

3 Development process for multimedia projects

- 3.1 Modeling of multimedia applications
- 3.2 Classical models of the software development process
- 3.3 Special aspects of multimedia development projects
- 3.4 Example: The SMART process
- 3.5 Agile Development and Extreme Programming for multimedia projects

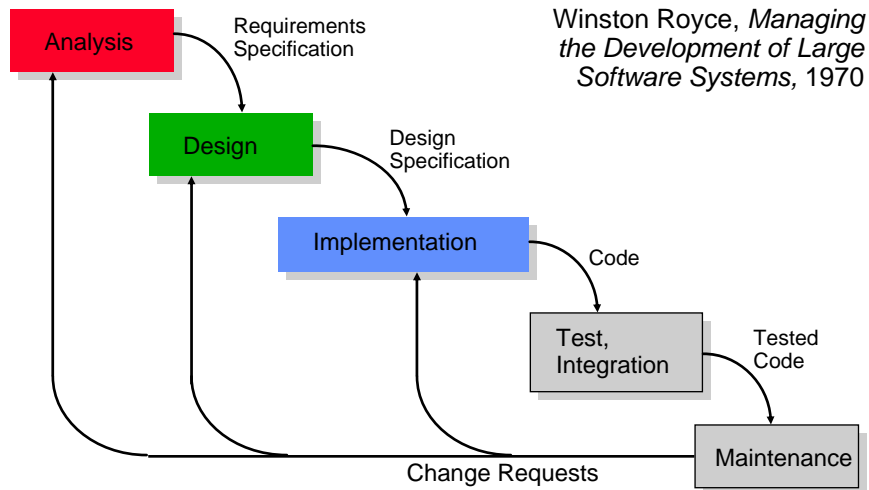
Literature:

- Any textbook on Software Engineering.
- M. & T. Poppendieck: Lean Software Development, Addison-Wesley 2003
- K. Osswald: Konzeptmanagement. Interaktive Medien – interdisziplinäre Projekte, Springer 2003

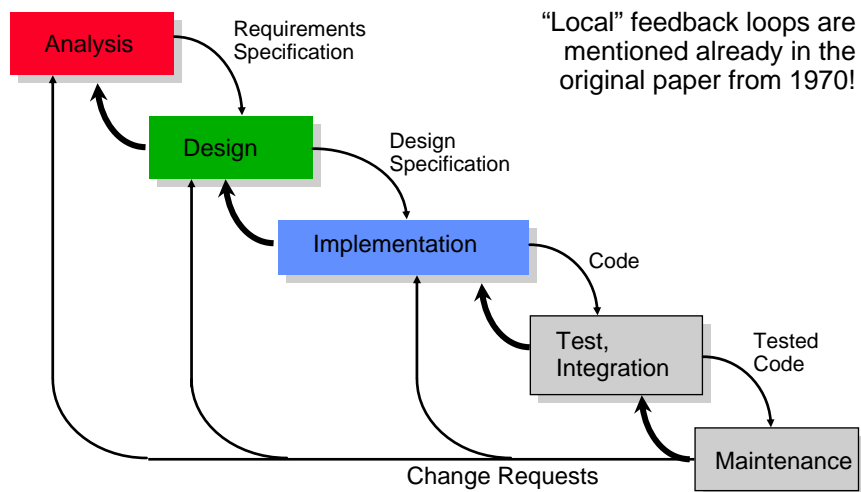
Models of the Development Process

- Which workflows and activities take place?
 - In which order?
- What are the results (artefacts) produced in the activities?
 - Which are the dependencies between activities?
- Related issues:
 - Project management
 - » How to plan a project
 - » How to control a project
 - Quality assurance
 - » How to ensure that goals are met
- Process models:
 - Often rather informal sketches
 - Sometimes formal documents used as input to development support tools

