

MANIFESTO

Version 2.0

Videos in Higher Education

PREAMBLE

This manifesto is an overview of the opinions and feedback shared by the experts involved. It is the result of a creative ThinkTank and cannot be attributed to the opinion of a specific expert, organisation, or University.

The Manifesto presents fifteen key statements on videos in higher education. The statements were motivated by the fact, that videos play a larger role in higher education today than ever before.

Yet there are still no convincing standards established.

This manifesto neither aims to present a finalized answer to the challenges of video in higher education or state an infinite truth. It's was rather written in an effort to raise the awareness on the topic for continuing and fruitful discussions. Therefore, its goal is to reflect the current landscape of university productions and advance scientific educational video development in the future.

The first draft of the Manifesto was designed by educational filmmakers, digital learning specialists and e-learning content experts from the EPFL Lausanne, ETH Zurich, FHNW Basel, LMU Munich, HSG St.Gallen and Leuphana University in a two-day ThinkTank at FHNW Basel, Switzerland.

Further, the outline was again presented to other interested individuals from the League of European Research Universities (LERU) E-Learning thematic group on a three-day workshop on Video in Higher Education at the Chiemsee, Germany organised by LMU Munich.

This „version 2.0“ of the manifesto was created by Sebastian Becker (TIB, Hannover).

A cooperation of:



MANIFESTO

Videos in Higher Education

▶ *It's all about the performance.*

Be the master of the topic

“What is your unique selling point?”



**HAVE FUN, VIDEOS CAN
BE SEXY**

*If you don't enjoy the
creativity of the production
process, how can you
expect your viewers to enjoy
watching your videos?*



▶ Video is not always
the right medium.
Consider its length
and style, and make use of the inherent richness of the medium.

