

# HUMS1006 Lecture 5

Mediating/Projecting

By the end of this lecture you will be able to:

- Describe a range of contexts for the mediation of public presentations and storytelling;
- Identify strategies for improving the visual design, vocal and embodied projection of a story, pitch or speech.

# Recap



Jacinda Ardern: 'I did not come into politics to be an opposition member'.



15 year old climate change warrior  
Xiuhtezcatl Martinez addressing the  
United Nations General Assembly on  
Climate Change (29 June 2015)



Homer at the Nuclear  
Power Plant



presenting ‘live’

vs.

presenting ‘liveliness’ in a variety of  
digitally mediated spaces/platforms

Relationship between words and pictures or story, information and emotion



"Technology is a glittering lure, but there's the rare occasion when the public can be engaged on the level beyond flash, if they have a sentimental bond with the product." – Don Draper, *Mad Men*

"the people in your audience have two channels for processing information: visual and auditory. These channels work simultaneously, so audience members are perfectly capable of looking at a slide, listening to the presenter, and making sense from both streams of information. These same people can run into trouble, however, when they have too much information to process at one time" (Andy Goodman 2006: 51).

visual aids not only describe or convey information

but they also punctuate

and they temporalise (so they give a rhythm to the presentation)

in this way they also craft an affective journey through ideas (they lead us through a process of thinking or understanding that may be driven by a combination of suspense, interest or emotion)

Mediation within live performance

Case study 1

William Yang: *Sadness* (1991)

[http://unsw.kanopystreaming.com  
/video/sadness](http://unsw.kanopystreaming.com/video/sadness)



What did you notice about the physical and vocal manner in which William Yang delivered his narrative?

What did you notice about the temporal relationship between Yang's words and images?

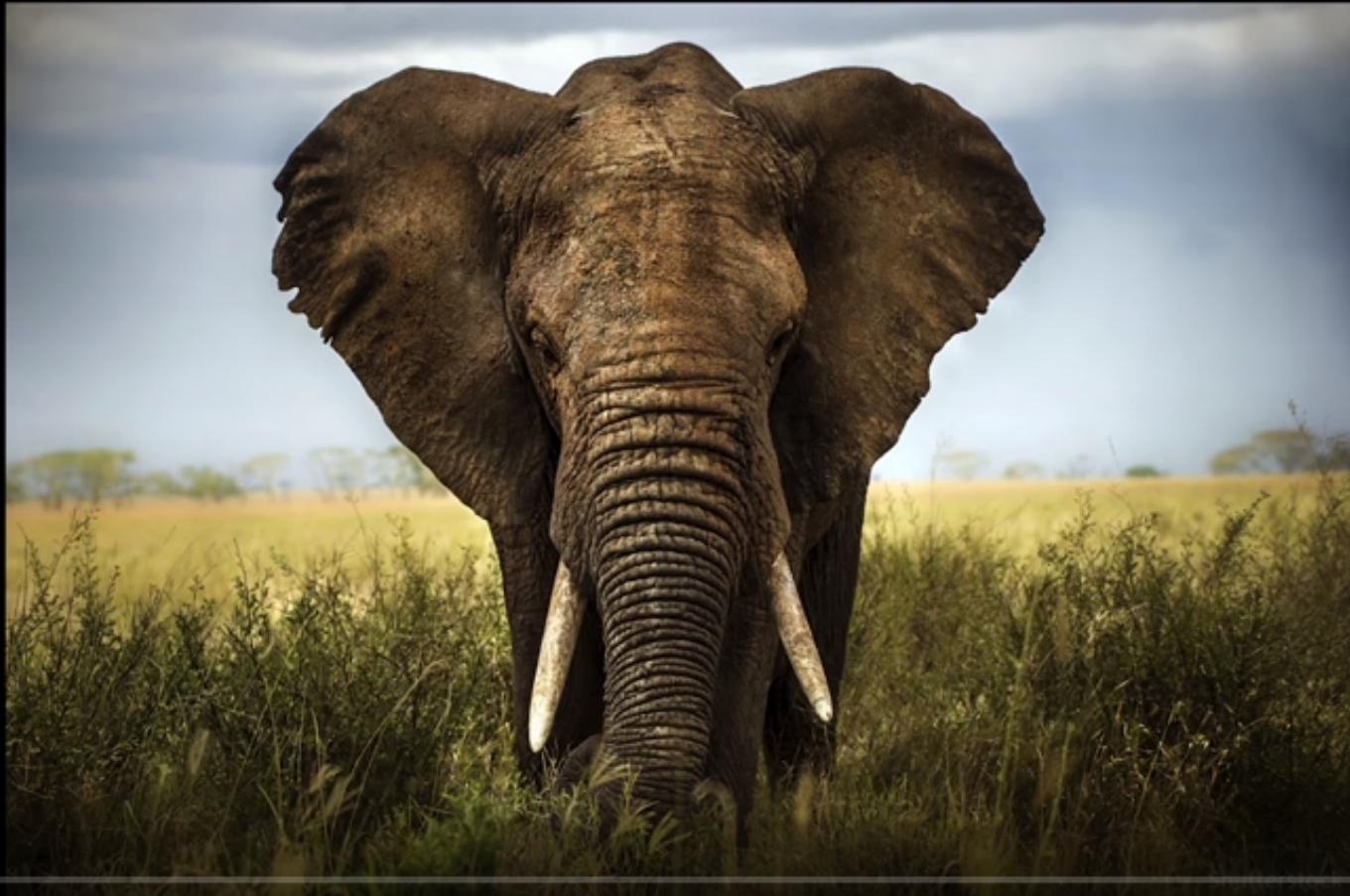
Yang's style is 'is one of stillness' (151)

