Video & Learning Research

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Video and Us
Video and Us

- How are our video viewing habits conditioned by a lifetime of watching commercial film and television?
- How are our imagined uses of video defined and constrained by this history?
- *e.g.* the video we make, the video we consider acceptable for public showing, what we consider to be a unit or whole, what we do/not mix video segments with
- Where is the research on how we use and interact with video data? Of all kinds.
Learning Research

Stand and Deliver
Learning Research

- How do we conceptualize learning?
- As an aspect of development, including identity development
- Long-term learning and short-term learning
- Integrating learning across multiple timescales
- Learning in school and vs through popular culture media
- Video across timescales and across classroom vs out-of-school media
All in the Family

- **Commercial Film and Video** (genres: documentary, narrative film; news footage, talking heads, sitcom/drama, animated cartoons, etc.)
- **Research Data Video** – naturalistic and “raw footage” ethnographic film and video: Bateson in Bali and Bateson at home; classroom video as an ad hoc genre that already has its own conventions;
- **Research Presentation Video** – edited or composed video that functions to present analyses and interpretations to others
- **Digital Display Video** – records of screen displays on computer screens, animated stills and full-motion video recordings, usability studies, gameplay video
- **Others**: home movies, personal travel movies; Machinima; military film/video of battlefields; forensic video as legal evidence
How to Lie with Video?

• Simplistic ideas about representational correspondence or verisimilitude
• Learning from the arts of illusion and deception: Fiction film, fantasy film
• Embedded video journalism in war, edited video propaganda in war
• Fox News (?)
• Exemplars of bad video research?
How to try Not to Lie with Video: Standards and Inventions

- The Word from Elsewhere
- *Visual Anthropology*: From images to video to multimedia complexes
- *The Visual Restoration* vs. Logocentrism [Arnheim, Foucault, WJT Mitchell, Barbara Stafford, G Deleuze, film theory, visual semiotics, etc.]
- *Forensic Video Analysis* – legal vs. research standards of evidence [LEVA, BSIA, AVID]
Eisenstein’s Theory of Relativity
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- The montage cinema: context effects
- Deleuze and the cinemas of movement- and time-images
- Edited vs “unedited” film/video
- Video as record/data and video as research presentation
- On not trying to scrape away the affective component of video-response
- Beyond montage: Multimedia evidentiary complexes
Integrating Video with other media in Evidentiary Complexes
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- Incommensurability, value-added, and evidentiary connection
- From video to verbal text: transcription vs analytical commentary and interpretation
- Video vs. Still Images
- Video and Audio
- Video and transcripts
- Video and artifacts, documents, photographs
Integrating Video 2

- Documenting context and selection:
  - scene and participants/actants
  - calendar dating and standard time
  - location, institution
  - camera placement, movement, and settings
  - recording-medium properties
  - compression standards
  - on/off criteria and events, missing intervals
  - corpus properties and position in corpus
  - editing and special effects/enhancement
Integrating Video 3

- Typological vs. Topological media:
- Meaning by degree vs. meaning by kind: the integration problem
- Mathematical notations and visual representations as natural science’s solution
- Linking video and text
- Bridging representations for video?
Multi-site Video Research

- Are any interesting educational or learning phenomena strictly local?
- How do we follow learning and people across sites and activities? Through time?
- How do we assemble video evidence about phenomena that are not both local in space and continuous in time?
- How do we deal with the inevitable montage effects of joining/sequencing (serially or in parallel) shots that are not locally continuous?
- Montage and the deployment of attention: discontinuous assemblages as inevitable aspects of learning-through-time.
Timescales and Video Research

- What kinds of learning occur over longer timescales that do not occur over shorter ones?
- How does short-term learning cumulate and not cumulate into longer-term learning (beyond simply recall memory)?
- How can video records contribute to such research? (which is probably all the research we are mainly interested in)
- How can we summarize video records over long timescales? Represent salient aspects?
Video and Us Again
Reflexive research on/with Video

- Our history with video media?
- Our cultural habits of viewing and making video?
- How other people make video? [Worth & Adair, Goldman]
- Ethnographies OF video research?
- Old and New sociologies of video research? [Bourdieu, Latour]
What does Video do to Us?

• Surprise us, inform us, move us, frighten us, puzzle us, shape our viewing habits, etc. ?

• and not just us but also to others …

• agency of video in relation to nonhumans: What does it do to places? To gatherings? To computers, vehicles, walls, doors, etc.?
A New Video Laboratory for Research on Learning?

- From simulations to interactive, immersive learning environments
- Digital video records of participation in IILEs
- Commercial video-/computer games as prototypes of IILEs
- Affect; learning across places, activities, media, and timescales
- Viewpoint, Collaboration, Emergence