Investigation the video ESSAY FORMATIGOR

The Hidden Cost of Technology: Unveiling the Cobalt Crisis

BY LEILA GHOURI

ARTS BASED ACTION RESEARCH

Combines creative arts with participatory research

Participants explore and address social issues in video essay format through my survey which will help me create a final output.

Participant= [Producer Director]

Huhmarniemi, M. and Jokela, T. (2019) Environmental Art for Tourism: Arts-Based Action Research and Sustainable Practices. Available at:

UHY THE VIDEO ESSAY?

This approach is ideal for diverse learning styles—visual, audio enhances accessibility for neurodiverse and digital-native learners (Mayer, 2009).

Video essays foster critical thinking by presenting structured arguments that encourage analytical skills (Burmark, 2002).

Adaptable to current events and culturally relevant content (Johnson, 2018).

- Burmark, L., 2002. Visual literacy: Learn to see, see to learn. ASCD.
- Huhmarniemi, M. and Jokela, T. (2019) Environmental Art for Tourism: Arts-Based Action Research and Sustainable Practices. Available at:
- Johnson, S., 2018. Teaching with multimedia materials: Enhancing comprehension and retention. Educational Media International, 47(3), pp.163-178.
- Mayer, R.E., 2009. Multimedia Learning. 2nd ed. Cambridge University Pres

DESIGNING THE SURVEY

Pre-testing my questionnaire

Questionnaire made with clear, specific language, avoiding ambiguity. No leading questions that might bias respondents.

Gaining verbal consent

participants are fully informed about the purpose of the study, their rights, and how their data will be used,

Krosnick, J. A. and Presser, S., 2009. Question and Questionnaire Design. In: J.D. Wright and P.V. Marsden, eds. Handbook of Survey Research. 2nd ed. San Diego, CA: Elsevier.

DESIGNING THE SURVEY

My survey design was influenced by three styles of question (Curtis and Curtis, 2011),

Attitudinal

Attributional

Behavioural

Understanding motivation and causality (Foddy, 1993).

Curtis, B., & Curtis, C. (2011). : survey research – studying many cases. In Social Research: A Practical Introduction (pp. 121-145). SAGE Publications, Inc., https://doi.org/10.4135/9781526435415

Foddy, W. H. (1993). Constructing questions for interviews and questionnaires: Theory and practice in social research. Cambridge University Press

SURVEY RESULTS: 61 PARTICIPANTS

00 28%

DO YOU WATCH VIDEO ESSAYS?

Majority of participants agree that the video essay is effective in forming strong arguments for and against in a structured way

Platforms: YouTube, Instagram, TikTok, Mubi, Bilibili, artist websites, BFI, Television.

YES 72%

SURVEY RESULTS: POLEMIC OR ACADEMIC?

DO YOU LIKE TO BE CHALLENGED WHEN WATCHING THE VIDEO ESSAY OR DO YOU PREFER A NEUTRAL APPROACH?

> IT'S ABOUT THE SUBJECT MATTER FOR ME 68%

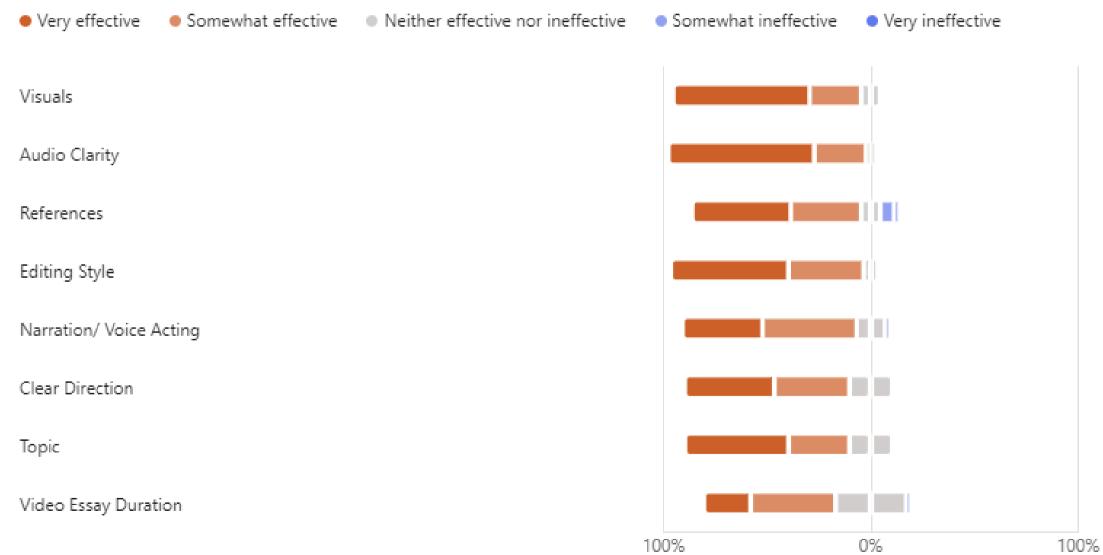
Majority participants also agree the 10 minutes is the perfect duration for a video essay.

