



# Handbook



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# INTRODUCTION



We call this document the “handbook”. It provides you with concrete scenarios and insights that can help you in producing multimedia. Use it as a companion that guides through every step of producing educational multimedia. This handbook’s structure follows the five phases established in the co-creation framework. For each of the first 4 phases, you could hold a meeting of approximately 2 hours and fill them in with the scenarios described in this handbook. The fifth phase, the production phase, is less predictable. This handbook gathers some tips and advice for that phase, but lacks timing and scenarios.

Approach this handbook as a collection of suggestions. Even if the described scenarios do not appeal to you, you might use the phases from the model and the questions from the workbook to structure your process. In addition to this handbook, there is a workbook that can help you document your project’s progress. It collects the most important considerations per phase.

The handbook and workbook are designed for everyone in charge of producing educational multimedia in higher education. We believe that it is beneficial to repeat this cycle for every single multimedia product you produce, but it is up to you to decide how thorough you follow these guidelines. Perhaps you will closely follow this handbook and workbook to produce your first multimedia product, and for subsequent recordings, only focus on the scenarios and questions that are most relevant to you?

## How to get started?

Start by organizing five purposeful meetings, each aligned with a specific step in the TransACTION! framework. Extend invitations thoughtfully, ensuring participants contribute to the meetings most suited to their expertise. If uncertain, refer to the framework later in this document to decide the specific topics slated for discussion in each session.

Establish a centralized folder that facilitates easy access for all stakeholders, ensure the workbook is readily available to every involved partner. The workbook is important as it serves as a repository of informed decisions and collective insights.

For each meeting, draw inspiration from the scenarios outlined in the handbook. Dedicate time during or post-session to fill in the workbook with the decisions of that meeting. Recognize that certain scenarios may necessitate advanced preparation or post-meeting action from participants.

More information on the ‘how’ and ‘why’ of the TransACTION! Framework and toolbox can be found in the framework document.

## Co-creation



An important principle of TransACTION! is the search for a way to facilitate (more) co-creation. For each step, you will find advice on how to involve your stakeholders in the scenario behind this logo.

When you think of “co-creation”, you may first think of direct colleagues, but other stakeholders could also provide added value in the production process of educational multimedia. Think, for example, of services and staff (“3rd space”) with didactic, technical, or multimedia expertise. Or students who have completed or have yet to complete the course in which the educational multimedia will serve as learning material. Finally, there may also be other students who may not be directly involved in the course but can provide valuable insights for other reasons. These scenarios and insights were developed with all these potential stakeholders in mind.

The term “co-creation” can be interpreted in a strict sense or in a milder sense, which allows for varying degrees of participation. Interpreting co-creation in the strict sense of the word means that all parties involved have equal say and ownership over the process and outcome. This approach requires high collaboration and communication between all parties and a willingness to compromise and integrate different perspectives.

On the other hand, choosing a milder version of co-creation allows for varying degrees of participation and ownership among the parties involved. In this sense, co-creation may involve consultation or feedback from stakeholders, rather than full participation in the decision-making process.

The degree to which you want to make this process co-creative is up to you. You can go through each step together with a group of stakeholders, consult them as a steering committee after each phase, or involve stakeholders selectively in the phase where they seem most meaningful to you. It is up to you to shape the (co-creative) production process according to your needs, and that starts with the question of who you want to consult when.

### *Further reading*

**For a more in-depth understanding, consider exploring these keywords: cocreation or ADDIE model.**

The TransACTION! OOC is another excellent source, especially module 2, lesson 2 which elaborates on the production process of multimedia.

Remember, there’s an accompanying workbook designed to help you track your progress at each step with the most relevant questions.

# STEP 1: CONTEXTUALIZING



The goal of these scenarios is to facilitate the discussion about the structure of the course and the role and function of multimedia in it.

## Scenario A

1. Visualize the structure of your course. This can be done through:
  - a) Text (think of an extensive version of an ECTS form or a summary of a course in the subject)
  - b) A mind map, either on a board, paper, or digitally using mind-mapping tools (such as MindNode or Miro)
  - c) Drawings and keywords



For a high degree of co-creation, create a text, mind map, or visual representation with the participants during this step. For limited co-creation, prepare a text, mind map, or visual representation yourself and discuss them with the relevant parties.

2. The structure of such an overview can start from different angles:
  - a) Based on the lesson content: which themes are covered and how do they relate to each other?
  - b) Based on the learning objectives: what insights and skills should students acquire?
  - c) Based on the learning activities: what do students do during the course?
3. Indicate which support material (text, web pages, multimedia, etc.) is needed for each component. Support material may be needed to:
  - a) Give students instructions for an assignment they solve independently.
  - b) Prepare students for a lesson that is yet to come.
  - c) Allow students to further think about a lesson they already attended.
  - d) Explain complex material to students in a different way.
  - e) Introduce new material.
4. Determine for which of these components multimedia is needed. The reasons for choosing multimedia can be found in step 1 of the workbook.
5. Complete step 1 in the workbook.

If you involve a large group of participants in this scenario, work with a jigsaw: let participants do the exercise in small groups and then ask the groups to exchange and summarize their findings. Depending on the group size, do this in one or more rounds to arrive at a partial consensus.