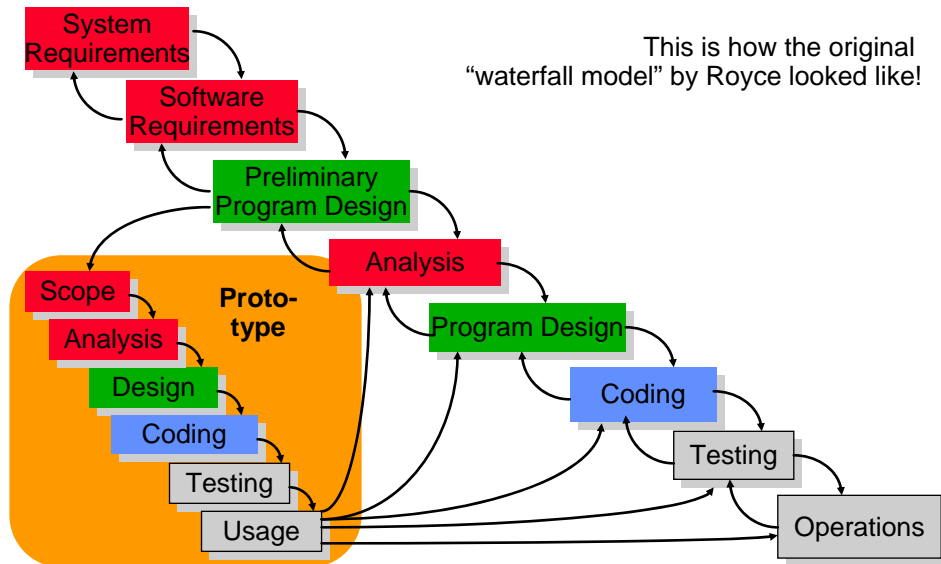
The “Waterfall” Model - Textbook Version



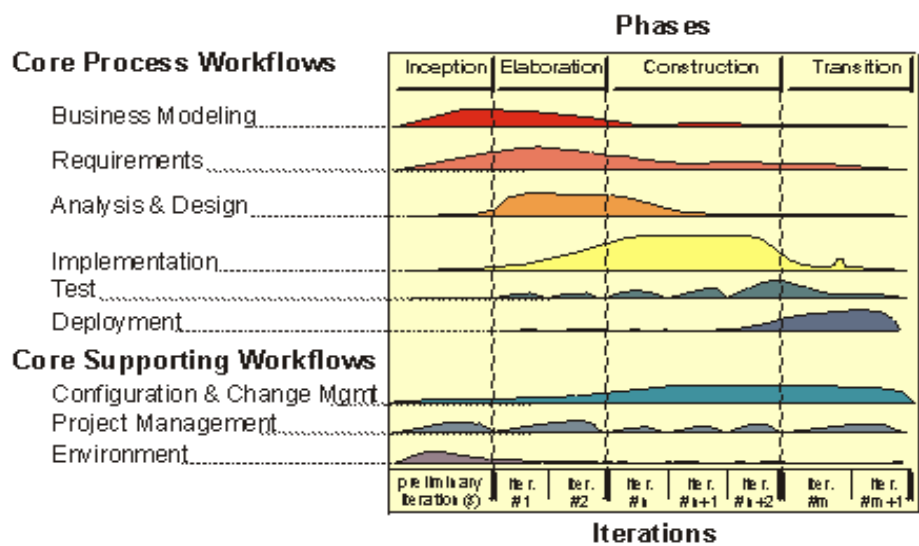
“Waterfall” Feedback Loop #1: Quality Control



