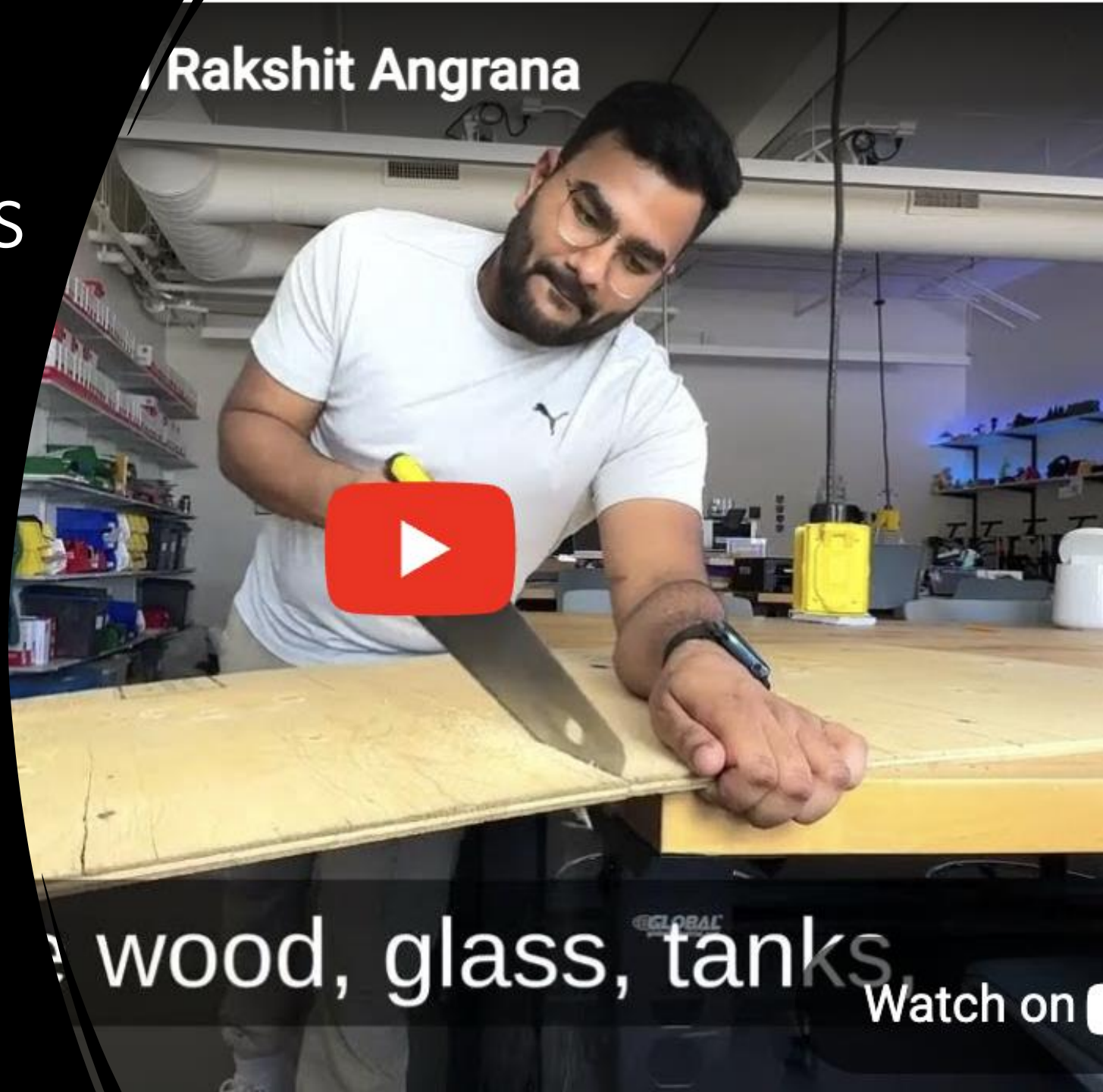


# The Video Pitch: Workshop objectives

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- Understand the fundamentals of visual / moving image communication to serve a narrative
- Leverage and augment common, contemporary technologies to optimize communication
- Become acclimated to being in front of a camera
- Leave with a video pitch



wood, glass, tanks

Watch on

# Comparing Media

	READING	WATCHING
<b>Working example</b>	Article	Video
<b>Medium</b>	Light (particles)	Light and Sound (vibrations)
<b>Navigation</b>	Multi-directional	Linear
<b>Performance</b>	Solitary	Communal (broadcast)
<b>Meaning</b>	Words and visuals	Images, (tone of) Voice and sounds