His audience are invited to become 'active participants' (152) in the viewing experience.

Grehan, Helena. '*Stillness and Intrigue in The North and Sadness*', *Journal of Australian Studies* 26.73 (2002): 151-159

## TEMPORALITY – how are relationships of meaning crafted through timing?

- Are your visual aids demonstrating the point that has just been made? [ie working conclusively, as a ‘full stop’ or reinforcement of an idea]
- Are your visual aids anticipating the point that will be made? [ie working inferentially, as a question mark that opens a space in viewers’ minds that will then be answered]
- That is: How does the relationship between verbal and visual design lead your listeners through the flow of ideas you wish to raise?



▶ ▶ 🔍 0:43 / 15:58

CC ⚙️ 🎧 [ ]

The Muslim on the airplane | Amal Kassir | TEDxMileHighWomen

‘Even if there was an elephant in the room, I’m still the elephant in the room’

**INDEXICALITY** – how are meanings created through varying indexes or signs (and their hierarchies) relating to an idea?

- When do your visuals need to be equivalent to the verbal information offered? [ie If you use technical words or have pronunciation difficulties, sometimes printing words exactly is important]
- When do your visuals need to extend the verbal information offered? [ie a graph or an image can convey the gravity of a particular statement]
- Are your visuals ‘double doing’ (in the sense that they overload us with the same information)?
- What are the different ‘affective registers’ of varying visual aids? (ie a photograph might be evidentiary and emotive but indirect, a pie chart might be specific but not emotive, which is fine).

# Numbers

- Number of talks: 1
- Interesting facts: 0
- My height (in inches): 70.5
- $2 \times 6 = 12$
- $6 \times 2 = 12$
- 352 is a three-digit number

.

How to sound smart in your TEDx Talk | Will How to sound smart in your TEDx Talk | Will Stephen |  
TEDxNewYork Stephen | TEDxNewYork



natgeo ✅  
Baffin Island

Follow

natgeo Photo by @CristinaMittermeier // This is what a starving polar bear looks like. Weak muscles, atrophied by extended starvation could barely hold him up. Our @Sea\_Legacy team watched as he painfully staggered towards the abandoned fishing camp from which we were observing@and found some trash to eat—a piece of foam from the seat of a snowmobile, as we later found out. People have asked why we couldn't help it, why we didn't feed it. In addition to being illegal to feed wildlife, polar bears like this one need several hundred pounds of meat to survive. They primarily eat seals and they struggle when they are stranded for long periods of time on land, without a sea ice platform from which to hunt. We didn't have a weapon and we didn't have any food for it. There literally was nothing we could do for him as