Involving stakeholders in this phase is only useful if they will also play a role in one or more of the following phases. Be aware that for some profiles, this exercise will be far from their area of expertise. However, it may still be useful to involve them so that they are aware of the 'why' of the entire production process.

## Further reading

For a more in-depth understanding, consider exploring these keywords: visual harvesting, sketchnoting, visual notetaking or Action mapping by Kathy Moore

The TransACTION! OOC is another excellent source, especially module 3, lesson 3 which elaborates on the subject of design frameworks.

Remember, there's an accompanying workbook designed to help you track your progress at each step with the most relevant questions.

## STEP 2: COLLECT & COMPARE



The goal of these scenarios is to gather inspiration and exchange ideas about the form, structure, and purpose of multimedia in your course.

### Scenario A

1. Create a digital pinboard, such as Miro or Trello. Provide a grid with three columns: interesting in terms of content, format or directly usable (with minor adjustments).
2. Give stakeholders a few days to place links to videos they come across in the appropriate column.
3. Hold a meeting to discuss the videos, with particular attention paid to the following questions: a. What can we take away for our own videos? b. What in these videos ,works‘ to explain/teach something to the viewer?
4. Record the summary of step 2 in the workbook.

### Scenario B

1. Organize a ‘movie night.’ Ask stakeholders to bring videos they believe are interesting in terms of content, format or are directly usable (with minor adjustments).
2. Watch the videos together and have each stakeholder briefly explain their video based on these two questions: a. What can we take away for our own videos? b. What in these videos ‘works‘ to explain/teach something to the viewer?
3. After watching the videos, hold a vote and award a favorite video for each category (content, format or directly usable).
4. Record the summary of step 2 in the workbook.



These scenarios are suitable for didactic teams, as well as for meetings in which students and third space staff are involved. For a limited degree of co-creation, allow all stakeholders to submit videos, but limit the voting or selection to a small group. In an extensive co-creation form, ensure that all stakeholders participate in the entire scenario.

### Further reading

For a more in-depth understanding, consider exploring this keyword: open educational resources (OER)

The TransACTION! OOC is another excellent source, especially the lesson about Creative Common licenses (module 2, lesson 3) which elaborates on the subject of this step.

Do not forget, there is an accompanying workbook to track your progress for each step based on the most relevant questions.

# STEP 3: RESOURCES & QUALITY



This scenario aims to identify the expectations, resources, and goals that all stakeholders have regarding the further course of the production process.

## Scenario A

1. Make it clear to all participants that this scenario is about the three Ps:
  - a) People
    - Who can/should be involved in the process?
    - Who and when will we evaluate the end product?
  - b) Process
    - How much time can you spend?
    - How much money can you spend?
    - Can you rely on (external) support?
  - c) Product
    - What (learning) content should be covered?
    - What (learning) goal does the multimedia product serve?
    - What are the didactic criteria?
    - What are the technical criteria?
    - What are the multimedia principles that the multimedia product must meet?
    - Are there any expectations regarding the look & feel?
2. This scenario consists of a series of short work sessions, individually or in small groups. After each preparation moment, a brief presentation follows in which the main conclusions are shared.
  - a) 1st preparation moment: dream an ideal picture of people, process & product.
  - b) 2nd preparation moment: imagine that you could talk to another version of yourself, one who has already completed the project. How did he/she experience it? What challenges did he/she face? What did he/she get excited about? What are realistic expectations for the end product/process/people?
  - c) What agreements, pitfalls, and to-do's need to be remembered to successfully complete this project?
3. Complete step 3 in the workbook.



Different stakeholders may have different perspectives on this phase. If the background and expertise of the participants differ significantly, we recommend formulating additional guiding questions and defining who should have a say in which aspects. In a limited form of co-creation, you can do the exercise with a limited core group that seeks advice from a broader group of stakeholders in advance.

## Further reading

For a more in-depth understanding, consider exploring this keyword: Mayers principles

The TransACTION! OOC is another excellent source, especially the lesson on multimedia principles (module 1, lesson 2) which elaborates on the subject of this step.

Do not forget, there is an accompanying workbook to track your progress for each step based on the most relevant questions.

## *Image rights/privacy*

If you wish to record and make use of videos featuring persons, you must take into account image rights.

Everyone possesses image rights. This means that only the person involved is entitled to decide whether an image of him or her may be recorded and used. Recording an image and the use (or further use) of image material is therefore always subject to the permission of the person involved.

Permission to take someone's photograph or record video images of this person does not necessarily mean that you also have permission to publish or distribute this image.

These two concepts are entirely independent and must be applied for separately.

## *Multimedia principles of educational video*

Mayer's design principles for educational multimedia

### **Redundancy Principle**

Students learn better from graphics/animation with descriptive audio than from adding on-screen text. Adding text can overload the visual channel, reducing the learning effect. Avoid combining text with graphics and audio unless:

- There are no graphics.
- Text and graphics appear slowly.
- Students struggle with spoken text.
- Only a few keywords are used.
- It's for learning a foreign language.

### **Temporal Contiguity Principle**

Students learn better when words and images are displayed simultaneously. Synchronize spoken words with graphics to avoid overloading the working memory. Avoid:

- Separate links for audio and video.
- Oral explanations followed by graphics.
- Playing both together helps students make connections more easily.