“Waterfall” Feedback Loop #2: Prototyping



A Modern Iterative/Incremental Process: Rational Unified Process



Planning for Change

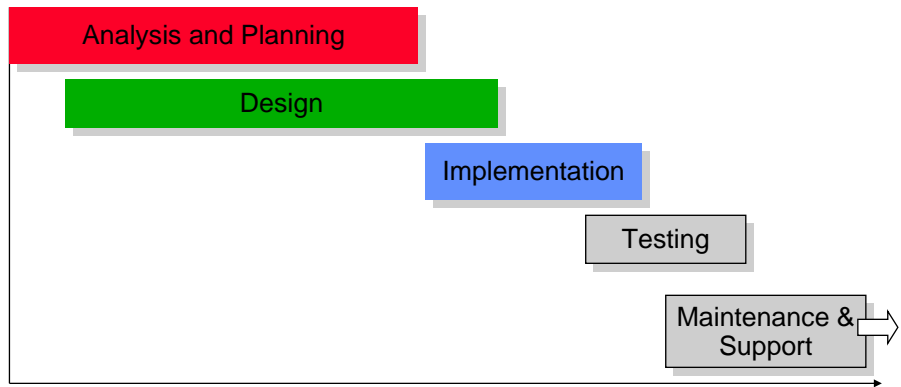
- Fred Brooks, 1975: “Plan to throw one away; you will anyhow.”
- David Lamb, 1988: Software engineering is “planning for change”
- Berry Boehm, 1988: “Spiral model” of development
- Lessons learnt from traditional software engineering at this point:
 - *Iteration* is a key principle in all variants of the development process (from waterfall to modern process definitions)
 - *Continuous feedback* is important
 - *Incremental* development is suitable for small projects with volatile requirements
- “Extreme” continuation of the idea of iterative development: Agile Development/Extreme Programming
 - Mainly suitable for volatile requirements and small projects
 - » Of which kind is the *majority* of projects?
 - See section 3.5 (next lecture)!

Current Practice in Multimedia Industry?

- K. Osswald, 2001: Systematic interviews with companies from the German multimedia (interactive media) sector
 - Out of a basis of 3000 enterprises, 30 were selected and asked (the most successful enterprises according to rankings)
 - 22 enterprises took part in the study
- Results regarding the development process:
 - More than 80% of the companies apply the “waterfall model”
 - » In almost all cases, there is a large overlap between neighbouring project phases
 - Frequently used technique: Prototyping
 - More than 80% of the interviewed specialists complain that customers demand changes at a very late point in project time, regarding information architecture and concrete content
 - 18% of the companies are working on the introduction of an iterative incremental process model (similar to the Rational Unified Process)
 - » None had completed the transition by 2001

Waterfall Model as Used in Multimedia Industry

- Roy Strauss: Managing Multimedia Projects, Focal Press 1997
- Waterfall model adapted to multimedia projects
 - Highly consistent with the result of the interviews with German companies



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Literature:

P. A. Henning, Taschenbuch Multimedia, Fachbuchverlag Leipzig, 2001, Kap. 9

Adrian Mallon: The Multimedia Development Process,
http://ourworld.compuserve.com/homepages/adrian_mallon_multimedia/devmtpro.htm

Multimedia Development

- Scope: Interactive multimedia applications, including distributed applications
- Typically carried out by “multimedia agencies” (Multimedia-Agenturen)
 - Main target distribution media:
 - » CD/DVD-ROM
 - » Web presentations (HTML technology, Flash technology)
 - » Movie clips distributed via TV, cinema, Web
- Position in the value chain:



- Media industry
- Traditional industry (e-commerce)
- Multimedia agencies
- System integrators
- Telcos
- ISPs (Internet Service Provider)

Multimedia Development Team

- Executive Producer
- Producer
- Production assistant
- Creative director
- Interactive designer
- Instructional designer
- Industrial designer
- Project manager
- Copywriter/editor
- Content specialist
- Researcher
- Artistic Director
- Graphic designers
- Sound engineer
- TV crew
- Photographer
- File-transfer/network manager
- Programmer

A mixture of roles known from movie production & roles known from software projects

The Design Dilemma

- There are at least three different kinds of *design* involved in a multimedia project:
 - **Media Design**
 - » Visual Design (still image & video), Audio Design
 - » Extremely complex, specialists available
 - **Software Design**
 - » Software architecture, standard frameworks, design patterns
 - » Extremely complex, specialists available
 - » Intersection with media design specialists: almost zero
 - **Interaction Design**
 - » Man-machine interaction, usability, accessibility
 - » Complex, but only a few specialists available
 - » Intersection mostly *either* with Media Design *or* with Software Design specialists