# Storytelling implications

- Personality
- Creativity and relatability
- Clarity and concision

# Research Showcase Examples

[https://youtu.be/PwOCKzO5aRM?si=ywITlxYIRC3Mq\\_7v](https://youtu.be/PwOCKzO5aRM?si=ywITlxYIRC3Mq_7v)

<https://youtu.be/XRz2t6wMHVQ?si=pEReFWfoqPkoNDtw>

[https://youtu.be/qYibVwGh1wo?si=LoJtT-OP\\_9XbCPFK](https://youtu.be/qYibVwGh1wo?si=LoJtT-OP_9XbCPFK)

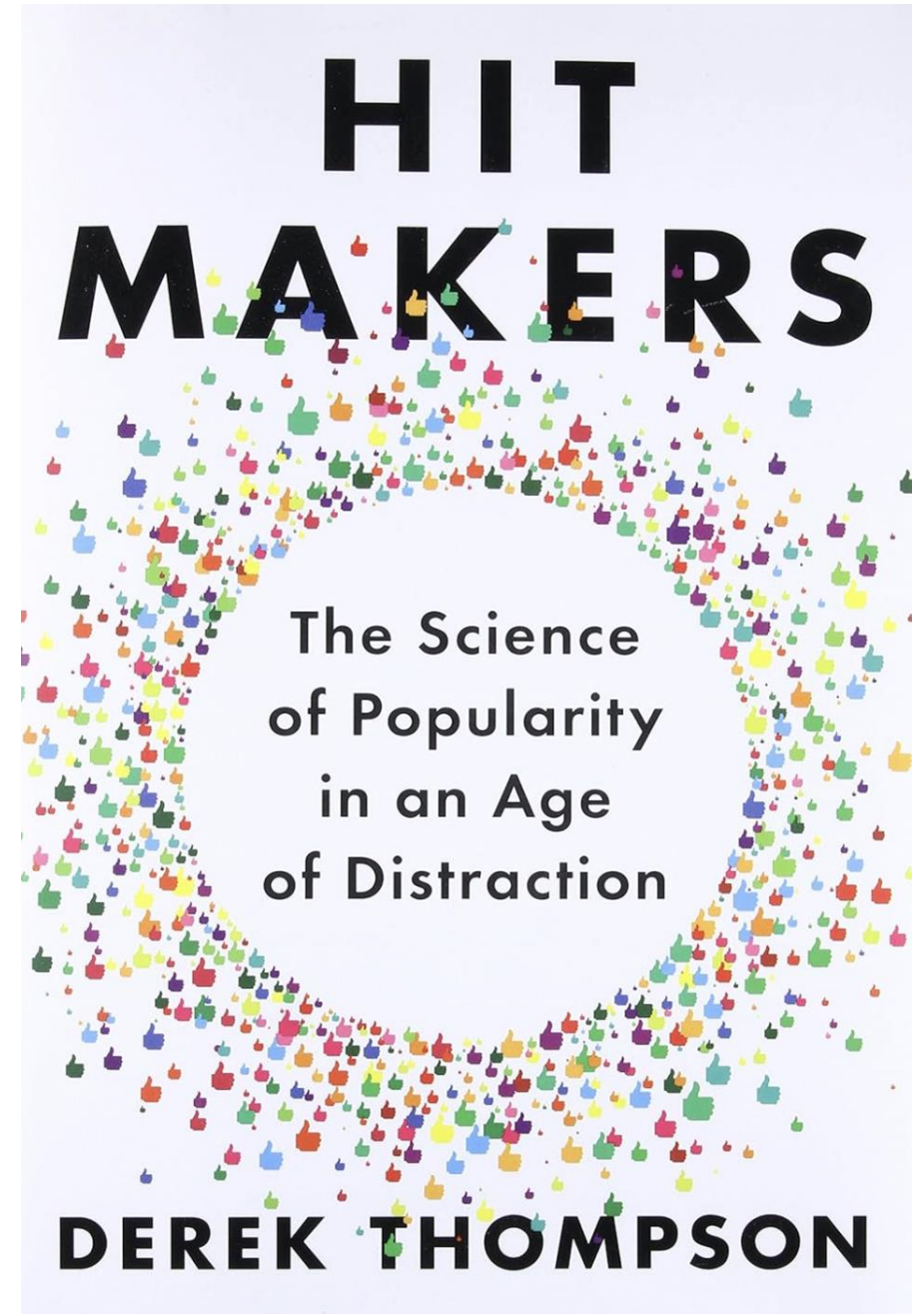
<https://youtu.be/BvyTqnutHLM?si=2H-0EuUYgSTJ061S>

[https://youtu.be/CXA1x8ZwWVs?si=ByJNyxC3WtTw\\_kGk](https://youtu.be/CXA1x8ZwWVs?si=ByJNyxC3WtTw_kGk)

“Quality, it seems, is a necessary, but insufficient attribute for success.”