### **Coherence Principle**

Students learn better when unrelated words, images, and sounds are excluded. Keep content straightforward without unnecessary embellishments. Limit visual elements to the essentials for better learning results. Avoid:

- Background music or noise.
- Non-essential images, illustrations, and videos.
- Unrelated details or stories.
- Include:
  - Simple visual illustrations that aid understanding.
  - Core content with minimal words and graphics.

### **Spatial Contiguity Principle**

Students learn better when corresponding words and images are displayed close together. Therefore:

- Use connecting lines or mouse-over pop-ups for long texts.
- Avoid separating text and graphics with scrolling screens.
- Keep feedback close to questions or answers.
- Ensure guidelines remain visible, possibly with a movable screen.
- Place text close to graphics and split it into shorter pieces.
- Read text before playing animations.
- Place legend pieces next to corresponding components.



## **Signaling Principle**

Signaling directs attention to critical aspects of learning material, improving learning and appreciation. Studies show experts focus on key areas in videos, helping guide beginners. Knowing where experts look can help direct beginners' attention to important content, enhancing learning.

## **Multimedia principle**

Text and image are better than text alone.

## **Segmentation principle**

Divide the material into manageable parts.

## **Pre-training principle**

Provide pretraining to prevent the student from starting the course as a novice.

## **Modality principle**

When combined with images, audio is better than written text. The latter leads to overload of the visual channel.

## **Personalisation principle**

Use a communicative writing style (including the use of the first and second person) and a friendly, human voice.

## **Individual differences principle**

Design effects are more pronounced in students with little prior knowledge and those with poor spatial awareness.

## *Didactic principles of instructional video*

### **Alignment**

Educational multimedia is never standalone but is embedded in a well-thought-out lesson design. An instructional video, podcast, screencast, demonstration, or animation is therefore aligned with the lesson objectives, the intended learning activities, and the intended audience.

Choices for form and content take this into account. You also incorporate these elements when developing the script. Always ask yourself: Who am I making this video for? Are you achieving what you want to achieve with this? Also, ensure that the visuals and audio are fully aligned with the student, meaning that the student can process information in the video in the right cognitive way.

Have you chosen the right multimedia format? For example, if you want to explain an abstract process or procedure, an animation may be the best format. If you want to explain a specific action within a relevant setting, a demonstration on location may be the best format. Align your multimedia format with the content.

### **Attention**

Educational multimedia is simple and purposeful without unnecessary formal and substantive details that may distract from the essence (kill your darlings). The multimedia product is therefore short and powerful; longer stories are better broken down into shorter pieces. Dare to cut down (less is more!). Educational multimedia grabs attention with an enthusiastic, varied storytelling style, a good story, tempo changes, and sufficient variety in visuals. Using keywords or images ensures that the viewer focuses on the essence of the topic.

To repeatedly capture the viewer's attention, storytelling is a crucial element of multimedia production. An attached document provides an overview of story elements that you can use to repeatedly attract the viewer.

### **Activation**

Educational multimedia activates the student by, for example, building on prior knowledge or misconceptions, by challenging the student with a question or problem. Associating an accompanying task or viewing instructions with multimedia products can help activate the student. Story elements also play an important role here. Ask the right questions, make it simple, and remove excess information so that the student can focus on the content.

# STEP 4: DESIGN



The goal of this scenario is to come up with a creative and well thought-out script. This part consists of two sections: first, you establish a narrative structure, a framework that forms the outline of your script. And then, you create a concrete script for one video or audio montage.

Start this scenario with one format or a specific combination of formats in mind. You can find guidance for this in the workbook. If it turns out that this is not the best choice, you can still switch to another format.

## Scenario A

This scenario consists of two parts.

For coming up with a structure:

- 1) Determine your premise: one sentence that describes what the viewer/listener should remember from the video/audio.
- 2) Collect a large amount of ideas (divergence) in different categories, starting from the premise:
  - a) Characters that appear in the video, who do you want the viewer to connect with? This can be an expert, a narrator, a character, or an object.
  - b) Possible story elements: obstacles that characters encounter, goals that characters have, ways to start or end the video.
  - c) An environment or location where your video will take place.
- 3) Look at the ideas you came up with in the previous step and combine them into key moments or short scenes. Create a collection of small situations in this way.
- 4) Inspired by the short scenes from step 2, look for a narrative form in which you will structure what you have to tell: a logical and appealing order of information and images. Be conscious of which information the viewer needs to know first to understand the rest, but also in terms of building tension. Be inspired by the list of creative storylines. Many of the ideas you had earlier will be discarded in this step. That's okay, you needed those ideas to be able to keep the right ones (convergence).

For writing the script:

- 1) Build on the storyline that you wrote out. Divide it into blocks with a certain purpose: what information does the viewer receive when watching each part?
- 2) Work out these blocks in detail. Think of both text and visuals, sound, etc.
- 3) Check if your script still aligns with the principles from phase 3.
- 4) Note your script in phase 4 in the workbook.

## Scenario B

This scenario consists of two parts.

For coming up with a structure:

- 1) Take a video from phase 2. Try to schematically write out the progression, the narrative structure of the video.
- 2) Divide the progression you just wrote out into parts: what is the storyline? What information does the viewer receive in each section? What visual elements are used?

For writing the script:

- 1) Translate all the separate parts or blocks to the topic and goal of your video.
- 2) Rearrange the blocks until you have a consistent script, adding elements if necessary. Check if your script still aligns with the principles from phase 3.
- 3) Note your script in phase 4 in the workbook.



