

# Media Transformation

## Vorlesung

WiSe 2020–21

Øyvind Eide

Woche 10



Universität zu Köln



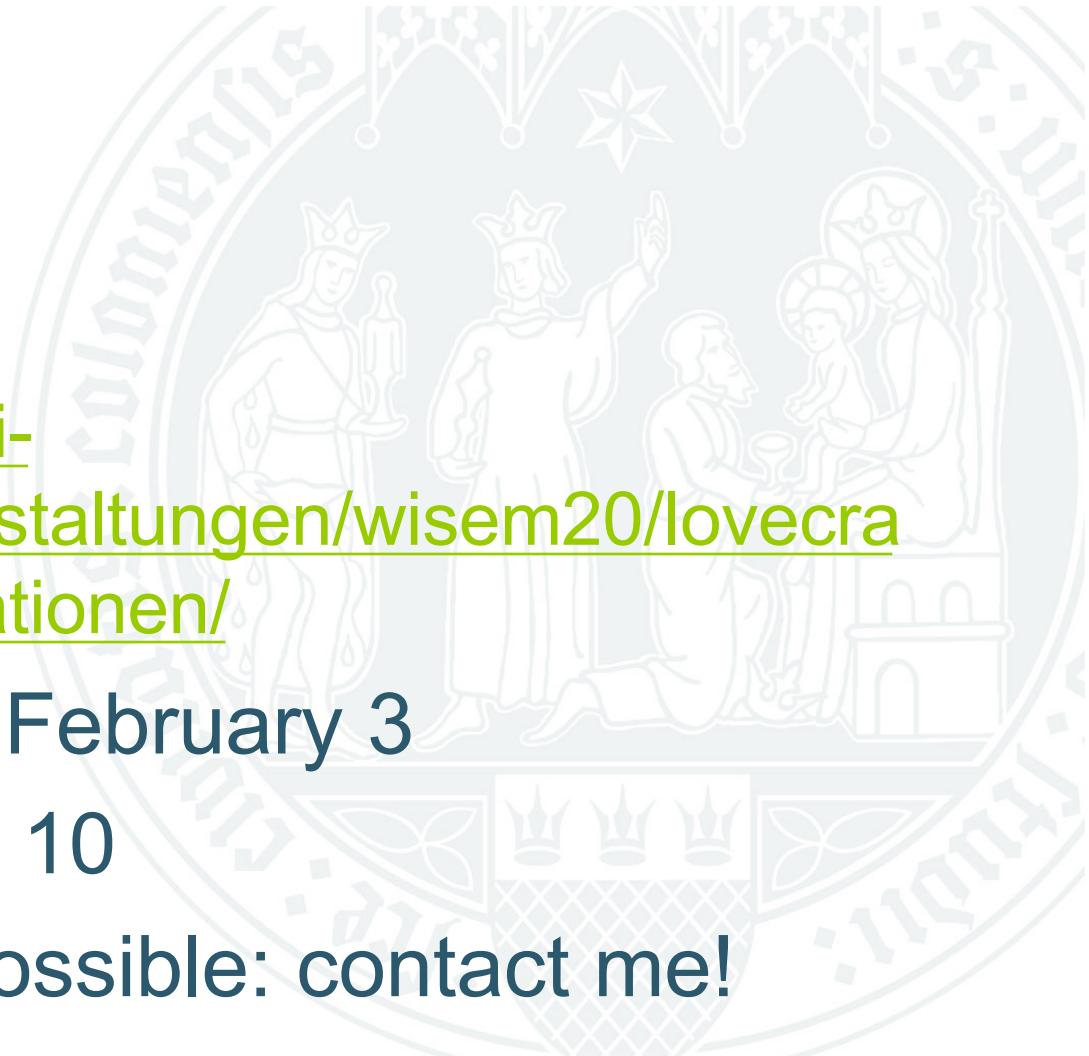
# Studienleistung

- Group presentations February 3 or 10. The groups will be the same as in the AM3a Übung.
- Each group make a 5-10 minute presentation on one of these topics:
  1. How does the VR system you are developing relate to the source text you base it on? Give some examples of how you interpret specific passages in your VR system.
  2. Explain your project in the light of Elleström's concept of media transformations, pointing out how it relates to the concept pair "media representation" — "transmediation".
  3. Present your project based on the distinction between time based and space based media/art forms. Discuss how appropriate such a distinction is for VR systems.