“Initially [my favorite books] seem to immerse me in another life, but ultimately they immerse me in me; I am looking through the window into another person’s home, but it is my face that I see in the reflection.”

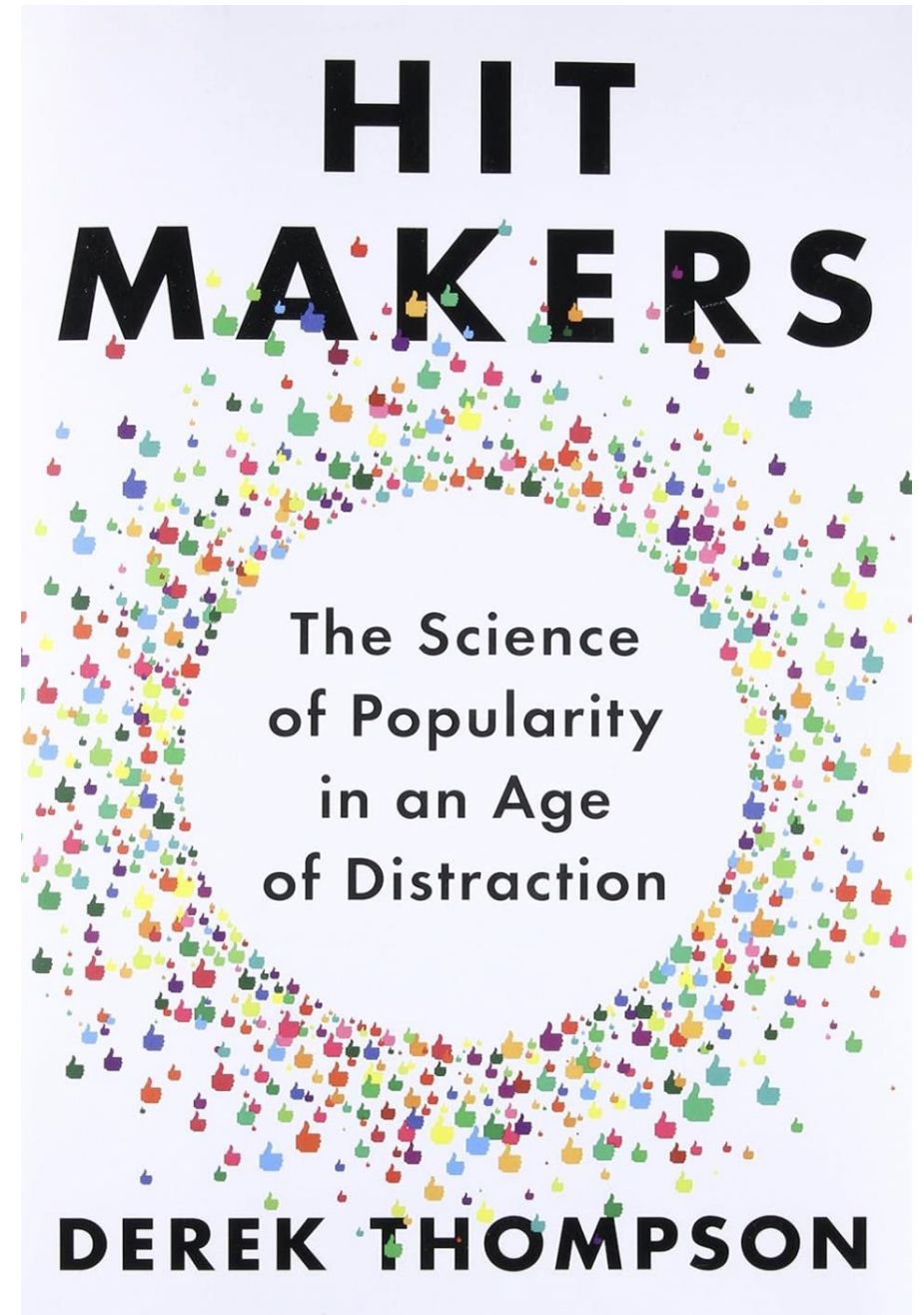
“People have all day to talk about what makes them ordinary. It turns out that they want to share what makes them weird.”