1,551,038 likes

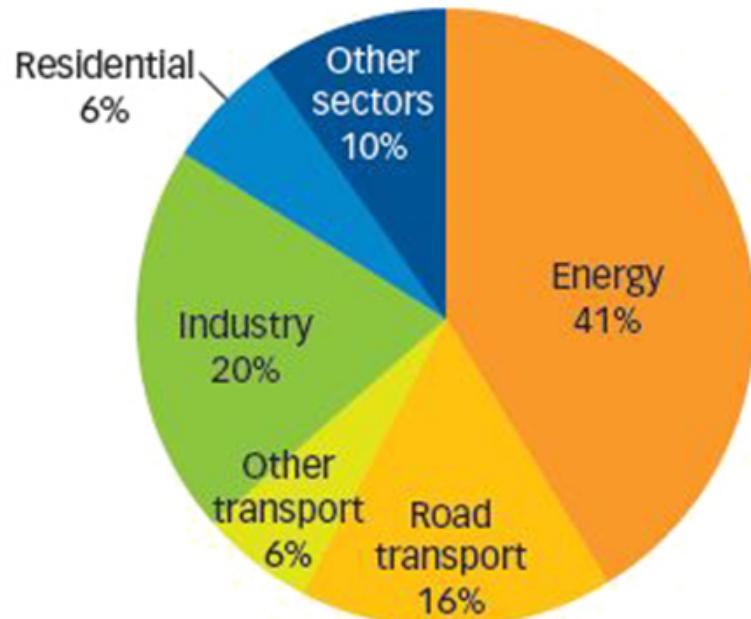
1 DAY AGO

[Log in](#) to like or comment.

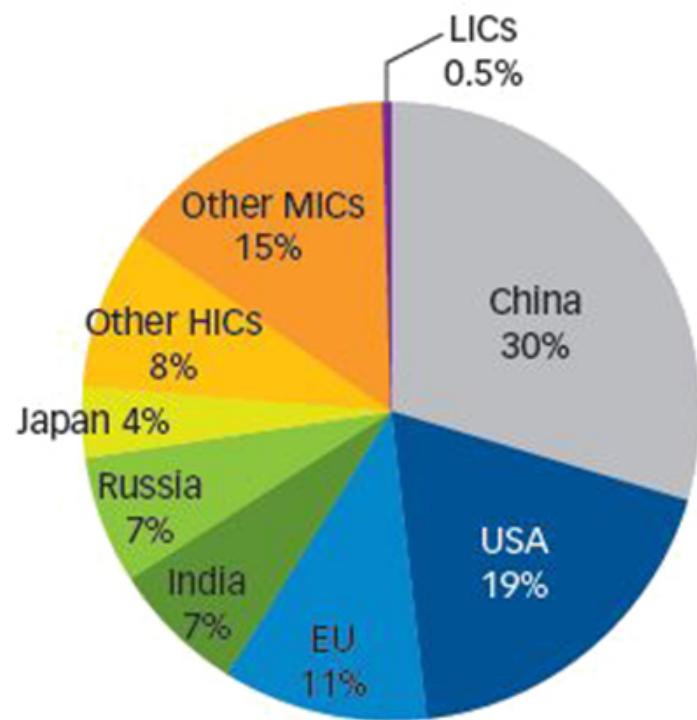
...

# World CO<sub>2</sub> emissions

**Figure 1.** CO<sub>2</sub> emissions by sector

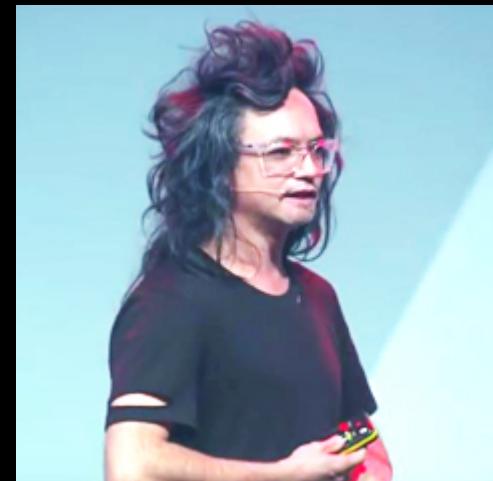


**Figure 2.** Energy-related CO<sub>2</sub> emissions by country



## 2. Mediation *within* live performance + Mediation *of* Live performance | case study: David Shing

**David Shing: Digital prophet vs digital profit? The medium is the message ....**



## Discussion:

- What decisions does Shing make about the kind of presentational ‘self’ that he presents?
- What key ideas concern the content of his presentation? In what contexts does he say his version of ‘storytelling’ occurs?
- What do you notice about how Shing ‘mediates’ or ‘projects’ persona – both for those in the live audience, and for those of us viewing a digital recording of the live?
- What ‘powerspeaking’ rules does he adhere to, what rules does he break?
- What suggestions would you make to improve his performance?