# Studienleistung

- Nine groups:
  - <https://lehre.idh.uni-koeln.de/lehrveranstaltungen/wisem20/lovecraft/gruppenkonstellationen/>
- Start from group 1 February 3
- Continue February 10
- If either day is impossible: contact me!
- *This information follows later today via mail.*



# Meanings of ‘medium’

- Technical medium of display
  - the physical entities needed to realize media products and hence media types
- Basic media types
  - based on the most basic features of media products
  - classified according to the most salient media modalities
  - example: still image
- Qualified media types
  - further qualified than basic media types
  - example: children’s drawings



# Types of media

- Short story
  - Film
  - VR

# *relationship?*

- Technical medium of display
  - Basic media types
  - Qualified media types

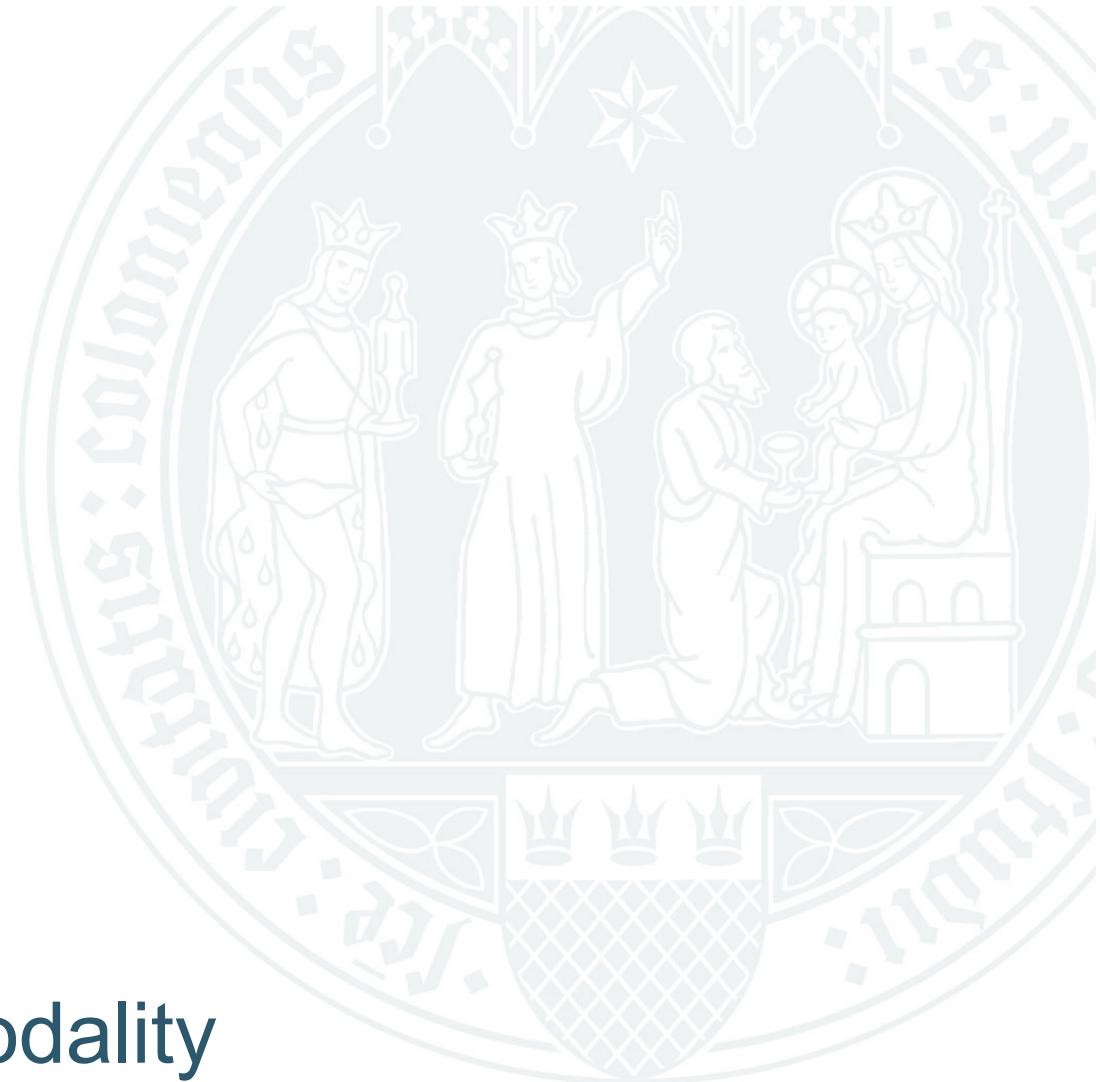


# Types of media

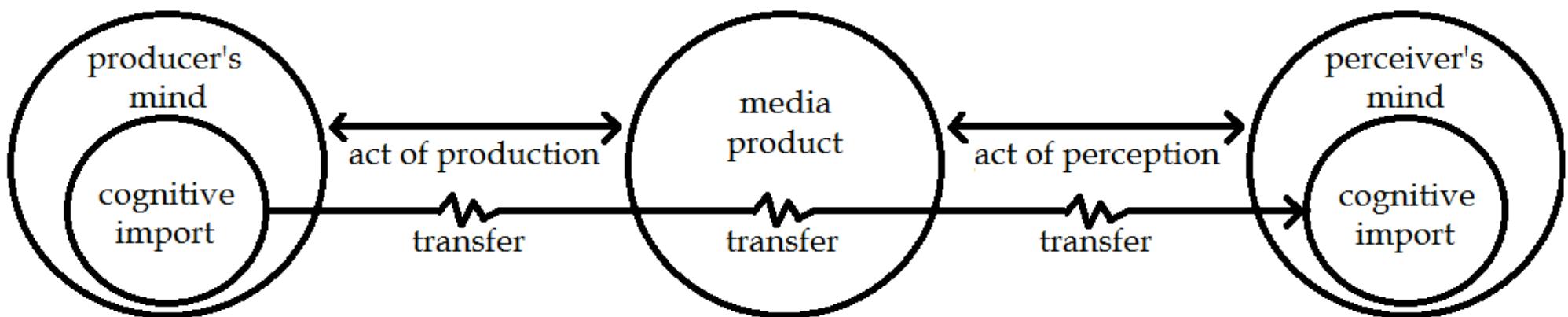
- Short story
- Film
- VR

*relationship?*

- Material modality
- Sensorial modality
- Spatiotemporal modality
- Semiotic modality