This is the phase where colleagues or third-space experts who have experience in making multimedia can support you the most.

In a more extensive form of co-creation, you go through all the diverging and converging phases together. For limited co-creation, you let the involved stakeholders read or adjust the final script. In both cases, we do not recommend writing together. However, you can divide writing tasks and then bring them together again, or work in turns where stakeholders take turns refining the work of the previous person.

## Further reading

For a more in-depth understanding, consider exploring brainstorming through divergence and convergence

Remember, there's an accompanying workbook designed to help you track your progress at each step with the most relevant questions.

## *Video principles (film language & film techniques)*

### **What do we mean by video principles?**

Creating educational multimedia is more than just recording - you use the various elements of film language and film techniques to create educational videos, podcasts, animations, or knowledge clips. These are the essential/main building blocks for good educational multimedia:

#### **Scenario & Storyboard**

- At the basis of an educational video lies a scenario. In a scenario, you describe step by step what you SEE and what you HEAR.
- With a script, you immediately notice if there is enough variation and how long each scene lasts. You quickly understand where additional visual and/or audio material is needed and which multimedia format is most suitable.
- Basic rule = SHOW don't tell and that rule also applies to making podcasts!
- In addition to a scenario, a visual translation of the script in the form of a storyboard can be very helpful during filming of actions/demonstrations and animations.

#### **Camera Shots/camera angles, and camera position (perspectives)**

In a video, it is important to think about how to use the camera:

- Where do you place the camera?
- From which angle can I film best?
- Do I need a top camera to demonstrate something clearly?
- When do I use which shot?
- Do you need an overview or do you want to show a detail? Also, for other multimedia forms (such as a podcast or an animation), you think from visual viewpoints. An introduction within a podcast can be compared to an opening shot of a video.

#### **Video and/or audio editing**

- During video and audio editing, you determine when to show or hear which scene and which shots or audio fragments you use for that.
- Through editing, you bring variation and emphasize certain aspects. You integrate music, graphics, voice-over, or sounds that are relevant to your multimedia product.

## Sound

- Sound is a crucial part of multimedia and of course also for a podcast.
- By making good use of music, sound effects, live sound, voice-over, interviews, and using different voices, you strengthen the multimedia product.
- With sound, you bring variation, emphasize certain aspects, and attract attention, etc...
- Location & Props
- The location can be decisive for making a good educational video. o The location can be decisive for making good educational multimedia. Usually, relevant locations give you the opportunity to film extra visual and/or audio material. o Also, for making a podcast, the location can be an added value.
- Props are all the attributes that you need in a scene or a clip. o A video or an audio recording can become so much more interesting if you use the right attributes or have them at hand to show something or to support your story.

## Story elements/narrative techniques

This is a list of story elements and techniques that can enhance your multimedia product. For each element, an example is given to illustrate the concept. The examples mostly concern an online course on the topic “AI in healthcare”, which includes a family of characters that are all linked to AI and/or healthcare in their own manner.

**Emotion is the key ingredient:** “You need to emotionally connect with your audience.” Emotion is a crucial part in storytelling: smiling/laughing/talking or writing with passion & love... with emotion.

Show emotion and use emotion (smile/happiness/amazed/surprised/angry/...)

**Example:** *The author’s job is to make the audience feel empathy with the characters/objects/questions/your voice (the story in general).* In the example of AI in healthcare: show the different emotions each characters goes through.

**Show don’t tell:** This is a technique authors use to add drama to a story. Rather than telling readers what’s happening, authors use this technique to show drama or to show and describe the action.

**Example:** *Tell what you experience or feel. In the example of AI in healthcare: Don’t tell the mother of the family is sick. Show your audience she’s on the sofa and she’s shivering with fever. She takes some medicine, she pulls a blanket over herself ...*

**Character voice:** the way a character expresses themselves in their inner monologue or to others in a story. You can reveal a character’s voice through their personality traits, dialogue, and narration. Each character, even minor characters, should have an individual voice. A character’s voice is conveyed through their thoughts, personality, and speech. A character’s thoughts can be revealed through dialogue tags, an in-depth point of view (first person or third-person limited), and word choices.

**Example:** *Use your voice as music (variation tempo pace). Take a break. Silence = key for storytelling. Use the character voice (narration voice) to express emotion/ the way you talk/ the words you use/ humor/with passion (see also emotion).*

**Contrast:** Contrast is at the heart of a number of storytelling techniques including conflict itself. Stories are more interesting when we juxtapose one thing with another. We don’t want to see a cast of characters all share the same goal. We want to see contrasting and opposing goals

**Example:** *Using contrast opens the possibilities to work more visual. Healthcare without AI: is it a narrow street or a highway? Is darkness or is it light?*

**Characters:** Characters serve as the driving force in your story. Your characters create and push your plot forward.

**Example:** *Use your voice/object/actors/yourself as a character. All your characters in your story are crucial. Don’t use characters if they don’t add anything to the big picture. The characters have emotions/are authentic/personal/... In our AI example we use a family.*

**Kill your darlings:** You kill your darlings when you decide to get rid of an unnecessary storyline, character, or sentences in a piece of creative writing – elements you may have worked hard to create but that must be removed for the sake of your overall story.

