Moving Images Collaborative

Project Description

Liberal arts schools have a long history of illustrating culture, place, time, and ideas with moving images. With the exception of art and film/communication studies courses, pedagogical use has primarily been instructional, focused on analytical assignments in which students illustrate themes with existing footage. In the past five years, with the advent of user friendly economical digital technologies, liberal arts campuses have increasingly explored assignments in which students create new assemblages of existing work or their own original footage to support research and as expressive communication.   These assignments cover a range of aptitudes, require considerable design effort to integrate a critical understanding of visual representation within existing course content, and specialized resources and services. The processes involved are usually not understood by students even if they "know" the technology. Most importantly, with regard to widespread adoption, faculty often express concern over how to evaluate the outcomes of these learning experiences.

We propose to explore the potential of moving images to form interdisciplinary connections on liberal arts campuses.

Educational Goals

The goals of the project are to[1]

- Explore methods connecting disciplines through pedagogical approaches that enhance or sustain instruction and assignments integrating moving images (2,3, & 5).
- Research and share current expertise in teaching and learning with moving images (2,4,5).
- Develop and share models that connect critical and creative learning through interdisciplinary moving image assignments (1,2,4).
- Develop methods to evaluate a variety of moving image assignments in a vein similar to the standards that exist for written and oral communication (1,2,3,4,& 5).
- Identify resources necessary to sustain diversity of moving image assignment models on liberal arts campuses. Based on the needs identified from interactions during this collaborative project, this may take the form of digital asset management strategies for moving image files; a feasibility study for (not actual development of) a consortium level shared film clip database, programming database, or student project showcase (2,4,& 5).

We will develop assignment and evaluation models that reduce ambiguity within both the structure of creative moving image assignments and the evaluation of resulting student projects. We propose exploring instructional approaches that connect critical and creative learning, through expertise sharing across courses and across campuses.[2] In a variation of the team teaching model for

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[1] The numbers in parentheses are the NITLE described components addressed by that goal.
[2] Addressing NITLE collaborative criteria components 2,3 & 4

Impact of the Project and Timeline

Summer 2007 – Spring 2008

I. Creation of Core Working Groups at each campus to organize a moving images discussion series on their campus, develop models for assignment/evaluation, share expertise, and test pedagogical approaches. The workgroups from each institution will collaborate over distance through multipoint videoconferencing, and also participate in two on site visits to another campus to share expertise. Each campus workgroup will identify expertise they can share during these visits.Workgroups will facilitate the discussion series and summarize information. They will write up and present interdisciplinary moving image assignment/evaluation models and report them at the final symposium.

On site visits by workgroups will include an assignment/evaluation brainstorming session, and invited lecture, workshop, discussion series event, or technology exploration/test. For example, Hamilton's professor Ella Gant will offer a course "Art as a lens for the liberal arts", develop connections for Hamilton's digital arts minor, and share her evaluation model for creative student projects with other campuses Janet can share experience in video assignment design, offer workshops on videography, storyboarding/language of film, multimedia narratives, or Final Cut Pro. At St. Lawrence, arts faculty are increasingly giving assignments that put video tools in the hands of students, and share a strong interest in assignment frameworks and asset management issues with their colleagues at Hamilton/Colgate. These are timely issues for St. Lawrence as it opens its interdisciplinary Newell Center for Arts Technology. And, Juniata's peer-to-peer support model for video projects is of interest to all participants.

Another example would be comparing Colgate's D-space pilot project with similar ContentDM pilots at Hamilton and St. Lawrence and possibly expanding them in conjunction with NITLE's D-space project and the digital asset management strategies at the other institutions. Or, exploring how Colgate's outsourcing of streaming video might work at other institutions or as a resource for multiple institutions (film clip database?).

Fall 2007 through Spring 2008

II. Moving Images in the Liberal Arts Forum. At each campus faculty, students, and academic support will, develop a five event series of discussions about moving images in the liberal arts. Each event will include a short moving image presentation by an invited speaker/artist followed by discussion of the following questions:

- How are moving images incorporated into course work? What is necessary to teach with moving images? Who is assigning student created video projects? What models can be developed from their experiences? How might video assignments connect disciplines? What models exist or can be developed for evaluation of video assignments?
- What moving images activities interest our students? related to courses? For creative expression? What/How are students learning from moving image projects?
- What models might work equally well at any liberal arts campus? What expertise can we share with other liberal art campuses to propagate and sustain learning through moving images?

Videoconference technology will be incorporated during some of the invited speaker/artists events to include participation of remote campuses. Invited speaker discussion sessions will be vodcast through a common "Moving Images Collaborative" portal site. Through these events we will invite broader participation (forum participants can inform without committing to a workgroup) and identify expertise and interest. Information gleaned will be used to develop assignment models and recommendations that increase and sustain learning with moving images.

Assessment

May 2008

III. One Day Symposium on "Moving Images in the Liberal Arts" at Hamilton College. Workgroups from each of the five participating campuses will write a summary report identifying the resources necessary to foster growth and interdisciplinary connections with moving images over the next 5 years. These recommendations and the assignment/evaluation models developed through this collaborative project will be presented in the symposium. Student presentation of collaboratively developed moving image projects will be encouraged along with presentations from other liberal arts campuses. We request NITLE staff participation in the planning meetings and the symposium.