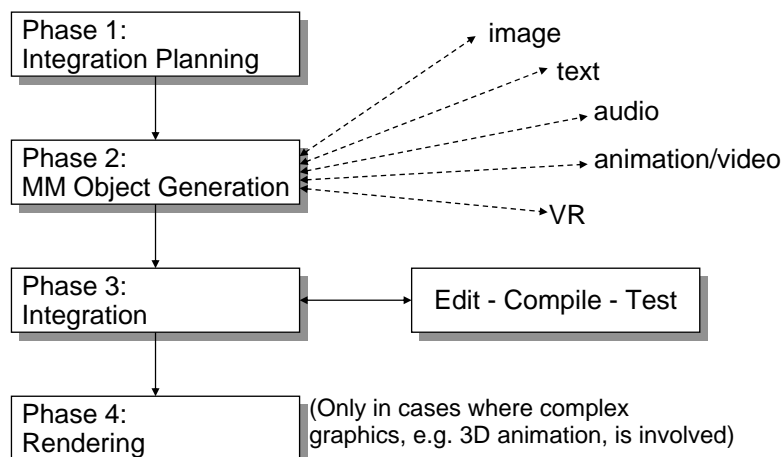
Content

- Auch im deutschsprachigen Raum als Fremdwort benutzt!
 - „Inhalt“ im Sinne eines zu übermittelnden Guts
- *Content* in media delivery chains:
 - Usually content has its own important market value (music, movie)
 - Often associated with products of commercial value (Product description in e-commerce)
 - Value chains within content production can be rather complex in themselves
- *Content Provider*:
 - Separate organisation specialized in delivering (and possibly also producing) content
- *Content Research*:
 - Finding sources for appropriate content, clarifying copyright issues
- Remarks:
 - Content of high value can be difficult to obtain for (academic & research) experiments!
 - Judge the results of experiments also due to the quality of the used content!

Multimedia Objects and Productions

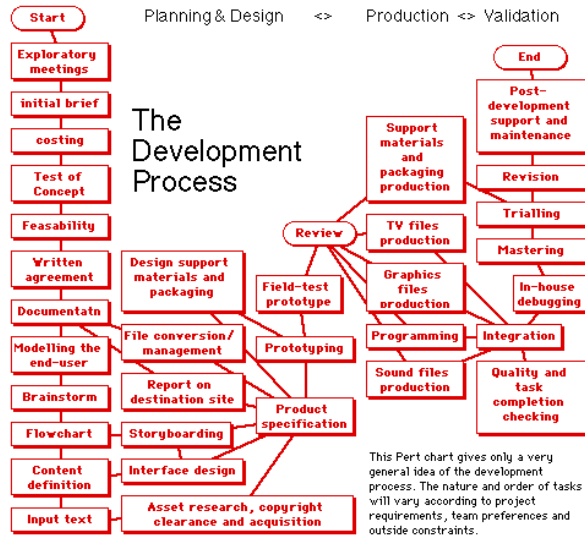
- According to Henning 2001 (“Four-Phase Multimedia Design Process”)
- **Multimedia Object**
 - Informational unit that occupies one or more perception channels of the human being
 - E.g. text object, picture, audio sequence, VR object
- **Multimedia Production**
 - Combination and integration of several multimedia objects into a stream of information which uses several perception channels of a human being
 - Process of combining media objects: *media integration, composing*

Four-Phase Multimedia Design Process: Overview



Henning 2001

Mallon's Multimedia Development Process



- Adrian Mallon
- Three phases
 - Planning/Design
 - Production
 - Validation

Multimedia Design Process Phase 1

Integration Planning

- Planning for the co-ordinated effect of the multimedia objects to be used
- High Level:
 - What is the desired effect on the end user?
 - Which role is played by multimedia technology?
 - Which media objects do we need / can we afford?
 - When to show what?
 - What are the possibilities of the user to intervene?
 - » Interaction design
- Low Level:
 - Development of *story board*
 - Synchronisation planning
 - Planning of error handling

