
sensus about the best answer, but it will at least lead to more informed, and therefore better,  
sion making [...] Greater familiarity with the nature and the findings of science will also help the  
individual to resist pseudo-scientific information. An uninformed public is very vulnerable to misleading  
as on, for example, diet or alternative me-dicine. An enhanced ability to shift the plausible from the  
plausible should be one of the benefits from better understanding of science."

yal Society 1985: 10)

"Thou shalt communicate"  
(bibl.)  
>>> Unklarheit was kommuniziert werden muss

Public Understanding of Science

"But now the scientific establishment and national governments insists that the public must  
understand science if they are to be useful citizens, capable of functioning correctly as workers,  
consumers, and voters in a modern technological world.

(Gregory/Miller 1998:10)

and auditory language

D educational uniqueness  
etics, in which image are used in the same phrase was as no  
differentiates from classic TV public „knowledge communication“

notes a different „mean“  
ision, TV does which claim to be educational are always  
d and pictorial, rather superficial and frequently follow a highly

on-focus-driven approach (e.g. fast montage) in their visual and  
do not engage a recipient in an interactive way, but leave him in

Development of audiovisual language for science communication

## Wissenschaft - Kunst - Natur: Audiovision - Wissenschaftskommunikation - Ästhetik

ästhetisierung der forschung

Kamera - Wahl der Linse

Perspektivenwechsel > verformung von objekten

Normalobjektiv 50mm > wenn tele, makro oder fishlense >  
z.B. goldener Schnitt von Pflanze verändern

Natur verzerren, ästhetisieren von begebenheiten

Tiefenschärfe

Natur in "bestem" Licht präsentieren

generierung von wissen durch bildeinstellung

makro, time lapse

Einstellungswinkel > kombination von bildelementen im selben bild

Unterpunkt 3

scharfe unscharfe... was für eine Bedeutung erzeugt das?

überschärfung, hyperimages - bedeutung...verlust der Weichheit?

From this point of view, educational videos (higher education) have some  
Broadcast docs, as the words are dominant (in almost every scientific dis  
this is one of the reasons, why academic video productions (educational) a  
renounces a strong imagery language in videos > first, as words are still c  
teaching. Second, to avoid the trap of ambiguity between images and wor  
But out of this strategy, we neglect a main feature of the actual potential  
can offer for scientific knowledge communication and education. In video  
50/50. But: »We never see the same thing when we also hear; we don't he  
see as well« (Chion 1994: 19).

Problem der Ambiguität der Bilder

Filmischer Farbraum

Natur grün...? What about yellow and blue tonalität...

krass wissenschaftliche over-voice, experimenteller Bildraum... unschärfe, Details... oder in Bildern  
Narrativ einer Geschichte, Ton-Narration wissenschaft

Experteninterviews... inszenierung, set-up > similarities and differences von bildeinstellung zu  
fragestellungen?

da bild details  
sind wie ton

Case Studies

Scotland Field Course

Schreibergärten

Participatory Movies

# KNOWLEDGE GENERATION PROCESS

Raw Observations; Prototypes; Notations; Sketches, Drafts; Thought Experiments



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Raw Observations; Prototypes; Notations; Sketches, Skatches; Drafts; Thought Experiments



# RESULTS

Data Visualization; Statistics – Speaker (Aesthetic Difference?)