Sustaining Outcomes

May 2009
Workgroups will write a summary report identifying the resources necessary to foster growth and interdisciplinary connections with moving images over the next 5 years. Preliminary ideas about resources include: consortium level sharing of a film clip database; a database of film/video programming; interdisciplinary program of moving image literacy; and yearly symposia or liberal arts film festival.

Appendix One
Connecting Critical and Creative Learning through Moving Image Assignments
Examples

I. Post Screening/Guest Lecture/ Event Interviews- cross discipline classes of students prepare and agree upon a set of audience interview questions in advance of a campus event that target a theme or potentially controversial aspect. As audience members leave the event, each student interviews 1-2 people using the agreed upon interview questions and video or digital audio recorders to collect responses. Later the responses will be reviewed, categorized, key themes developed (if possible), compared to existing article/journal/news sources and synthesized with these other information sources in the form of:
   1. **a digital response paper/powerpoint** including sample audio files – Video clips, images, etc. too if available and appropriate.
   2. **an NPR style podcast with images** that incorporates audio interview files with additional "expert interviews" and journalistic commentary. Possibly a point counterpoint style.
   3. **A moving image project/presentation –** that is stand alone or given in conjunction with a larger talk, or used as a basis for a panel discussion, etc. Or, this type of project as a web page with viewer response/comment ability. Example might be a scaled down version of http://www.itvs.org/facetoface/intro.html

Example class combinations:
   • **Invited Talk by a Stem Cell researcher** –government students collaborate with biology/psychology students to develop interview questions that gauge audience understanding of the scientific and legislative issues around stem cell research. The "people on the street" responses would be synthesized with discipline based scholarly material and then recombined to create on of the above assignment variations.
   • **Film screening of a film involving gender roles that was created during the feminist movement** – film/media studies students collaborating with women studies/history/literature students create discipline specific interview questions and then analyze the responses. The analysis would be synthesized with discipline based scholarly material and then recombined to create on of the above assignment variations.

II. Comparative Moving Issues – Utilizing existing film clip archives - Library of Congress, Prelinger Archives, Youtube – cross discipline classes of students would explore a topic through comparison of how it was and currently is portrayed. Is it portrayed differently over time? Is the method of portrayal consistent over time? Are the issues the same or different? Are societal responses similar etc., and these comparisons could take the form of:
   1. **Comparative News** Newsreel clip from archives compared to a current news clip in a stand alone video clip presentation, as an item for discussion, debate etc.
   2. Or, have students locate an archive clip and attempt to recreate it in an original video, as close to shot for shot as possible.
   3. Multiple video clips as a montage of statements targeting an issue from the disciplinary perspective of each student. Montage shown as the basis for a discussion led by the multidisciplinary student panel. Responses by audience could be collected through "clicker" questions for further analysis of issue.
   4. A series of movie clips to which students respond with their disciplinary audio commentary, similar to commercial "directors comments". Students would record their audio commentary

as a voice over in sync with the video clip and the commentary would focus on how they perceive the video from the standpoint of their discipline. These "commentary clips" would then be posted to a CMS discussion board for review and discussion by students with other disciplinary perspectives. Ultimately, the multidiscipline perspectives should be synthesized into a presentation that illustrates how the same clip, has multiple disciplinary meanings.

Example Class combinations:
- Film/media studies students collaborating with history/political science/biology/sociology students to locate clips along the same topic theme but representing discipline based perspectives.
- Film/video production students collaborating with anthropology/education/psychology/women's studies students to locate historical clips and compare them to current clips or attempt to video a current similar situation –town hall meeting, playground behavior by children, citizen response to _____, parental perspective of education .
- Women's studies students collaborate with sociology/psychology/media studies students to create "commentary clips" on how family is portrayed in media.

III. Service Learning – students in a service learning opportunity "document" through video/image the interactions & perspectives they encounter in these roles. These documents would then be used to create a video interpretation of the experience that portrays multiple perspectives.
1. **Documentary video as research and presentation of issues**.

Example class combination:
- Economic/government/sociology students collaborating with video/education students or community groups to document the avenues & obstacles some populations face trying to get jobs, get better paying jobs, find quality education, work on community reform, etc. Project example- Inner city documentary (video/photograph) the travel route/time necessary for a lower income wage earner to get to their job. Document the travel route/time for that same individual to get to a higher paying job for which they are qualified, in more urban areas from their current residence. Collect data on the relative locations of both types of jobs relative to city populations and use GIS to illustrate this information in the documentary.

IV. Collaborative Digital Art – have students from different art emphasis areas collaborate with film/media studies students to create video projects. Once a project is completed, forward it to another student and build upon each other's work over time and perhaps distance as in the production of the "Exquisite Corpse" works, culminating in a virtual world exhibition (Second Life?) with review/critique by students/faculty at other campuses.
- Video Tennis – similar to the popular Photoshop Tennis
<http://www.wired.com/news/culture/0,47132-0.html>
but with video and among students at different institutions

Appendix Two

Principal Participants CV's