YES, I PREFER TO BE CHALLENGED 18%

> NO, I PREFER A NEUTRAL APPROACH 14%

COMPONENTS OF THE VIDEO ESSAYS

6. Below are the components of a Video Essay, please rate the effectiveness of each component in creating an eng aging Video Essay in your opinion.



More details

SURVEY RESULTS PART 2: COBALT MINING

SOMEWHAT FAMILIAR 31%

How FAMILIAR ARE YOU WITH

COBALT MINING?

HEARD OF IT BUT DON'T KNOW MUCH 36%

Majority participants are aware the cobalt is used in the making of Lithium ion batteries (rechargeable batteries)

VERY FAMILIAR 7%

> NOT AT ALL FAMILIAR 26%

VIDEO ESSAY WORK FLOW

06

08

01 DESIGNING THE MOODBOARD

02 WRITING THE SCRIPT

03 RECORDING THE AUDIO

04 EDITING THE AUDIO

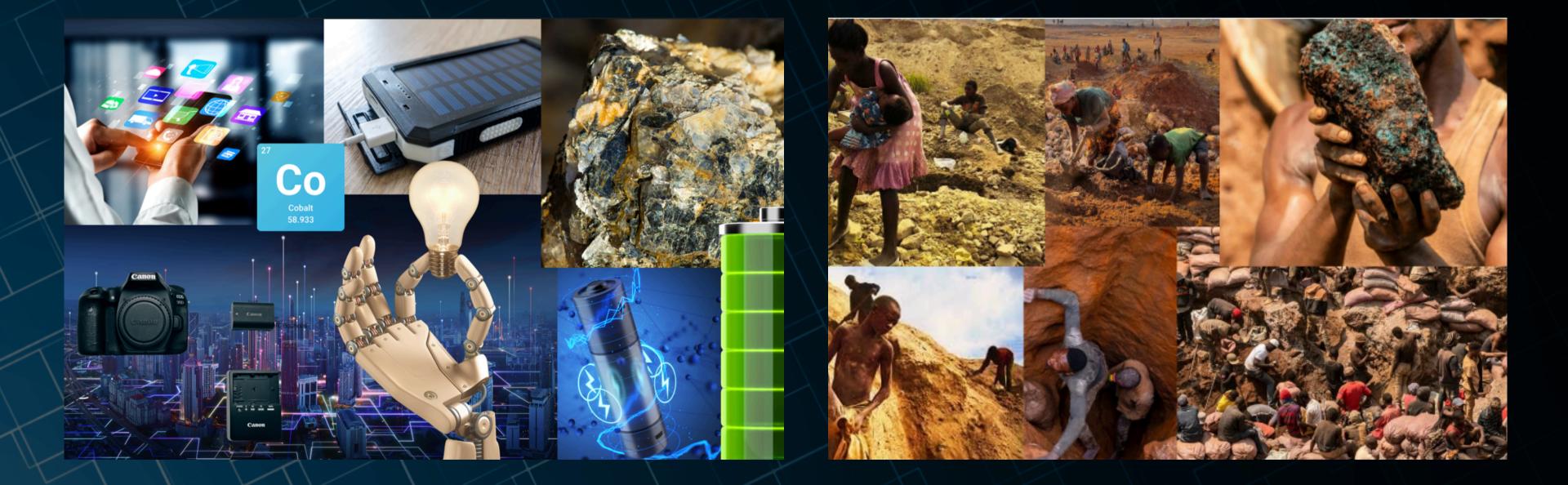
05 SOURCING THE FOOTAGE

EDITING THE TIMELINE

07 PICTURE AND AUDIO LOCK

EXPORT THE FINAL VIDEO

DESIGNING THE MOODBOARD



URITING THE SCRIPT

Narrator (V/O):