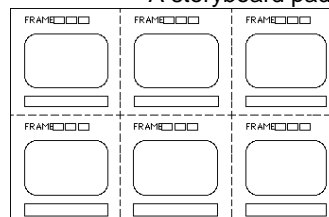
Modeling the End User

- Age: what is the average age or age-range of anticipated users?
- Background, interests
- Skills: background skills and level of knowledge of users
- Media sophistication: background skills in multimedia and the use of computers?
- Special Needs
- Where is the resource to be used: home, classroom, workplace, public space?
- Contact Time: What is the expected contact time with the resource?
- Learning context: Is there to be only one type of end-user or will there be several? How will the system be used: by one user or by several users simultaneously? Is the resource to be used as a presentation device by a teacher/trainer, as an aid to group discussion, in single-user standalone mode, or across a network?
- Diagnostics: is diagnostic feedback about user performance desirable?
- Password protection, confidentiality, monitoring, data protection
- Distribution Medium
- Support Materials
- Will the needs of each user-type change over time, either as a result of interacting with the system or independently of the system?

Storyboarding

- A storyboard is an expression of everything that will be contained in the program
 - what menu screens will look like
 - what pictures (still and moving) will be seen when and for how long
 - what audio and text will accompany the images, either synchronously or hyperlinked.
- Important tool for communication among client, interactive programmer, graphic designer
 - Central point of orientation for team
 - Saves time in writing other documentation
- Usually hand-written/drawn
 - From little booklets up to large wall-charts
- Storyboarding tools
 - Easier transition into development work
 - Loss of “flair”

A storyboard pad



Multimedia Design Process Phase 2

Object Generation

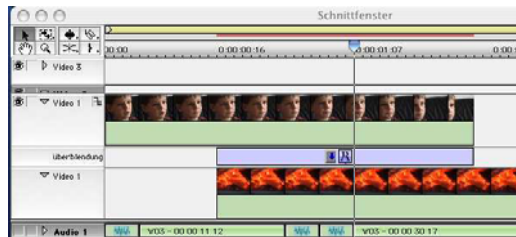
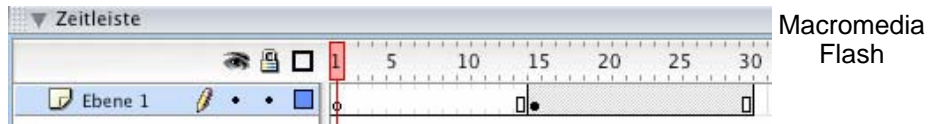
- Production of required media content
- Generation of a *media library* to be used in later steps
- New material:
 - Film production, music production, ...
- Legacy material:
 - Dealing with old formats
 - Dealing with copyright problems
- Adaptation of material:
 - Digital image/audio/video processing
 - E.g. (images):
 - » Format conversion
 - » Geometric, colour transformations
 - » Filtering (e.g. sharpness)

Multimedia Design Process Phase 3

Integration, Composing

- Media objects are not modified anymore
 - “Virtual” composition (e.g. movie clips in video editing software)
- Creation of a common context for individual media objects
- Integration of navigation, control and information entry elements
 - Buttons, rulers, text fields, ...
- Paradigms for media object integration:
 - Timeline-based
 - Frame-based
 - Flowchart-based
 - Object-based

Timeline-based Media Object Integration

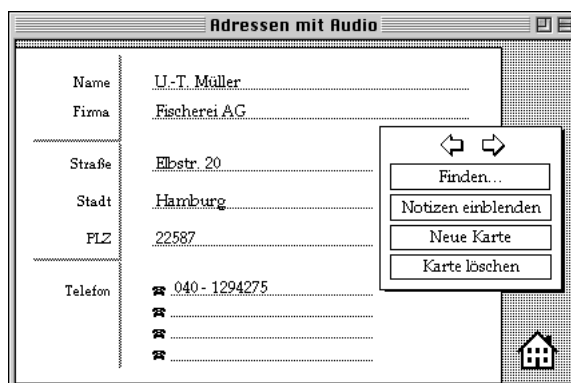


Adobe Premiere

- Supported by many different authoring systems, e.g. Macromedia Director
- Complete coverage of timeline (no gaps)
- Objects placed on timeline; mainly linear user interaction (VCR-like)

- Further details required for individual objects (instances): position on screen, movement, effects, ...