# Communication



Universität zu Köln

Digital Humanities – Historisch-Kulturwissenschaftliche Informationsverarbeitung

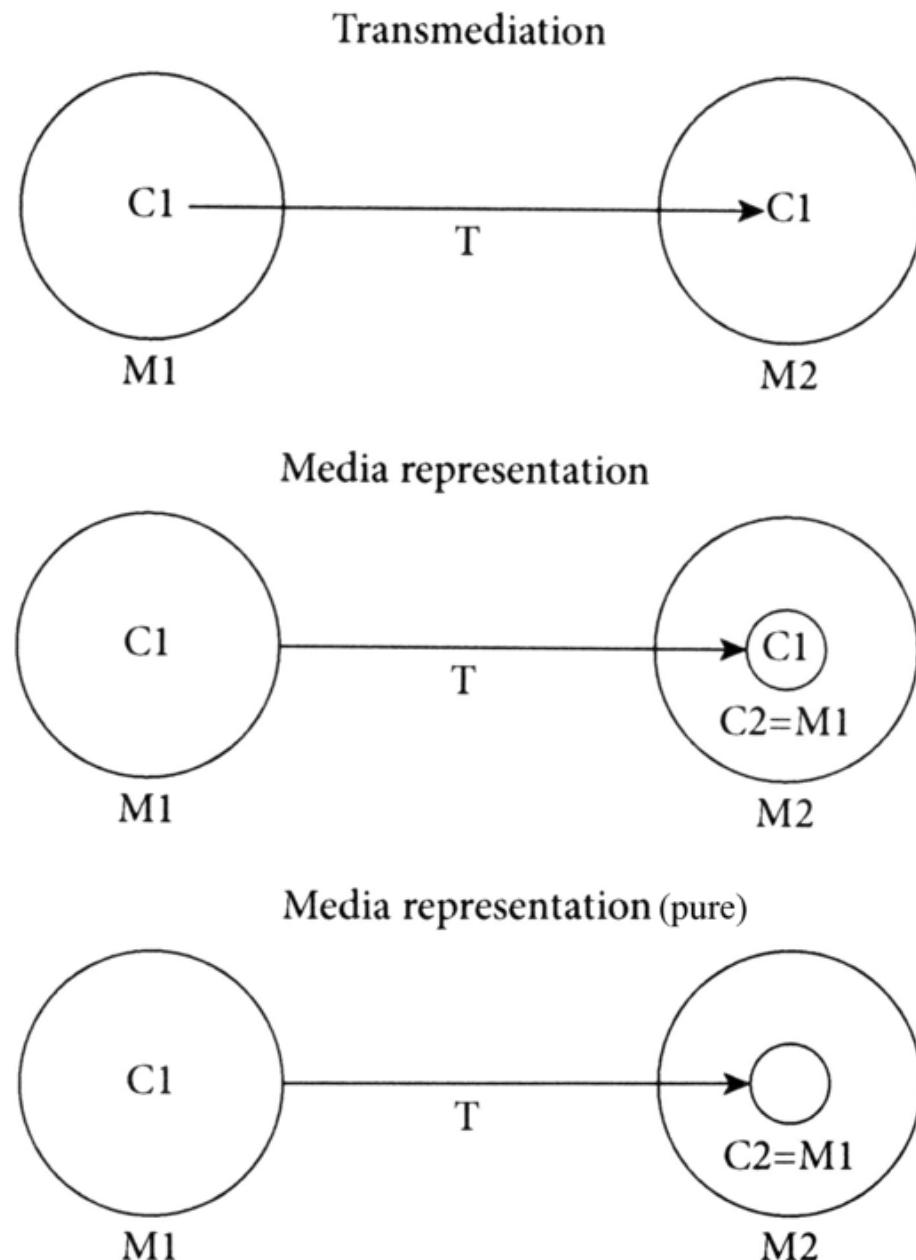
Prof. Dr. Eide



# Media transformations

- Transmediation
  - creating a similar impression in another medium
  - adaptation
- Media representation
  - a media product is represented in another medium
  - ekphrasis

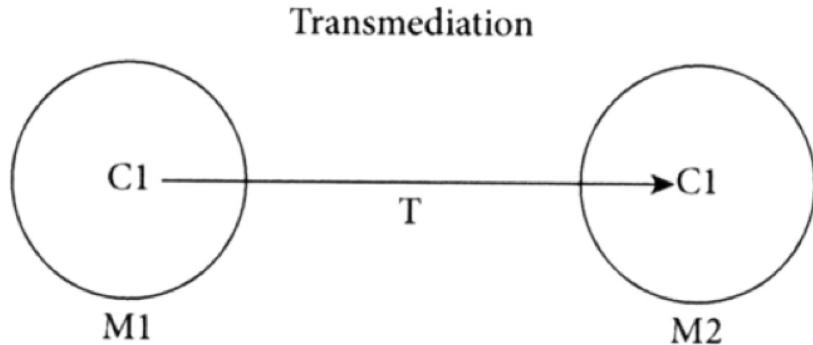




**FIGURE 2.2** Pure media representation

9 Notes: M = Medium; C = represented media Characteristics; T = Trai

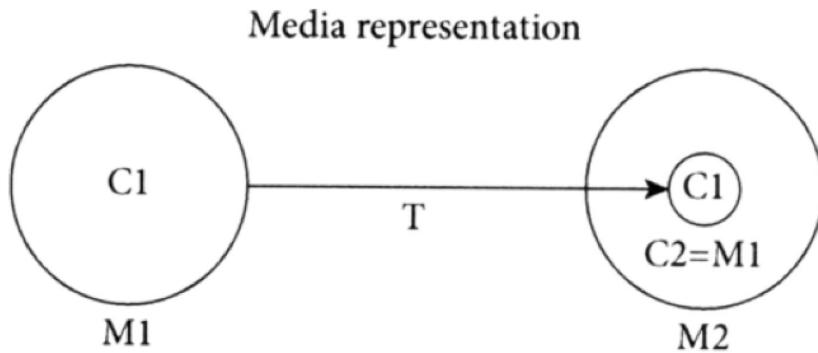
Elleström, Lars. *Media Transformation : The Transfer of Media Characteristics among Media*. Houndsmill, Basingstoke, Hampshire: Palgrave Macmillan, 2014.



# Examples

- From picture to film
  - a man picking red flowers while crying
  - represent situation, not painting itself
- Transfer of narrative structure
- Musical score
- Dramatic texts
  - what is happening is transferred





## Examples

- Newspaper notice referring to a Patti Smith song
- A story describing a photograph taken by a character
- A poem describing a statue
  - ekphrasis