# Mediating Persona + the Branded Self: 'It's about you'...

Note the relationships Shing carves between embodied presentation + linguistic presentation + visual cues



**Persona**: the ‘production, dissemination and exchange of public identity’ (288).

Further:

- ‘an identity that is derived from the collective experience of the individual as they respond to their world and the people with which they are regularly interacting.’ (290)
- ‘the material for[m] of public selfhood, even when entirely composed of digital objects, network connections and mediated expressions.’ (290)
- As involving style, where style is: ‘individualised’ and articulated through the individual as well as “designed for a form of public display and expression.” (290)
- ‘how an individual “publicises”, “presents” and strategically “enacts” their persona’. (290)

From: P. David Marshall, Christopher Moore & Kim Barbour, ‘Persona as method: exploring celebrity and the public self through persona studies’, *Celebrity Studies* 6:3 (2015): 288-305

Three different registers or modalities of public display can be found in the mediated development of persona:

- Professional
- Personal
- Intimate

Which ones do you draw upon in your various social media profiles?

The attention economy: how can you actually hold, in the calm of the chaos, the attention of the consumers?

# Are you persuaded by Shing's persona?

 Jason Lonsdale 3 years ago  
All hair, no trousers (well, tights)

Reply • 1  

 Jason McCann 3 years ago  
I watched the whole thing and i have no idea what he said.

Reply • 3  

 cinnamonpeeler 2 years ago  
Just a jumble of absolute bullshit. Corporate America deserves this man.

Reply • 9  

 Casey Sullivan 3 years ago  
This is the most confusing TED Talk I've ever seen.

Reply • 5  

 KongLuvz 1 year ago  
If you can't dazzle them with your brilliance, baffle them with your bullshit.

Reply • 4  

 zuiderzee1973 2 years ago (edited)  
Hahaha... what an idiot!

Reply • 3  

 Father Pete O'Fyle 2 years ago  
What a giant douchebag this guy is. He makes me wish we were back in grade school just so I could beat him up.

Reply • 3  

 Jonas Polsky 3 years ago  
Bright guy  
Dresses like an idiot  
In kind of a stupid industry

Reply • 3  

 I.A. Washburn 1 year ago  
Such a charlatan. Most obvious shit ever. He gets paid big \$\$.

Reply • 1  

 planetjanet 3 years ago  
Can someone explain the '5-9 chances for people to fall in love with your brand' thing to me? I didn't understand any part of that sentence.

Reply • 1  

 Ivan Kostynk 2 years ago  
His speech was 26 minutes long, but the content was more like 56 minutes. :)

Reply • 1  

### 3: Mediating ‘liveliness’ on digital media | Alan Tsibulya



<https://www.youtube.com/watch?v=fOFvrVzk20s>

## Connection in context – from hypervisual to non-visual media

### Remediating storytelling for mobile times



Story by Jessica Tuckwell 'She's NOT having a baby' [10mins]

## **Message – the story and storycraft:**

- **How is Tuckwell drawing her audience into the ‘stakes’ or unfolding logic of her story in her opening statement? How does she set up expectations for her listeners? What does she invite you to expect?**
- **What do you notice about how Tuckwell flags and indicates the direction in which her story will tread, without yet revealing it upfront?**
- **Development: What do you notice about how Tuckwell paints an image of herself and her world?**
- **What do you notice about how Tuckwell uses language to paint an image of her direct experience on the bus?**
- **Can you encapsulate in a few words what the enjoyment or pleasure of the story is for you?**

# **Medium**

a story told live and recorded in audio format for replay

## The return of traditional storytelling!

‘by using many of the same technologies that global corporations use to manufacture their products, **regular citizens can create compelling media texts** that, through their imitation of form, question and challenge messages produced by those corporations (“Post Your Version Here!”’). This shift has the capacity to **return forms like storytelling to a more prominent role in our everyday lives**. As media technologies become more readily available to a mass public, it is possible that less financially profitable forms of communication (e.g., forms that take more time and energy to produce and consume) can return to everyday prominence.’ (307)

From: Ariel Gratch & Nathan Crick, ‘The Storyteller, Novelist, and Charlatan: Forms of Performance in the Age of Digital Reproduction’, *Text and Performance Quarterly* (2015) 35:4: 305-322

“I ... love listening to stories - it makes me feel connected, makes my heart beat in sync with the hearts of others. It helps me touch the truth of others.” Sarah McDonald

<http://www.abc.net.au/radio/programs/talltalesandtrue/>

# Transforming the medium of Tuckwell's story - from audio to visual formats

How can visual cues visually embody or perform an idea rather than just illustrate it?

Shing - 'We've got the power' - raised fist is a symbol that borrows from histories of solidarity and collectivist movements, recontextualised



Storyboarding the beginning of Tuckwell's story

**Conclusions – what strategies of projection/  
methods of mediation fit your message best?**