What is the *most important thing to communicate* about my work?

“Initially [my favorite books] seem to immerse me in another life, but ultimately they immerse me in me; I am looking through the window into another person’s home, but it is my face that I see in the reflection.”

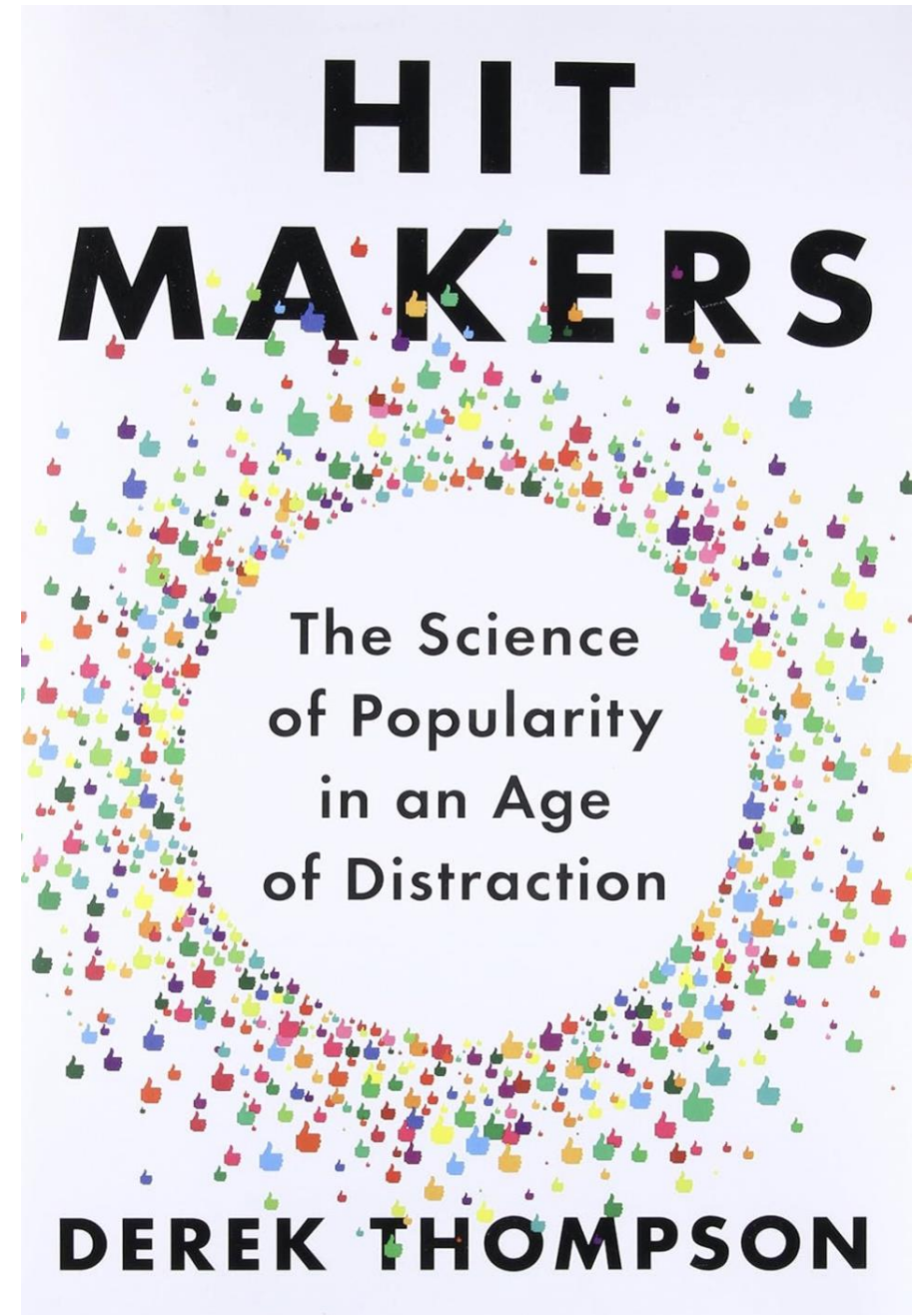
“People have all day to talk about what makes them ordinary. It turns out that they want to share what makes them weird.”