The rest of the cobalt is applied in industries such as military, aerospace, electronics, and healthcare.

https://www.cobaltinstitute.org/wp-content/uploads/2024/05/Cobalt-Market-Report-2023_FINAL .pdf

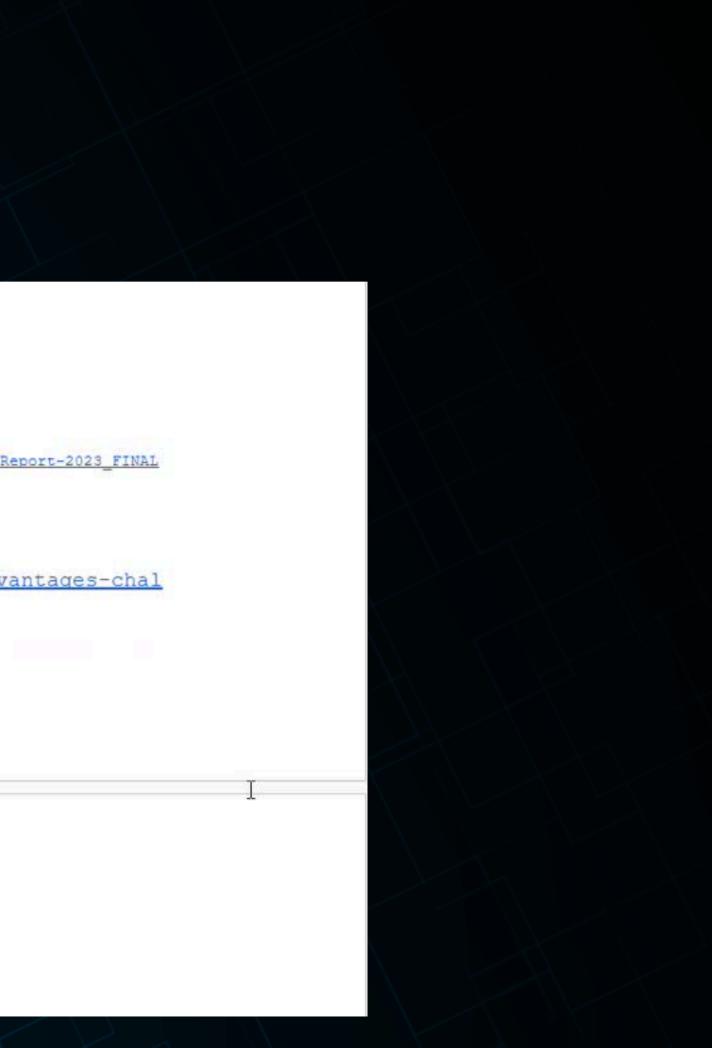
WIRED

https://www.samaterials.com/cobalt-in-ev-batteries-advantages-chal lenges-alternatives.html

By Leila Ghouri

Innovation News Network

Narrator (V/O):