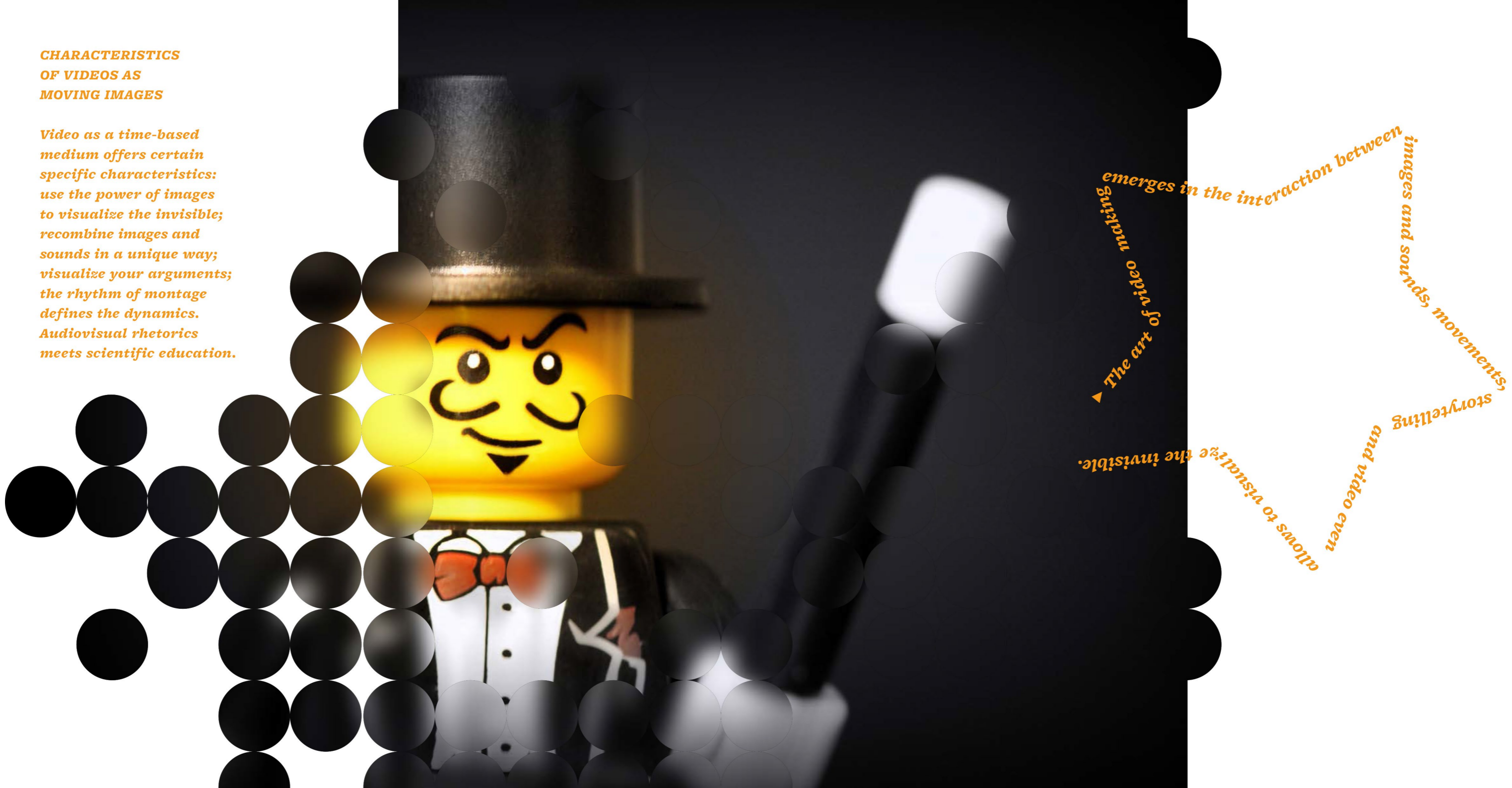
WHY AND WHEN VIDEO

Video is not always the right medium.

Ask if video is a suitable medium for the content, purpose and learning goal; Consider its length and style, and make use of the inherent richness of the characteristics if the medium.

**CHARACTERISTICS
OF VIDEOS AS
MOVING IMAGES**

Video as a time-based medium offers certain specific characteristics: use the power of images to visualize the invisible; recombine images and sounds in a unique way; visualize your arguments; the rhythm of montage defines the dynamics. Audiovisual rhetorics meets scientific education.



emerges in the interaction between images and sounds, movements, storytelling and video even allows to visualize the invisible.

▶ The art of video making

▶ The learning experience of a lecture in a classroom and a learning video are fundamentally different. The classroom experience is a social learning setting, the video is consumption, mostly autonomous.
▶ The social and emotional aspects need to be taken into account.
▶ The video is consumption, mostly autonomous.



CLASSROOM VS. / AND VIDEO

The learning experience of a lecture in a classroom and an educational video are fundamentally different - for the lecturer as well as for the students. Learning can take various paths. Video consumption is an autonomous process that should not replace social learning settings.

**LEARNERS AND GOALS
ARE SITUATED**

*Learning is always
contextualized.*

*The reception of videos
is dependent on the
individual sociocultural
background of the recipient,
which unfolds differently
in different contexts.*

*Think about the involve-
ment of the learners.*



sociocultural background, which unfolds differently in different contexts.

▲ *Receptivity of videos is dependent on the individual*

**LEARNING EXPERIENCES
AS STORYTELLING**

Stories create a more immersive learning experience. Spend more time on creating a narrative storyboard and script based on the content, examples or argumentations. There are few good videos without a (at least decent) storyboard.



There are hardly any good videos without a decent storyboard. Stories create a different learning experience. Spend more time on creating a narrative storyboard based on the content, example or argumentations.

**VIDEO PRODUCTION
VALUES SHAPE
THE QUALITY OF
LEARNING
EXPERIENCES**

The quality of a video is determined and constrained by storytelling, editing, performance, sound, cinematography, framing, props/scenery, and technical equipment, to name a few.