*Example: Focus on the key elements. Skip parts that are not essential for your story. In the example of AI, you can focus on the risks & address them but do you also have to talk about the consequences for your personal/private life?*

**Resolution/climax:** The climax in a story is the point, usually near the end of the third act, where the value of the story is tested to its highest degree. As such, it is also the pivotal moment in a story with the greatest amount of drama, action, and movement as the character makes a choice (related to the central conflict) as presented by their dilemma or crisis.

*Example: Can AI make a difference in healthcare? Will AI become a real breakthrough in healthcare? Is this what we are waiting for? Answer this question at the end.*

**Flashforward:** Flash-forward is a device in which the action jumps ahead to the future of the narrative. It takes a narrative forward in time from its current action.

**Flashback:** is a device that moves an audience from the present moment in a chronological narrative to a scene in the past. Often, flashbacks are abrupt interjections that further explain a story or character with background information and memories

*Example: One of the crucial elements in storytelling is time (chronology) you can rewind and go back in time, or you jump to the future (flashforward). In our storytelling for AI in healthcare, we can jump to the past when AI didn't exist or we can jump to the future where AI plays a crucial role in our society/healthcare.*

**Challenge:** To set a challenge, you need to know your audience. Who are you trying to engage with? What sort of challenge would they want to get involved in? Then make it relevant and topical.

*Example: The challenge for the family in the AI course can be they have to learn to trust the AI info. The challenge can also be – will you (the student) discover why AI is crucial for some parts in healthcare – can you answer the questions in the next quiz?*

**Process/Roadmap:** a step by step procedure or a roadmap to explain complex or abstract topics in your story

*Example: graphics, animation or video can be a big help in explaining and complex knowledge/procedures. For example, explain with the help of an animation how AI works. What are the key steps in the workflow?*

**Strong visuals:** Humans have relied on visual images for information and guidance since the beginning of our existence, and the same applies today. From cave paintings to watching videos on YouTube, visual storytelling is a powerful way to educate, share ideas, educate and communicate ideas.

*Example: Again the example with the road – the bumpy road is slow and risky – the highway = fast, efficient & safe. AI is the highway. AI is the scientific computer-doctor (you can trust it).*

**Real-life situations:** Your audience will connect to a story about an actual occurrence in their lifetime by recalling their own reaction. Automatic tension exists in a real-life event, ready and waiting for you to incorporate.

*Example: Normal everyday actions can take you by the hand in a story/ it can lead you to a better understanding because there's a relation/ association with our own real-life situations. We know how it feels when you have to bring your daughter to a hospital and you don't know what's going on.*

**Authentic:** Authenticity, the sense that something or someone is real, original, genuine, true to their word, is a quality that carries significant cultural and emotional capital. If a brand or personality appears to have it, then they win trust from consumers.

*Example: Don't force yourself to be somebody else in your story. Use the qualities you have. Use your presentation talent from the classroom in the studio. If you can draw – use it on a whiteboard. If you have graphic skills make infographics. If you have a good narration voice try a podcast... In our storytelling of AI and healthcare use stories you believe in! If you don't believe the story / if you are not convinced the audience will notice this*

**Personal:** Personal stories are often a powerful, inspirational, and emotional type of communication (like a graduation speech, keynote address, or a sermon.) These stories can be anything from introductory ice breakers, like telling a joke, to a deeply personal memory that taught a powerful life lesson. The point of sharing personal stories is to humanize yourself, lower audience defenses, and build connection

*Example: A personal story within a story helps you and your audience. An authentic real emotional story is something familiar. Personal stories are easy to comprehend. A personal story can be a start to lead your audience to your key message. In the example of AI in healthcare: "I was never good with computers and smartphones.... I never was but recently I discovered why... I have to go back in time... My dad had an old IBM computer... the ones with a green screen... the first time I used it something scary happened ..."*

**Question:** Nothing motivates readers more than curiosity. If you can curate and dictate the questions in their mind, their attention is yours to command.

*Example: Ask questions and use them to bring variation/suspense/excitement. Start with a question. "What are the risks when we implement AI in healthcare? Is AI really the solution?" I'm not going to answer this question (surprise). You'll discover it...*

**Contradiction:** Good stories should capture the contradictions and complications of real life and real people.

*Example: Our family is not really fond of the AI applications. They think it's risky/not reliable. Some experts try to convince the family.*

**Narrative hook:** The best stories are the ones that grip you from the beginning, and that's exactly what a narrative hook does. Usually found at the start of the narrative, they entice you to keep reading/listening/watching.

*Example: You want the grip on your audience from the very start. Start strong and impressive, with something big (a big story / a great action/emotion). In our AI story one of our family member breaks down. He/she collapses and needs urgent medical assistance. It's a dramatic intro but it instantly grabs you.*

**Hyperbole:** Hyperbole is a style technique involving an intense exaggeration to convey a fact.

*Example: Make it bigger or greater. "AI saved my life, it saved the future of my family – and I'll explain to you how this happened..." "AI is the most important invention of this century"... Later you correct the statement: "OK, maybe not the most important but..."*

**Personification:** is seen when an inanimate object is given human or animal-like qualities

*Example: Use your chatbot as a character. Give it a name, a voice, emotion, talent – give the chatbot human emotions/capacities/talents.*

**Imagery:** creates visuals for the reader/listener/watcher that appeal to our senses and usually involves figurative (visual) language/images

*Example: In storytelling everything is possible. Every image can be used to support your message. Be creative and use your imagination in building up a sort of fantasy. AI can become very personal if you start humanizing it. Make it visual with images so your audience feels it.*



**Use the setting (Arena):** create settings that reflect a character's mood or circumstances. You can also use a setting to impact a character's decision-making process, making it an active component of a story's conflict.