Frame-based Media Object Integration

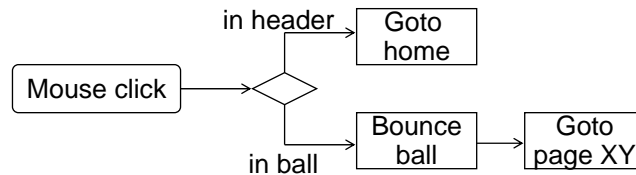


Apple HyperCard (1987)

- Used in text-oriented authoring systems, e.g. Asymetrix ToolBook
- Non-linear interaction: Programmed response to mouse interaction with specific regions
- Object-oriented approach

- Objects placed on screen
- Interaction carried out by event handlers
- Standard event handler components, e.g. for links
 - Hypertext-like information structure

Flowchart-based Media Object Integration



- Special case of frame-based media object integration
- Interaction style “more linear” (i.e. more limited in user options) than in hypertext style interaction
- Less object-oriented than in the frame-based approach
- Rarely used
 - Main authoring system product: Macromedia Authorware

Object-based Media Object Integration

- Traditional object-oriented programming
 - Objects paint themselves on the screen
 - Presentation sequence and interaction based on message exchange between objects
 - Graphical development metaphors unusual - mostly “pure code”
- Advantages:
 - Most powerful
 - Usage of standard programming languages
- Disadvantages:
 - Inadequate for graphical designers
 - Previewing of final product is missing - iterative development not well supported

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K. Osswald: Konzeptmanagement. Interaktive Medien – interdisziplinäre Projekte, Springer 2003

(Since this source is in German, the following slides are in German language as well.)

Schlüsselbegriff: Konzept

- „*Konzept*: 1. [stichwortartiger] Entwurf, erste Fassung einer Rede oder einer Schrift. 2. Plan, Programm“
(Duden-Fremdwörterbuch, 1994)
- Begriff aus der Literaturwissenschaft, übertragen auf die Medien- und Werbebranche
- Konzeption = Erstellen eines Konzepts:
 - Aufbauend auf nur wenigen Grundinformationen
 - Kernaspekte einer konkreten Anwendung festlegen und veranschaulichen
 - Beschreibung aller Komponenten, die für die Realisierung notwendig sind
- Formalisierung:
 - Konzept kann „in den Köpfen“ der beteiligten Mitarbeiter existieren
 - Konzept kann detailliert, z.B. als Antwort auf eine Ausschreibung, ausgearbeitet sein
- Erfolgreiche Konzeption ist nur im Zusammenspiel der verschiedenen Design-Arten möglich!

Nicht-technische Tätigkeitsfelder in Multimedia-Projekten

- Konzeption
 - Hoch kreative Tätigkeit
 - Grobkonzept entwickeln und Umsetzung in Feinkonzept betreuen
 - Typische Aufgabe für ein interdisziplinäres Team
- (Medien-)Design
 - Gestalterische Umsetzung der Anwendung in Bild und Ton
 - Durch moderne Interaktionstechnologien Grenze zum Interaktions- und Softwaredesign verschwimmend
- Redaktion
 - Verfassen und Zusammenstellen von Content-Bestandteilen
 - Content-Akquisition, Lizenzierung
- Information Broking
 - Recherche von spezifischen Fragestellungen in Datenbanken und Bibliotheken

Technische Tätigkeitsfelder in Multimedia-Projekten

- Projektmanagement
 - Koordination und Abwicklung einer Produktion
 - Management und Controlling
 - Schnittstelle zwischen Kunde und Produktionsteam
 - Häufig auch intensiv an der Konzeption beteiligt
- Programmierung
 - Umsetzung der Konzepte in Programmiersprachen und Autorensystemen
 - Klassischer (und eher für Großunternehmen geeigneter) Ansatz:
 - » Technische Spezialisten erst in späten Projektphasen beteiligt
 - Trend:
 - » Technische und grafische Sichtweisen möglichst früh in die Konzeptarbeit integrieren (Osswald S. 29)