*scenery, and technical equipment,
props, cinematography, framing,
performance, sound, editing,*

► The quality of a video artefact is determined and constrained by storytelling, editing,



► *Video made and
killed the lecture star*



***BOTH SIDES
OF THE CAMERA***

***On one side:
Filmmakers can support
or hinder the performance
of a lecturer.
The individual production
setup strongly influences
the performance
of a talking Head.***

***On the other side:
It all comes down
to the educator's
performance skills.
Speaking faster does
not make your video
more dynamic.
Practice is a must.***

► Focus on the message,
not the messenger.
Be generous.

Kill your darlings.

Film making is never a one man show.

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



**COLLABORATIVE
PROCESS DESIGN AND
CO-AUTHORSHIP**

*Filmmaking is never a
one-man-show*

*If you do not want to
collaborate, write a book.*

**TRANSPARENCY OF
VIDEO PRODUCTION**

Formalizing the distinct stages of decision-making is key to defining necessary skills and allocating available resources. A lack of organisation does not make your video more creative. And with less budget the video does not get more creative either. But with a better organisation, the full creative potential of video might be realized with a smaller budget.



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**PRODUCTION IS DONE ...
NOW START OVER AGAIN**

*We're just kidding.
Ask yourself a few questions:
is the educator happy,
is your audience happy...
is the cat safe?
If reception wasn't ideal,
don't worry - making
learning videos is also a
learning process and
that means practicing,
practicing, practicing
and gaining experience, it
means learning and
finally getting better and
better at it.*

▶ *Key rule in filmmaking:*

*The better the Preproduction, the less work
in the preproduction, production and postproduction.*

„We'll fix it in postproduction“ is a no-go.



**RIDING ON THE SHOULDER
OF FILM-GIANTS**

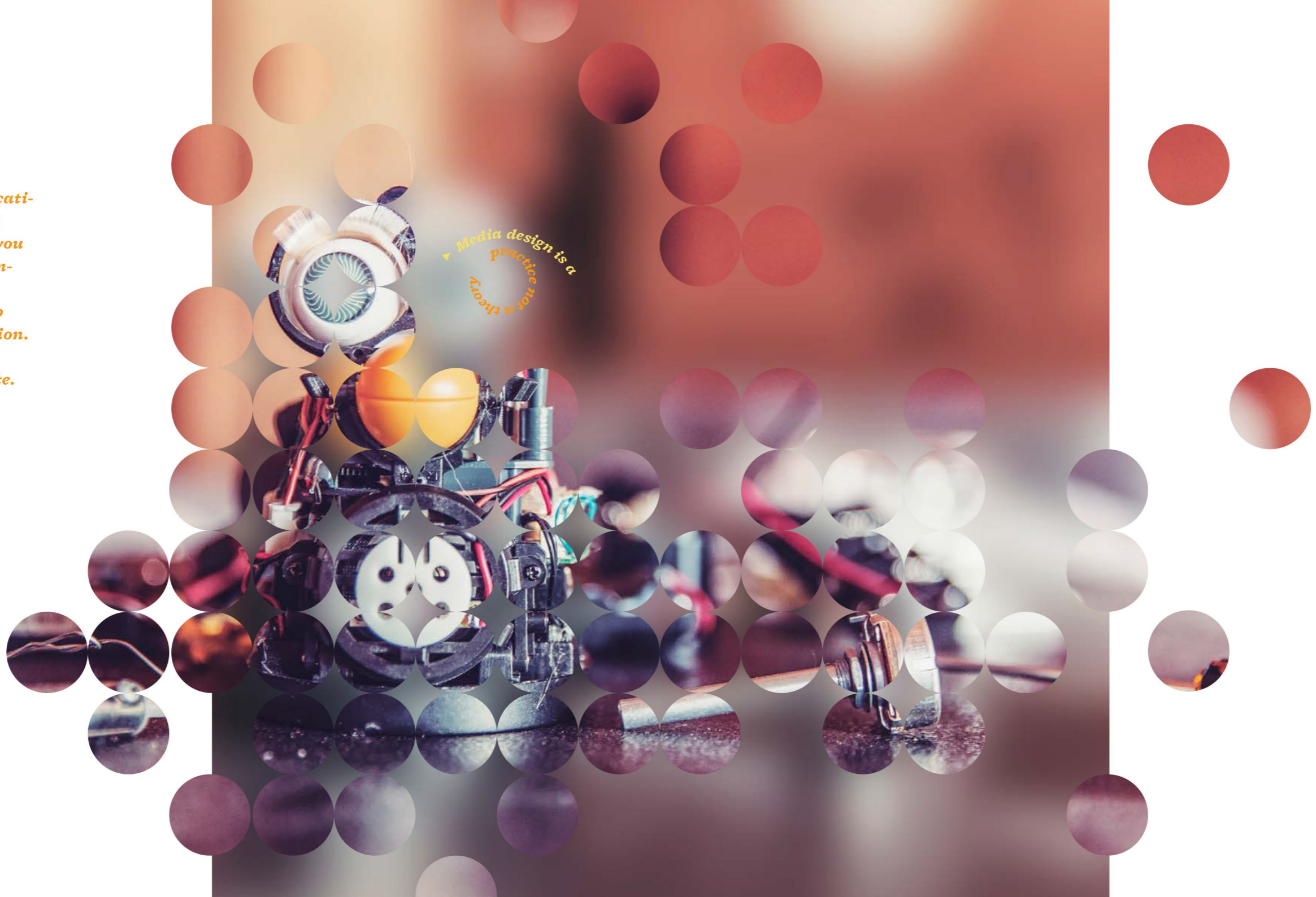
*No one is born a master.
There is a long-established
history in scientific
educational filmmaking,
dating back to the very
beginning of moving images.
Read, watch and learn
- and contribute to the
further development.*