*What is the most important thing to communicate about my work?*

How do I *transport the audience* into my story?  
Which imagery captures *the story of my work*?

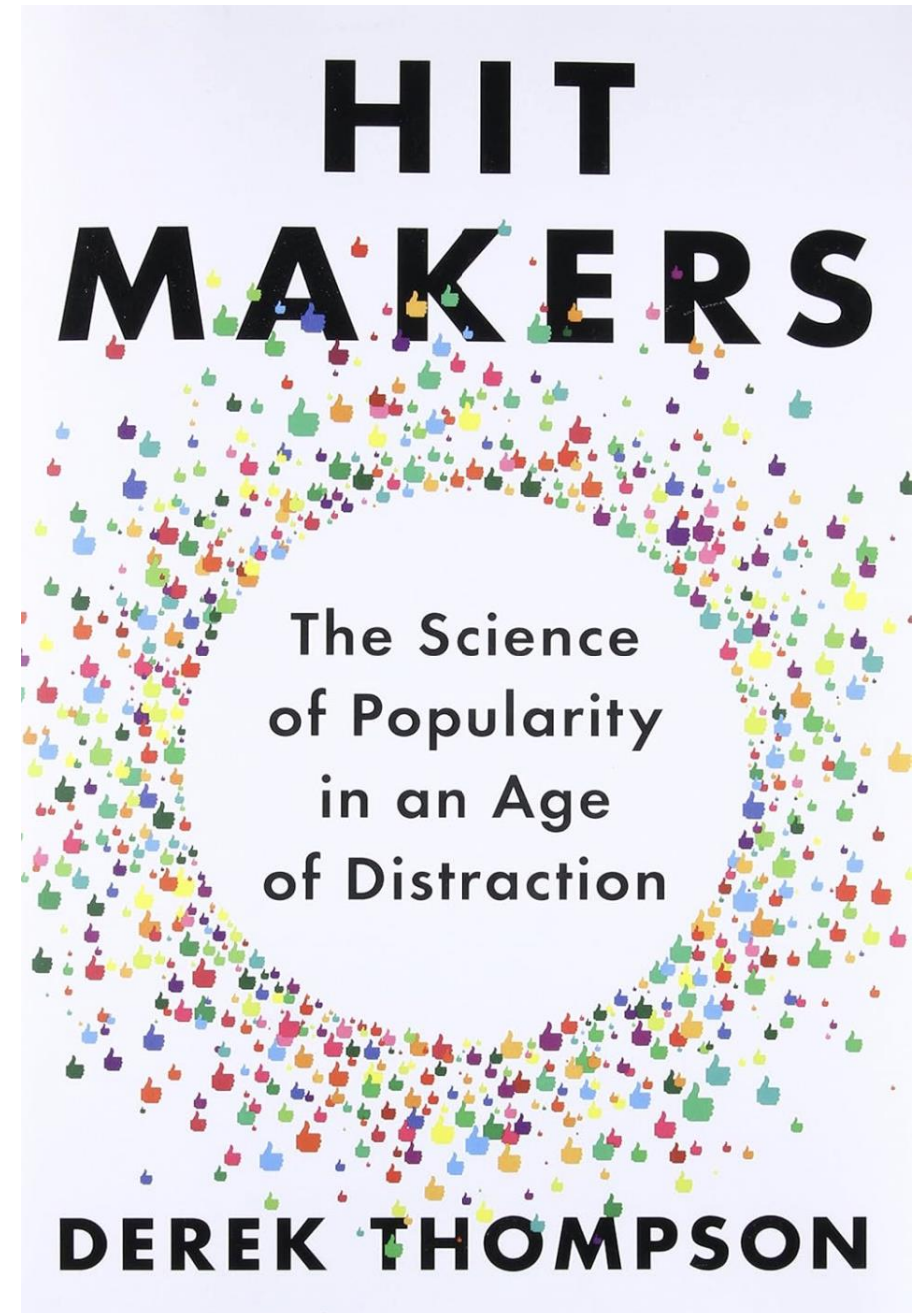
“People have all day to talk about what makes them ordinary. It turns out that they want to share what makes them weird.”



What is the *most important thing to communicate* about my work?

Which imagery captures *the story of my work?* / How do I *transport the audience* into my story?

How can I make the *bizarre familiar* or the *familiar bizarre* – getting at the *heart of inspiration*?