SMART-Modell

- Rahmenwerk zur Vorgehensplanung bei Multimedia-Projekten (Kerstin Osswald 2003)

- **Skalierbar**
- **Multimedia**
- **Aufgabenplanung**
- **Ressourcenplanung**
- **Tool**

- Iterative Entwicklungsmethode, am Rational Unified Process orientiert

SMART: Phasen

- Idee der Trennung von Grob- und Feinentwurf wegen laufender Änderungswünsche nicht realisierbar
- Bessere Trennung: Ziele, kreative Idee, Erarbeitung von Inhalten
- **Strategie:**
 - Abstraktion, Zerkleinerung
 - Definition des (über die Projektlaufzeit stabilen!) Problems
 - Strukturierung, Hypothesenbildung
- **Kreation:**
 - Produktion möglichst vieler verwertbarer Ideen (unabhängig vom Kunden!)
 - Entwicklung einer interdisziplinären Vision für den Projektverlauf
- **Konzeption:**
 - Kritische Prüfung entstandener Ideen
 - Disziplinübergreifende Ausarbeitung von ausgewählten Ideen

SMART: Workflows

- Anforderungsmanagement
- Strategieentwicklung
- Ideenfindung auf Metaebene
- Definition der Funktionalitäten
- Redaktion
- Informationsarchitektur
- Grafisches Konzept
- Technisches Konzept
- Zeit- und Kostenmanagement
- Qualitätsmanagement

(prinzipiell anpassbar an spezifische Gegebenheiten)

SMART: Zuordnung von Workflows zu Phasen

	Phase 1: Strategie	Phase 2: Kreation	Phase 3: Konzeption		
<i>Iteration</i>	1	2	3	4	5
Anforderungsmanagement	■		■	■	■
Strategieentwicklung	■		■		
Ideenfindung auf Metaebene		■	■		■
Definition der Funktionalitäten			■	■	■
Redaktion			■	■	
Informationsarchitektur				■	■
Grafisches Konzept				■	■
Technisches Konzept			■		■
Zeit- und Kostenmanagement	■	■	■	■	■
Qualitätsmanagement	■	■	■	■	■

Beispielhaft, aber typisch!

SMART: Typische Rollen (Auswahl)

- Art Director:
 - Überwacht Konzeption und Gestaltung, erstellt Interaktionskonzepte
 - Arbeitet eng zusammen mit Screendesigner, Konzepter, Softwareentw.
- Creative Director:
 - Überwacht die Stimmigkeit aller Konzepte und hinterfragt Entscheidungen
 - Inhaltliche Verantwortung für kreative Arbeit, sorgt für innovativen Input
- Screendesigner:
 - Entwickelt „Masterscreen“-Beschreibung und „Look and Feel“
 - Erstellt visuelle Konzepte und grafische Content-Elemente
 - Setzt Corporate Design des Kunden um
- Frontend/Backend Programmierer:
 - Frontend: Clientseitige Programmierung, meist Dialogdummies
 - Backend: Anwendungslogik, Datenbankanbindung, Middleware

SMART: Artefakte (1)

- Angebot
- Anwendungsfallprotokoll
- Anwendungsfallübersicht
- Benchmark-Analyse
- Benutzerprofil
- Brand Bible
- Change Request
- Containerprofil
- Content Management Plan
- Contentogramm
- Content Writing Styleguide
- Creative Brief
- Datenbankarchitektur
- Designvorschlag
- Modulprofil
- Moodboard/Komposition/Skizze
- Navigationskonzept
- Phasenplan
- Production Board
- Prototyp
- Programmierspezifikation
- Rebriefing/Strategic Brief
- Risikoanalyse
- Screenverzeichnis
- Seitengrundraster
- Seitentypdefinition
- Site Map
- Storyboard/Drehbuch
- Dialogdummy
- Dienstleistungermotivation