**THEORY MEETS
PRACTICE**

Knowing all the rules and theories about education and filmmaking will not immediately make you a great educational filmmaker. There is no one-size-fits-all approach to videos in higher education.

Practice; play; cooperate.



Media design is a
practice not a theory

WORLD'S COLLIDE!

*Filmmakers; educators;
learning experience desi-
gners; nerds; technicians...*

*Embrace the unique perspec-
tives of those involved in
the production processes.
They might even shape
your own thought processes.*

perspectives of those involved in the production processes. They might even shape your thought processes.

Worlds collide! Embrace the unique perspectives.



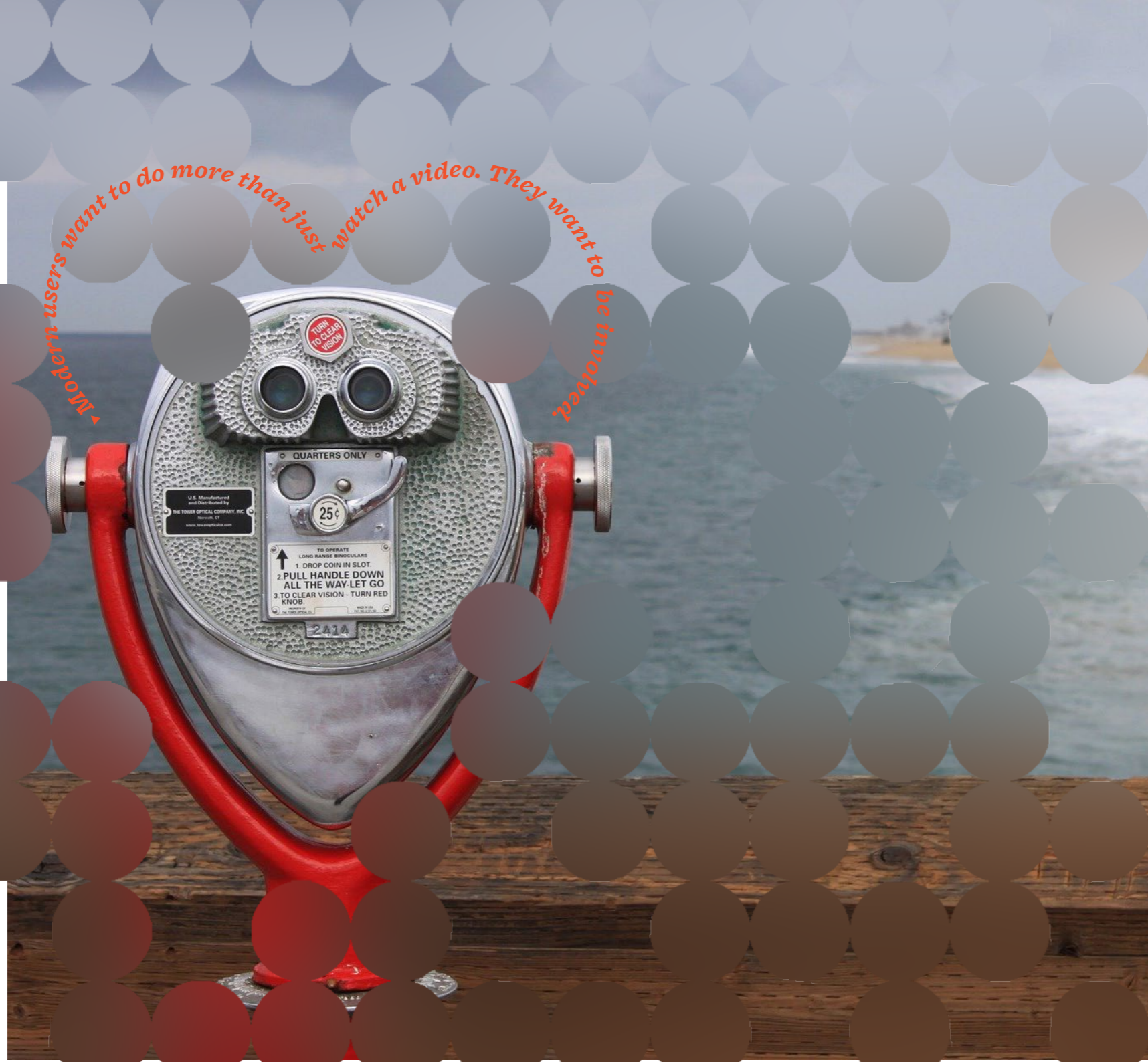
**FUTURE
KNOWLEDGE
LEGACY**

*Not all videos last forever
- but some do.
Videos - including yours -
are historical artefacts
of and for the university
archives to conserve.
Can you live with that?*

Can you live with that?