# Knowledge mobilization and graduate students

This photograph shows a graduate student preparing the filmmaker studio for his video shoot. My research has to do with identifying the obstacles graduate students face in multimodal scientific communication and the means for mitigating these.



## ....and action!

The first time in front of the camera, a student tends to change from a regularly embodied person to one where all their energy is stuck from the neck up. The effect is less than compelling. When working with students, the first thing I do is have them practice ways to get out of their heads and into their bodies so that they feel and appear more grounded (jumping, paradoxically, can have this effect). My research identifies the causes and proposes solutions to performance anxiety in media contexts so that students leave the institution with the necessary soft skills to thrive in an increasingly media saturated world.

# Prototyping your Pitch

## Storytelling implications

- Personality
- Creativity and relatability
- Clarity and concision

- Who are you and what is your studies focus?
- Why did you choose UNB?
- What challenge(s) are you addressing through your research or professional studies?
- How do you hope to contribute to a solution to the challenge(s)?

# But mainly...

- What do you care about?
- What is the story of your passion?

Exercise in embodiment  
Who are you? What do you love to do?

# Tools of the trade



- Studio
- Camera
- Backdrop
- Lights
- Teleprompter
- Tripod and rig
- Microphone(s)

# For each shot today:

- HD (1080p), 30FPS baseline (min. 60FPS for slo-mo), landscape orientation
- Sound level: mid range gain (external microphone)
- Focus on primary subject
- Compose the shot (framing, distance, perspective, movement)
- Select the Lens (appropriate to the distance and composition)
- Set exposure: balanced lighting and subject separation
- White balance

