Video Analytics: From Keywords to Keyframes

Virginia Kuhn
vkuhn@cinema.usc.edu
Large Scale Video Analytics

Thursday, October 31, 13
PREMISES

- Epistemology + Pedagogy
- Oral > Literate > Digital
- Disciplines need rethinking
Ways of Composing: Visual Literacy in the Digital Age (2005)

Thursday, October 31, 13
BASIC PREMISE: UBIQUITOUS VIDEO

115 years of Cinema

Broadcast News

Vimeo

Academic Video

TED talks

Incidental Video

Blip TV

YouTube
VIDEO IS THE BIG DATA ISSUE OF OUR TIME
digital technologies endow filmic media with book-like qualities
From Gallery to Webtext

Conference:
1. a meeting for consultation or discussion: a conference between a student and his [sic] advisor.
2. the act of conferring or consulting together; consultation, esp. on an important or serious matter.

American Heritage Dictionary

The work represented in this webtext was originally created and assembled for the 2006 Conference on College Composition and Communication (Arroyo et al.). We proposed a panel of twelve people with twelve separate, yet unified, digital writings on laptops and PowerBooks. Instead of making a diachronic set of presentations, however, we panelists made available a synchronous art, in an art-e-galley format, composed of and arranged separately on tables as conceptual art installations. The presenters and audience mixed as if at a gallery opening, speaking of the works among themselves and the artists. The purpose of the panel was to show and demonstrate how digital technologies can reshape our views of conferences, of presentations (specifically present-audience relationships), and in a wider scope of what is now called writing.
Movie Cube
Dave Bock, NCSA
OBSTACLES

☑ persistence
☑ workflow
☑ shared vocabulary
Key Components of Video Analytics Pipeline Design
+ mastery based
+ intrinsic motivation
+ many assessment opportunities
+ belief in success
TIME BASED MEDIA

IMAGE BASED MEDIA
pedagogical use of reflective video
the “self-explanation effect” (Lombrozo)
competent control of the available semiotic resources (New London Group)
Conceptual Core

The project’s controlling idea must be apparent.
The project must be productively aligned with one or more multimedia genres.
The project must effectively engage with the primary issue/s of the subject area into which it is intervening.

Research Component

The project must display evidence of substantive research and thoughtful engagement with its subject matter.
The project must use a variety of credible sources and cite them appropriately.
The project ought to deploy more than one approach to an issue.

Form & Content

The project’s structural or formal elements must serve the conceptual core.
The project’s design decisions must be deliberate, controlled, and defensible.
The project’s efficacy must be unencumbered by technical problems.

Creative Realization

The project must approach the subject in a creative or innovative manner.
The project must use media and design principles effectively.
The project must achieve significant goals that could not be realized on paper.
students on a saturday at the IML
That's what Uncle Joe said
Speaking to his Uncle Sam
That got him called an
UNCLE TOM

video may be found at: https://vimeo.com/24142859

Jarrod Finley
IML340: The Praxis of New Media
THANK YOU!

Virginia Kuhn
vkuhn@cinema.usc.edu