RECORDING THE AUDIO



SHURE

E

AN188



Focusrite

ß







SOURCING THE FOOTAGE

LINK TO ALL STOCK FOOTAGE USED

AND GRAPHICS DESIGNED

LINK TO FAIR USE FOOTAGE AND

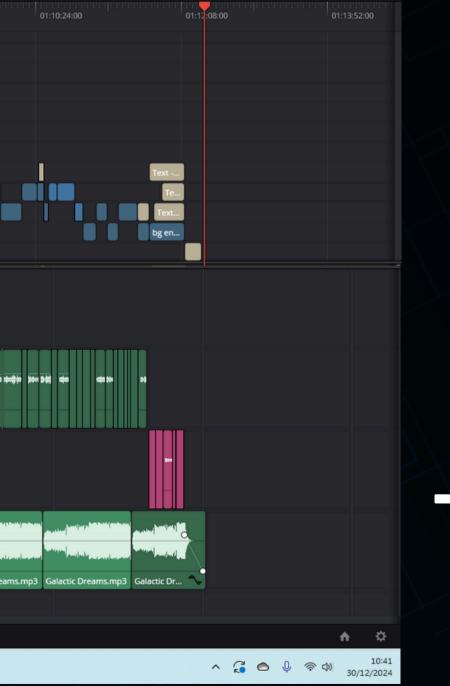
IMAGES USED

• Aufderheide, P., & Jaszi, P., 2011. Reclaiming Fair Use: How to Put Balance Back in Copyright. Chicago: University of Chicago Press. • Creative Commons, 2023. About Licenses. Available at: creative commons [Accessed 15 November 2024]. • Lindsey, J., 2019. Archival Practices in the Digital Age. Journal of Media Studies, 18(3), pp. 45–63. • U.S. Copyright Act, 1976. Fair Use Provision. Title 17, Section 107.



PICTURE AND AUDIO LOCK

| | | 01:12:24:17 | | 01:00:00:00 01:01: | 44:00 | 01:03:28:00 | | 11:05:12:00 | 01:06:56 | 00 00 | 01:08:40:00 | |
|---|------|--------------------|-----|--|-----------------------------------|--|---------------------------|--|--------------------------------|---|------------------------------|---|
| I | V11 | | | | | | | | | | | |
| | V10 | | | | | | | Ca | | | | |
| | V9 | | | | | | | Call | | | | |
| | V8 | | | | | | | Call | | | | |
| | V7 | | | | | | | Call Call O Call Out | | | | |
| | V6 | | | | | | | Call O | | | | |
| | V5 | | | | | | | Call Out | | | | |
| | V4 | | | | | | | c 🔶 | | | | 57 |
| | V3 | | | | | | | Text - SL | | | | |
| Ν | V2 | | | | win | | a 🔹 GSI.png | sid | hip | | | |
| | V1 | | | | | | | Com 🔷 | | | | |
| ١ | A1 | Audio 1 | 2.0 | | | | | | | | | |
| | | a o s m | | | | | | | | | | |
| | 0 C | | | | | | | | | | | |
| | A2 | Audio 2 | 1.0 | | | | | | | | | |
| | | a o s m | | | en meistefet set obse met eine ei | ₩ >> | | 1 (1 (1 (1 (1 (1 (1 (1 (1 (1 (1 (1 (1 (1 | | | inten (it inter it inter it | |
| | 121 | Clips | | | | | | | | | | |
| | | | | | | | | Au | | | | |
| | A3 | Audio 3 | 2.0 | | | | | | | | | |
| | | | | | | | | | | | | |
| | | Clips | | | | | | | | | | |
| ╞ | | Audio 4 | 2.0 | | | | | | | | | 0 |
| | A4 | | 2.0 | and initial district a second states (the second | أعتديه الطفائنطقاطينا التمعر | | w huter Whiteher | a a ta a barrier a b | an alor business following the | a distanti di seconda d | a and a second second second | a start parties (11) |
| | 11 (| Clips | | and a second | | and well and a state of the sta | and annual descentary and | and and a start of the start of | and the second second second | and the property of the second | | a second and second participations of the |
| | | | | Galactic Dreams.mp3 | Galactic Dreams.mp3 Galact | ic Dreams mp3 Gal | lactic Dreams mp3 | Galactic Dreams mp3 | Galactic Dreams mp3 | Galactic Dreams.mp3 | Salactic Dreams mn3 | Galactic Dream |
| Y | | | | | Contract of Contractings Contract | | | outeur preunsinpo | concere or companyo | | Judete Dreams.mps | |
| | | | | | | | | | | | | |
| | * | DaVinci Resolve 19 | | | | |] | E E | Ċ1 | ÷ . | л | |
| | | 3°C | | | | Q Search | ≡ à | | e 6 | 💼 🛛 🦻 | 08 | C |
| | | Aostly cloudy | | | | | | | <u> </u> | | <u> </u> | Y. |



OR CODE TO THE VIDEO ESSAY