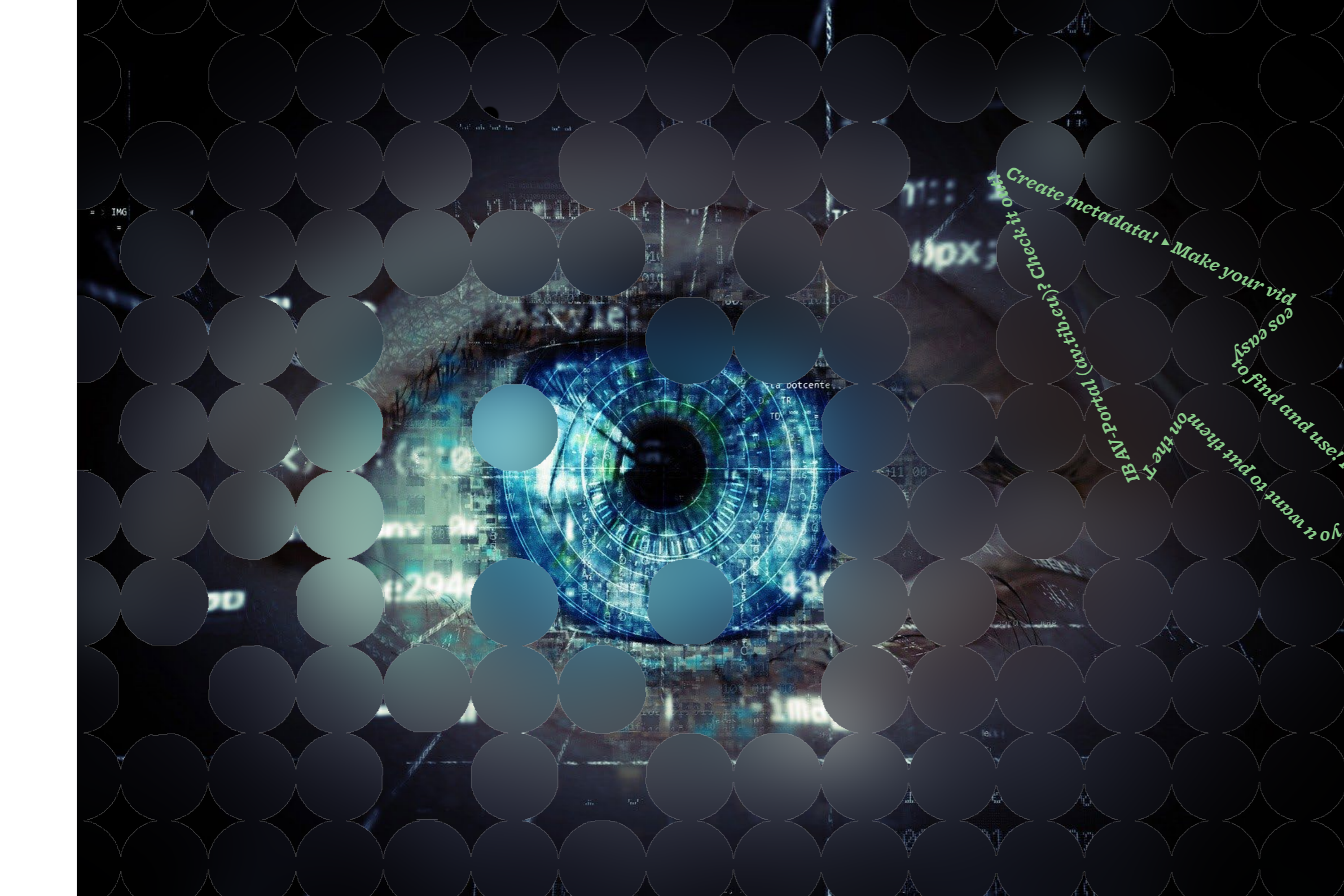
Videos, including yours, are historical artefacts of, and for the university.

The image features a person's face completely covered in crinkled aluminum foil. Two circular cutouts in the foil reveal the person's eyes, which are looking towards the right. The background is a white-to-blue gradient with a grid of semi-transparent, light blue circles of varying sizes. The circles are more densely packed on the right side, where they overlap with the foil-wrapped face. The overall aesthetic is clean and modern, with a focus on digital preservation and the concept of 'living with' digital artifacts.



INTERACTIVITY

Modern users want to do more than just watch a video. They want to feel included and in control. You can make your videos interactive by using H5P technology to include quizzes. Putting comprehension quizzes in educational videos will help users study concepts they are weak on and feel confident about concepts they understand.



Make your videos easy to find and use! Perhaps you want to put them on the TIB AV-Portal (av.tib.eu)? Check it out!

SEARCH

Make your videos easy to find and use! Perhaps you want to put them on the TIB AV-Portal (av.tib.eu)? Check it out! Always write good metadata and helpful descriptions for your videos. The AV-Portal will then let people search for them and refer to or cite them by a Digital Object Identifier (DOI). As TIB develops more tools to help people discover, explore, and understand videos, your videos will become even more useful to students and educators.

THE RIGHT RIGHTS

Share your work! If you are able, use a creative commons license so that other people can show your work to others. Teachers at private schools, educators at companies, and people who want to reuse parts of your video will be able to use your video if you make it clear what you want from them in return. Use CC-BY to ask that people give you credit, CC-SA if you don't want to share unless the people who use your work share too, or CCO if you just want your work to be available without restrictions. All mentioned licenses are possible to use if you want to create Open Educational Resources (OER).



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work! If you are able, use

IMPRINT

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A special „thank you“ goes to: David Morris

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