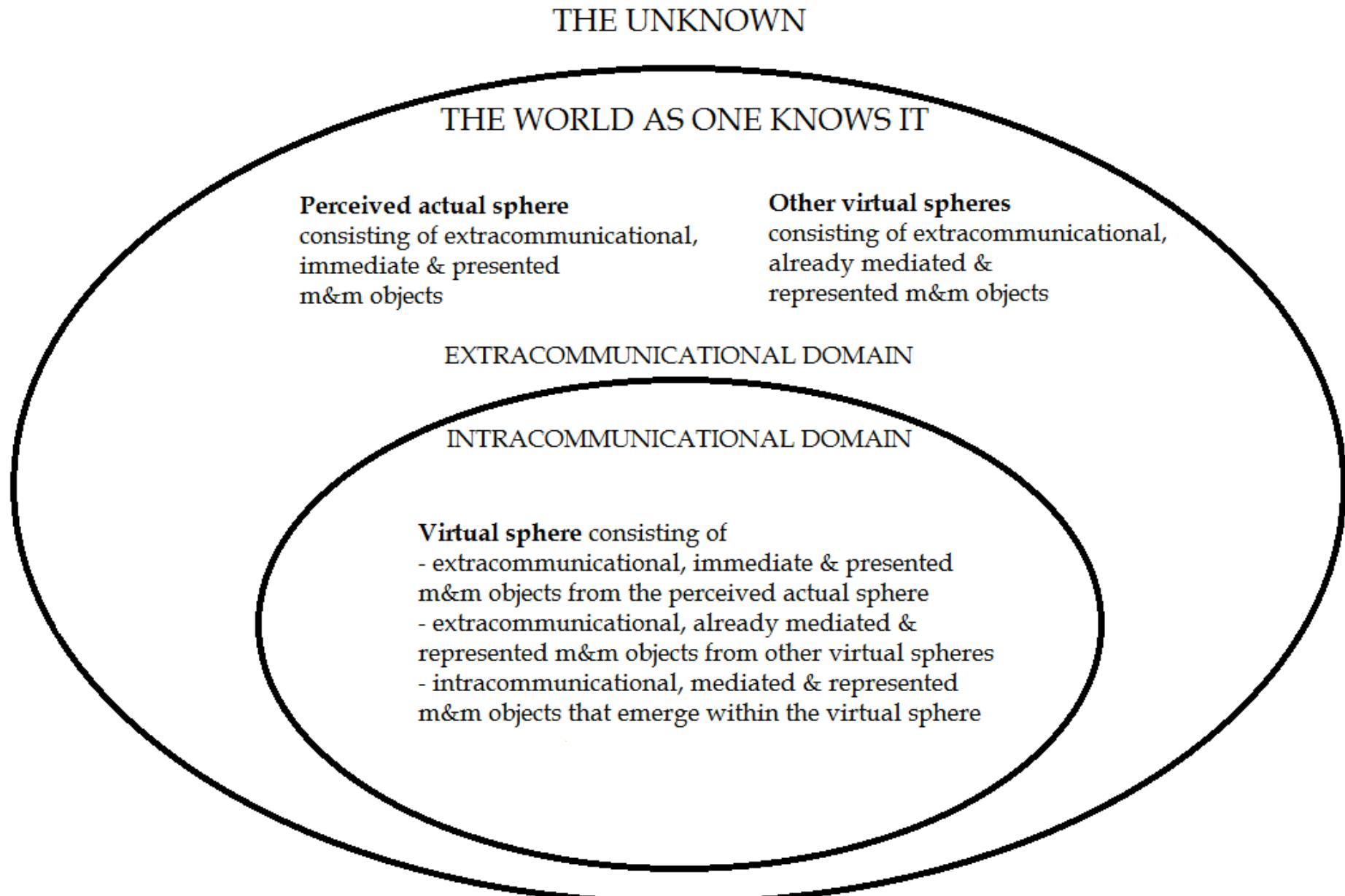


# Media transformations

- Often mixed
  - aspects of both transmediation and media representation
- Where is your work?
  - how does it relate to the two transformation types?



# The principle of minimal departure



# Media modalities

- A media product has a material interface
  - document pages, bodies dancing, sounds in a room
- which meets the senses of the recipient
  - seeing, hearing, smelling, feeling, tasting
- in a spatiotemporally based interpretation
  - direct or reconstructed space and time
- based on a semiotic understanding.
  - symbolic, iconic, indexical



# Media modalities in use

- Can this system be used?
- Try it out on
  - text
  - film
  - VR
- Not the Truth
  - a language we can use to discuss
  - a toolbox for understanding



# Material modality

Mode	Text	Film	VR
Human bodies			
Other demarcated materiality			
Not demarcated materiality			



# Sensorial modality

<b>Mode</b>	<b>Text</b>	<b>Film</b>	<b>VR</b>
Seeing			
Hearing			
Feeling			
Tasting			
Smelling			



# Spatiotemporal modality

Mode	Text	Film	VR
Space manifested in the material interface			
Cognitive space (always present)			
Virtual space			
Time manifested in the material interface			
Perceptual time (always present)			
Virtual time			

# Semiotic modality

Mode	Text	Film	VR
Convention (symbolic signs)			
Resemblance (iconic signs)			
Contiguity (indexical signs)			



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