*Example: Use the setting, the location or the arena in your story. The house of the family/the hospital/the computer room. It gives you a lot of possibilities to create extra visual material and to create exciting storytelling.*

**Cliffhanger:** A cliffhanger describes an ending of a story that withholds information about how a narrative resolves. A cliffhanger is a type of ending to a story in which there is no resolution to the conflict.

*Example: End with a small story within your big story – but don't give the answer yet! Ask a question. "Can AI save lives? ... Next chapter we'll answer this question..."*

**Symbolism:** the use of objects or words to represent an abstract concept or mood.

Use visual elements like a clock (time) can be useful to represent a difficult concept – it can help the audience to comprehend/understand the concept.

*Example: The AI concept can be represented as a robot or a machine learning from input.*

**Character voice:** the particular way a character expresses themselves in their inner monologue or to others in a story. You can reveal a character's voice through their personality traits, dialogue and narration.

*Example: Each character, even minor characters, should have an individual voice. A character's voice is conveyed through their thoughts, personality, and speech. A character's thoughts can be revealed through dialogue tags, an in-depth point of view (first person or third-person limited), and word choices.*

**Include a big surprise in the plot:** Often referred to as a plot twist, some writers introduce an unforeseen event in a story that dramatically alters the narrative. "Create some unexpectedness in your story".

*Example: Do something in your story people don't expect. A twist or a change.*

**Involve a red herring:** A red herring is a technique for presenting misleading information that directs a character away from an important concept or fact.

*Example: The antagonist (the critical voice) can mislead one of your protagonists. In the example of AI: the enemy wants the family to believe another story. It tries to convince the family that AI healthcare is dangerous...*

**Start at the end or in the middle of a story:** begin the story in the middle/end of the plot's events, meaning the reader knows very little about the central conflict before it starts.

*Example: Give the answer at the start and start to explain how you came to this result. Example: the result of the AI intervention was that the daughter of the family didn't have to go to the emergency hospitalization – How was this possible and how reliable was the AI diagnosis?*

**A bear on the beach:** The technique of placing a bear on the beach is about displaying a threat or future problem that the characters are not aware of. The reader/listener/watcher knows that the threat is there.

*Example: In our example of AI, our family (characters) doesn't know what is going to happen. We know something they don't.*

# STEP 5: DEVELOPMENT



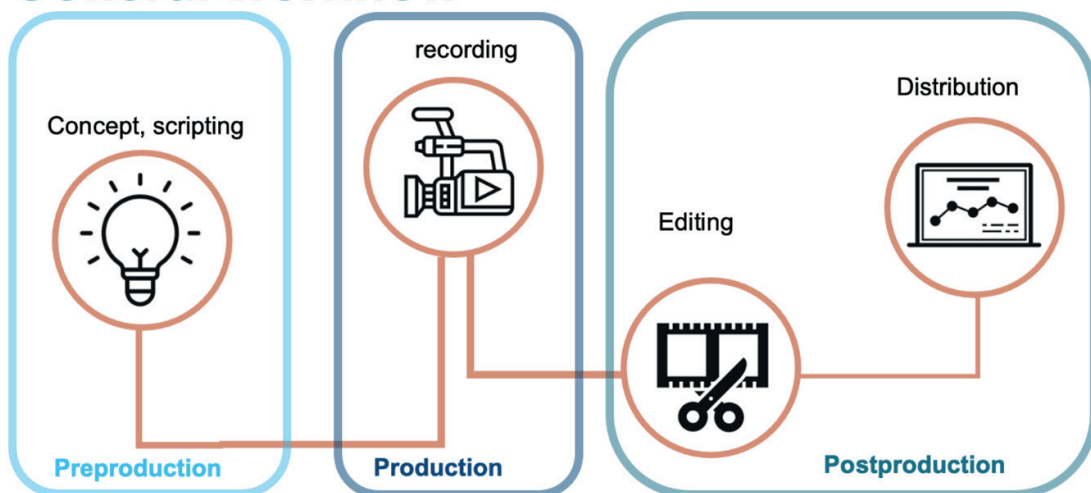
The final phase, the production phase, is intended to create your multimedia product. What is needed for this is strongly dependent on the format you chose and the scenario you wrote. Therefore, it is difficult to provide scenarios for taking this step. Below you can find generic and specific tips & tools for multimedia production. Especially for this step, the TransACTION! OOC is an interesting source.