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

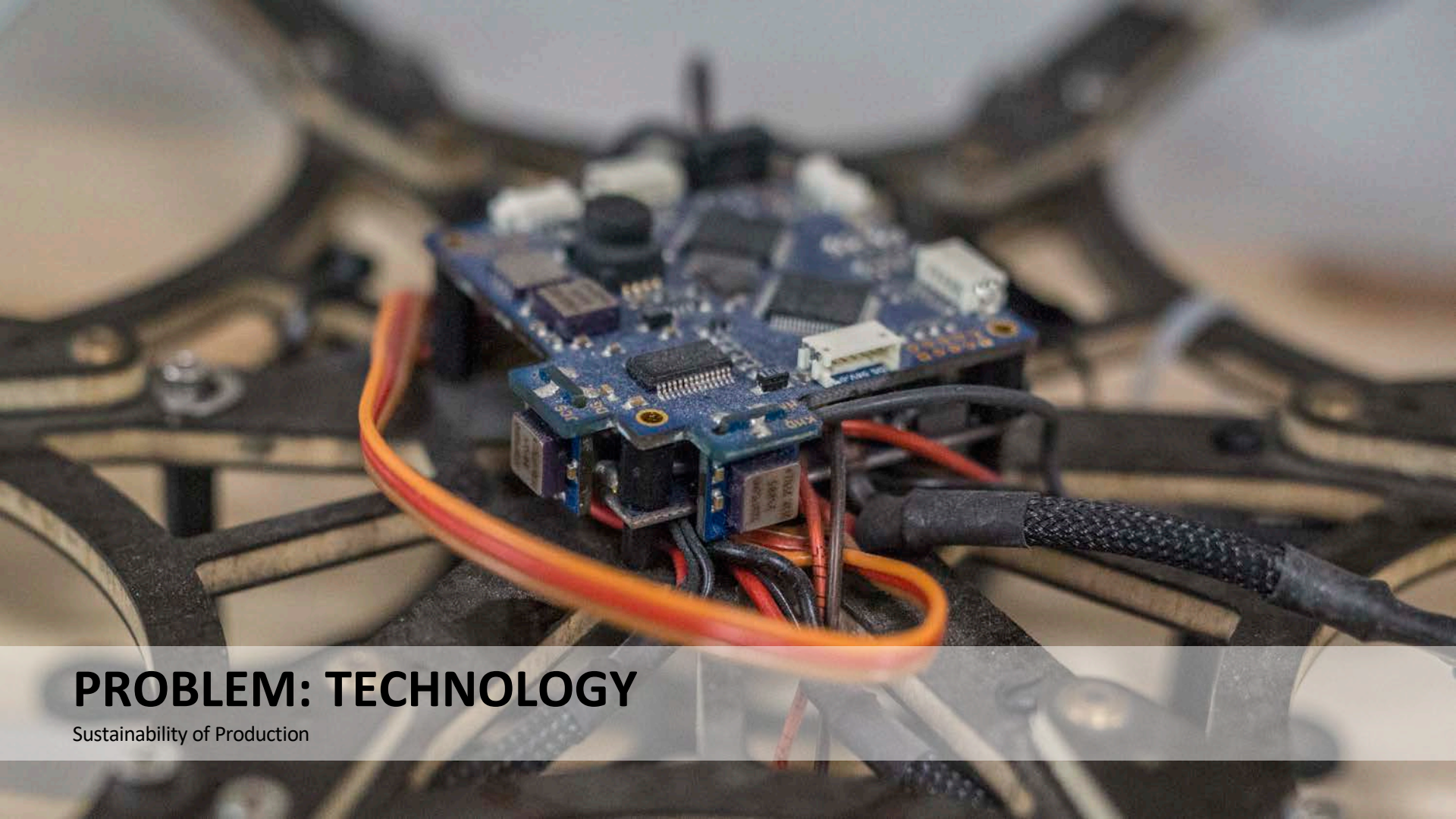
Case Study:  
Scottish Highlands

# DISCUSSION

Show arguments; make visual connections; use sound scapes







# PROBLEM: TECHNOLOGY

Sustainability of Production





## **AVOID IMAGE/SOUND REDUNDANCE**

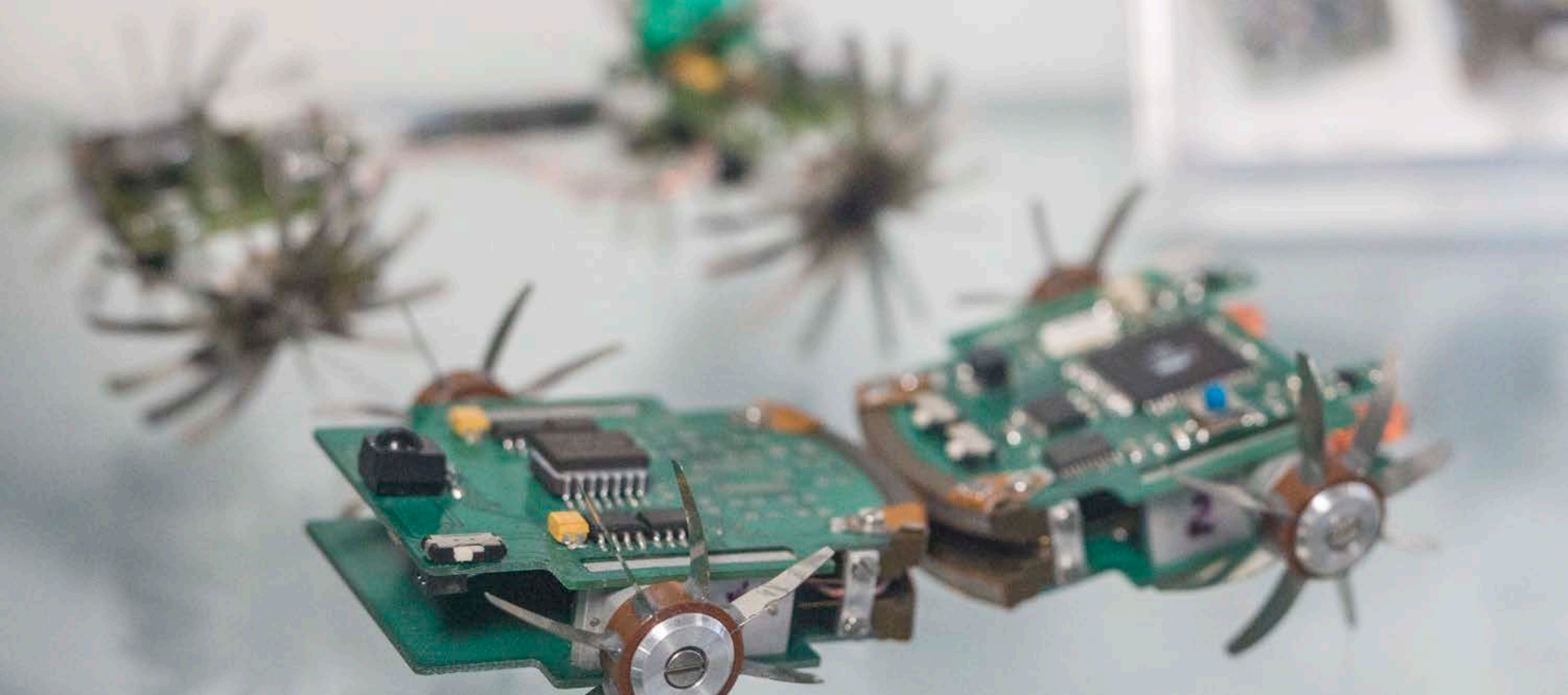
Human perception is multimodal!

## Week 3

- This is the last week of module 1—which has focused on the nonprofit sector, nonprofit organizations and organizational governance.
- The focus this week is on the role and responsibilities of boards of directors in organizational governance.
- As in other weeks, the course wiki page contains the content, resources, and homework to complete by the end of the week.
- We will be drawing primarily from our SUNY Open Textbook, *Guidelines for Improving the Effectiveness of Boards of Directors of Nonprofit Organizations*. By now, you should have downloaded it for free from SUNY Open and iTunes.

February 16-22





**CONCLUSION / FURTHER THOUGHTS**



**IN THE END**

,Thank you for





# THE FUTURE OF HISTORY

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

The background is an abstract, low-poly geometric pattern. It consists of numerous triangles of varying sizes and orientations. The color palette is dominated by shades of pink, magenta, and purple, with some lighter blue and white areas at the top left. The overall effect is a textured, crystalline surface.

**Filmmaking is decision-making...**



# **Decision criteria:**

- **Talking Head, voice-over (who?)**

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# Team-up with colleague

- > 10min discuss about potential own approach
- > write down visualization styles



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- **Storyboard**
- **Technical Equipment**

' (sec)	Scene 1	' (sec)	Scene 2	' (sec)	Scene 3
Content / Text:		Content / Text:		Content / Text:	
Surrounding Space / Props:		Surrounding Space / Props:		Surrounding Space / Props:	
Other sounds:		Other sounds:		Other sounds:	
' (sec)	Scene 5	' (sec)	Scene 6	' (sec)	Scene 6
Content / Text:		Content / Text:		Content / Text:	



**Fill-out production sheet  
and start storyboard**





# Individual Meetings