# Blackmagic Cam App

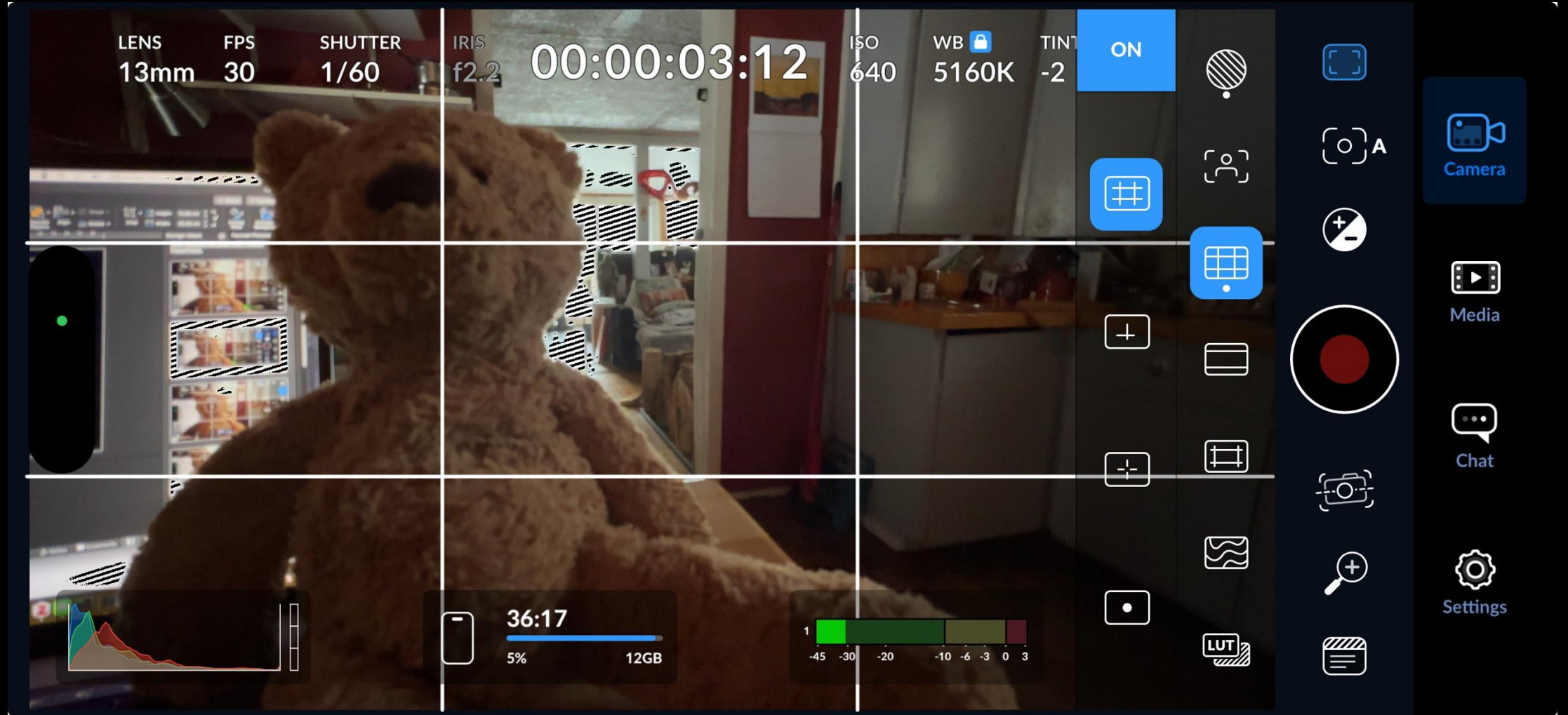


iPhone



Android

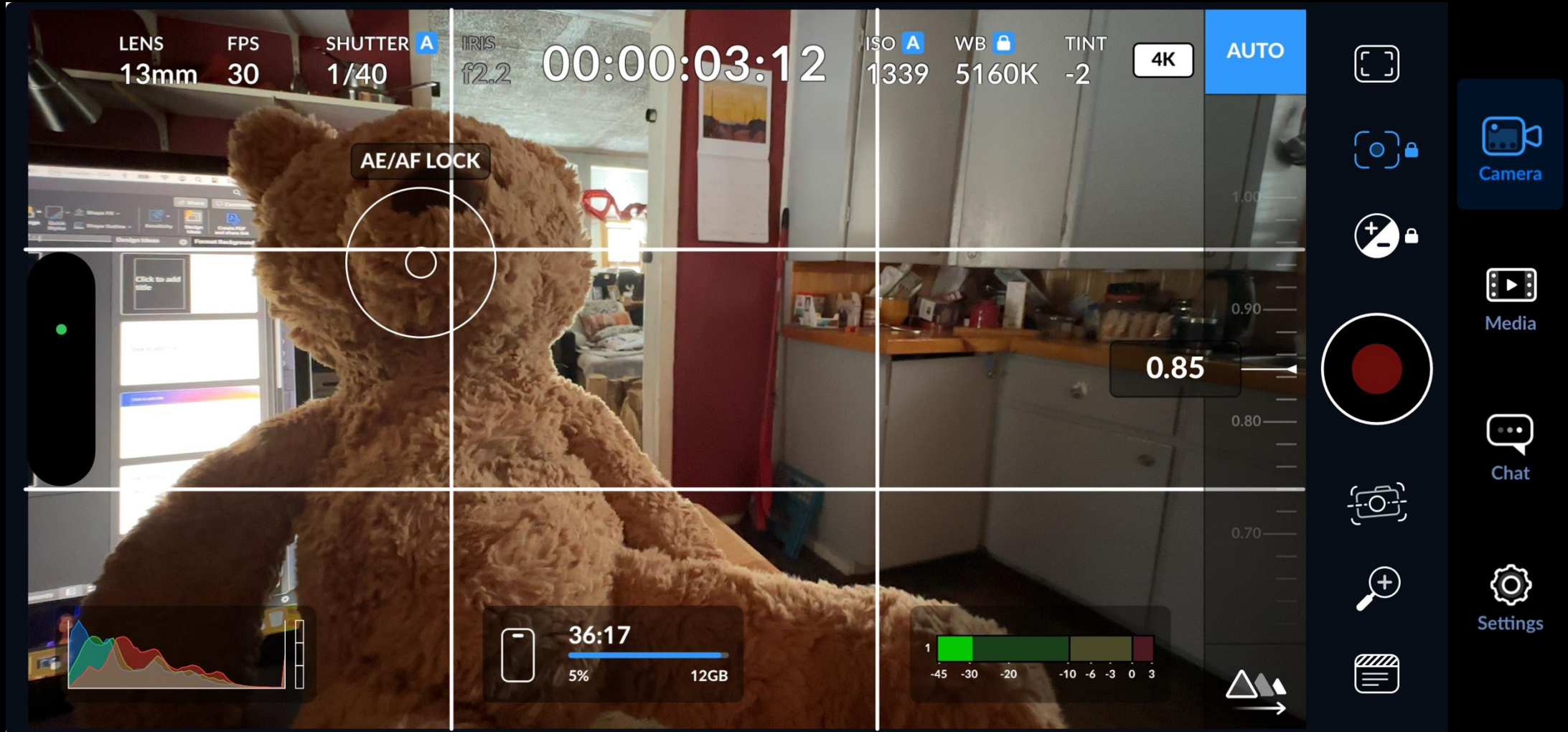
# Activating guides ( Rule of thirds grid)