## Content types

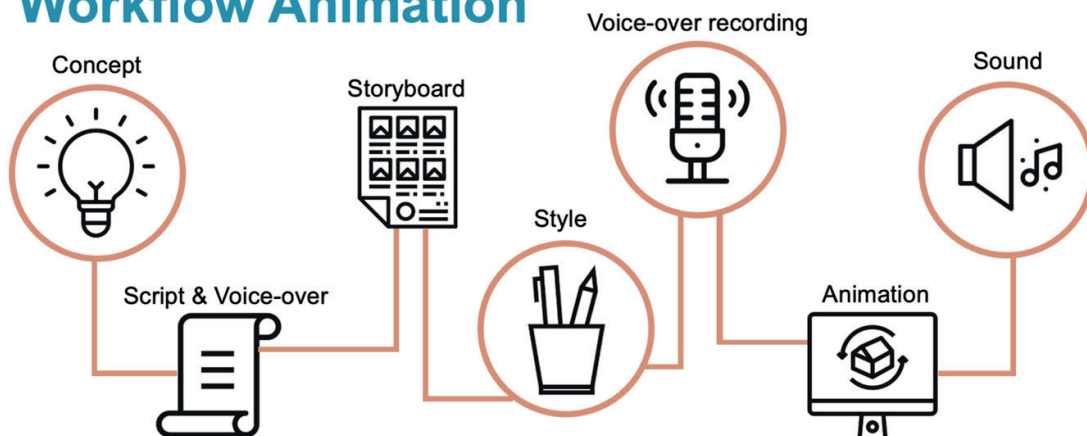
- Talking head knowledge clip
- Demonstration
- Talk show
- Screencast
- Animation
- Interactive video
- Infographic
- Podcast
- Audio fragment
- 360° video
- (On-set) virtual production
- VR simulation
- Virtual field trip

## Workflows

### General workflow

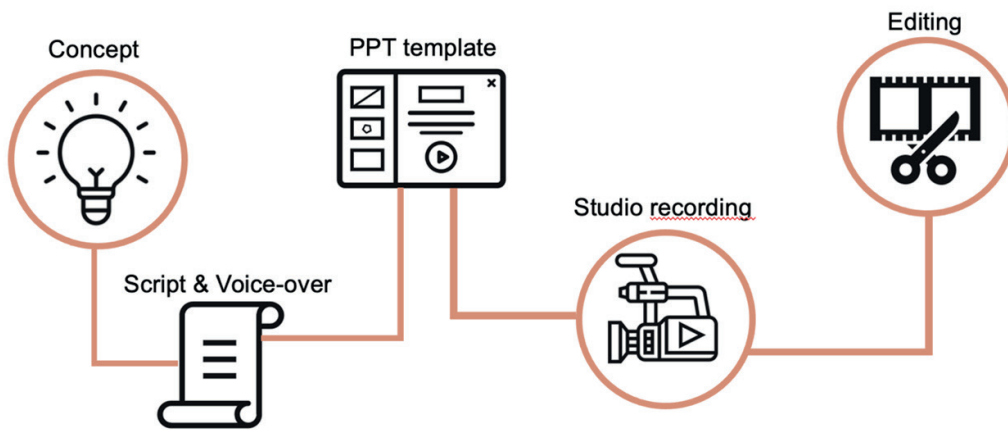


### Workflow Animation

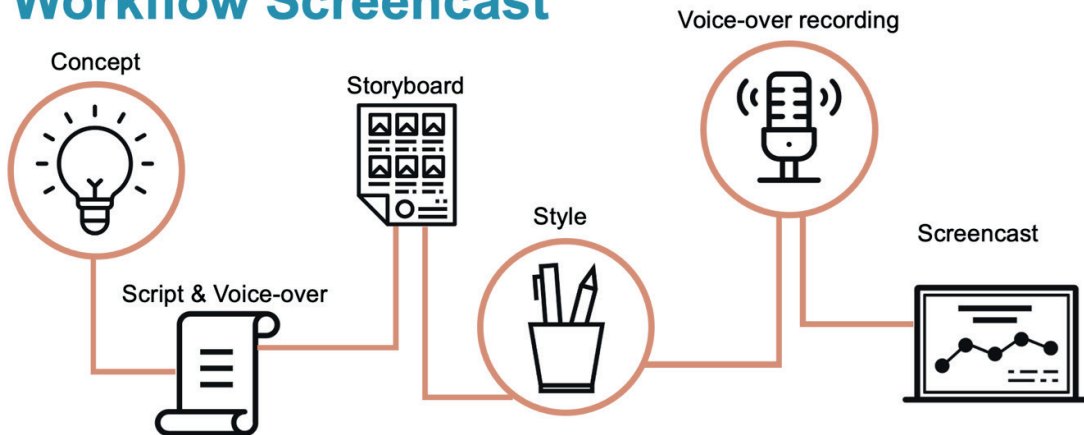




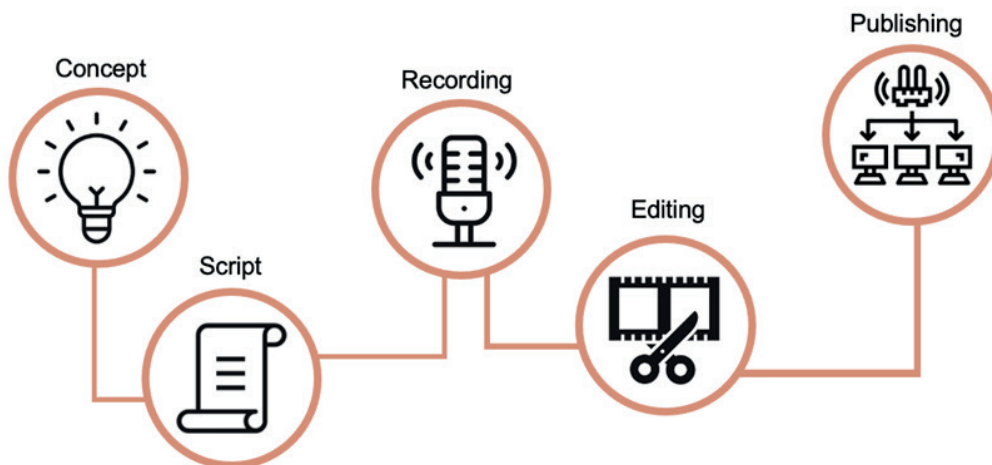
## Workflow Talking Head/knowledge clip studio