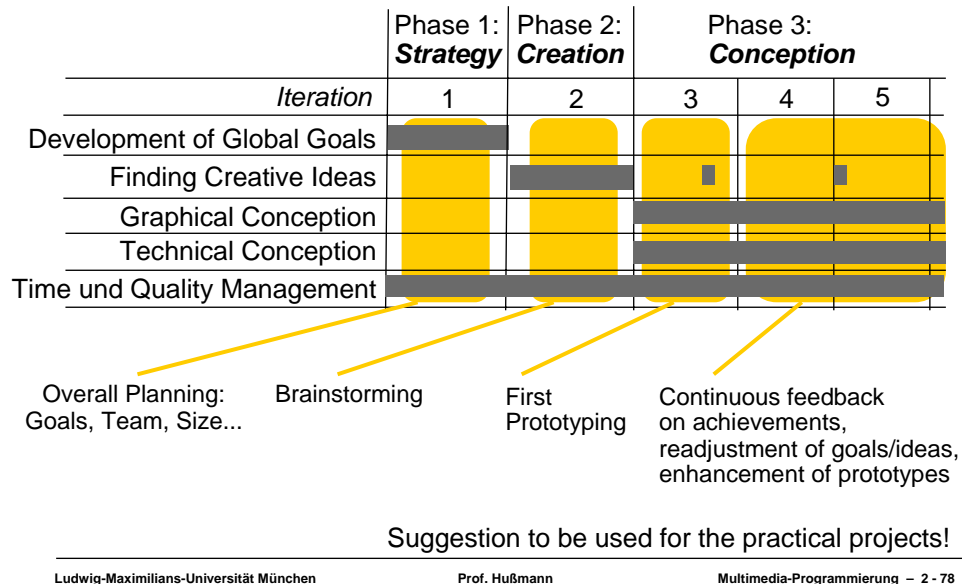
SMART: Artefakte (2)

- Erfolgsmatrix
- Feasibility-Analyse
- Flussdiagramm
- Funktionsspezifikation
- Geschäftszieltabelle
- Graphical Strategic Brief
- Interactive Media Storyboard
- Investitionsempfehlung
- Iterationsplan
- Kostenvoranschlag
- Mission Statement
- Mitarbeitermotivation
- Szenario
- Technical Strategic Brief
- Technischer Überblick
- Technische Spezifikation
- Usability-Analyse
- Vision
- Visual Design Styleguide
- Zieldefinition

SMART-Konfiguration

- Für eine Organisation bzw. ein Projekt werden festgelegt:
- Welche Artefakte werden benötigt?
 - Abhängig von Anwendungsgebiet und Komplexität in den verschiedenen Aspekten
 - Beispiele von Projektcharakteristika: Statisch/Dynamisch/Prozesse/Bewegt看
- Welche Rollen werden benötigt?
 - Jedes Artefakt ist (fest definiert) mit bestimmten Qualifikationen zu seiner Herstellung verknüpft.
- Definition der Zuordnung von Workflows zu Phasen
 - Anpassung des beispielhaften Basis-Modells (siehe oben)
 - Berücksichtigung der zu erstellenden Artefakte
- ... Für Details siehe Osswald 2003!

Practical Conclusion: A Simple Multimedia Development Process



Changing Requirements Problem Reloaded

- Classical “Changing Requirements” problem in Software Engineering:
 - Development team defines design, including e.g. database scheme.
 - Customer agrees to design.
 - Product is developed.
 - At a late stage of development or after delivery: Customer adds basic data entities and/or relationships.
- Multimedia version of “Changing Requirements” problem:
 - Development team defines concept, including e.g. movie clips or sophisticated graphic arts
 - Customer agrees to design.
 - Multimedia product is developed, in particular, movies and arts are produced.
 - At a late stage of development or after delivery: Customer changes site of presentation, involved personae, corporate design guidelines, ... etc.