## Workflow Screencast



## Workflow Podcast



# Multimedia requirements & guidelines

## Image & composition

- Talking head images have to be in focus & clear
  - Focus should be on the speaker and not on the background
  - Images have to be filmed in good light conditions
- Aspect ratio 16:9
  - Talking heads, PPT presentations/ graphics/ photos have to be in 16:9
- Image quality has to be filmed in HD 1920x1080
- Respect the eye level. The camera should be positioned at or just below the eye level of the interviewee
- The conventional framing for an interview or a talking head is in a medium shot / medium close up (from the center of the chest to the head)
- Use the rule of thirds for composition and if you want to add text/graphics to your video. Also during interviews the interviewee is positioned left or right in the frame.

[https://en.wikipedia.org/wiki/Rule\\_of\\_thirds](https://en.wikipedia.org/wiki/Rule_of_thirds)

<https://vimeo.com/14315821>

- Think about head room (the space between the top of someone's head and the top of the frame).

[https://en.wikipedia.org/wiki/Headroom\\_\(photographic\\_framing\)](https://en.wikipedia.org/wiki/Headroom_(photographic_framing))

- No zooming during recording

## Sound & music

- Audio quality is more important than video image quality
- We need good & clear audio without disturbing background noises
  - Record in a studio/ quiet room or a quiet place outside
  - Bring the microphone as close as possible to your interviewee or talking head
  - Use a wind shield when filming outside
- Use a professional and external microphone to record your audio for screencasts, talking heads or during interviews/ talking heads
- Audio cannot be distorted (the recorded signal is too loud = over modulated). Check your recording levels during recording by using a headphone.
- Audio cannot be under modulated (the recording signal is too low) because this creates extra noise when you want to change the volume level
- Be careful with using music during your video's. What's the added value?
- Use instrumental music
- Level the music during video editing and find a good balance between speech & music. If it's too loud it will be a distraction

## Background

- Use simple/relevant backgrounds for your talking heads, interviews and screencasts
- Try to pick a background that reinforces the content of the interview/talking head or tells us something about the subject
  - Watch out for readable covers of books, word clouds, distracting activity in the background, posters, publicity when you record talking heads or interviews
  - Use simple or solid backgrounds when producing screencasts. Too much information in the background is distracting.

## Clothing

- Colors can create a nice contrast with the background – keep it simple and take some extra outfits
- Watch out with text/graphics on your clothing
- Busy signals: Polka dots, stripes, plaid, or any type of crazy pattern should be avoided - they create the moiré effect.  
[https://en.wikipedia.org/wiki/Moiré\\_pattern](https://en.wikipedia.org/wiki/Moiré_pattern)
- Go Light: Heavy fabrics will make you hot and sweaty under the camera lights. Cotton or light fabrics are the best idea
- Bejeweled: Unless your on-camera appearance is to talk about the jewellery you're wearing, you want to keep jewellery simple. Anything that reflects or glares should be avoided. Dangly earrings and jangly necklaces will also create noise that will be picked up by the microphones. If you have glare-proof glasses, now is the time to wear them.

## Graphics/animation

- The use of graphics and animations have to be relevant and support your talk. Non relevant information is distracting for the viewer.
- Use simple powerpoints, graphics or animations. Less = more
- Avoid a lot of text on your video. Use keywords or very short sentences.
- Maximum 6 bullets or keywords
- Use images instead of text
- What you see is what you say!

## Further reading

### Image & composition:

<https://www.kuleuven.be/english/education/educational-policy/limel/training-platform/recording-material/behind-the-camera>

<https://nofilmschool.com/2015/09/9-composition-techniques-make-images-eye-catching-biological-level>

[https://en.wikipedia.org/wiki/Headroom\\_\(photographic\\_framing\)](https://en.wikipedia.org/wiki/Headroom_(photographic_framing))

<https://vimeo.com/14315821>

<https://collab.its.virginia.edu/wiki/toolbox/Interviewing%20Techniques.html>

<https://collab.its.virginia.edu/wiki/toolbox/Images%20and%20Composition.html>

### Sound & music:

<https://www.kuleuven.be/english/education/educational-policy/limel/training-platform/recording-material/behind-the-camera>

<https://collab.its.virginia.edu/wiki/toolbox/Audio%20Recording.html>

<https://collab.its.virginia.edu/wiki/toolbox/Audio-Video%20Recording%20Session%20Checklist.html>

### Graphics/animation:

<https://www.kuleuven.be/onderwijs/onderwijsbeleid/limel/videstijlboek>

### Clothing:

<https://picturethis.ca/what-not-to-wear-on-camera/>

[https://en.wikipedia.org/wiki/Moiré\\_pattern](https://en.wikipedia.org/wiki/Moiré_pattern)

<https://wistia.com/learn/production/wearing-color-camera>