# Lenses: Perspective and Focus (depth of field)



# Setting focus



00:00:00

AE/AF LOCK

# Focal point and Depth of field

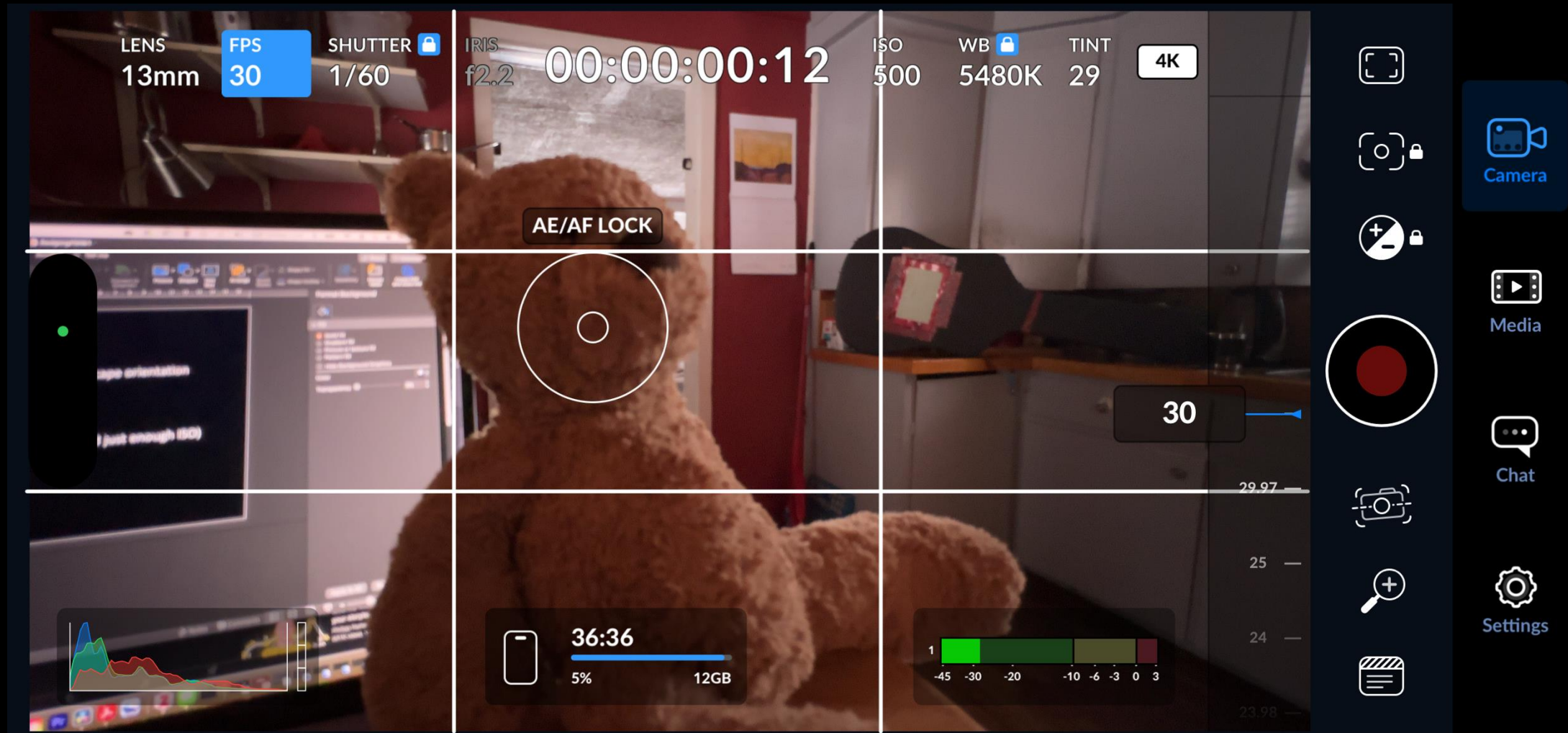
VIDEO PHOTO

SLO-MO

TIME-LAPSE



# Frames Per Second determine crispness vs smoothness (motion blur)

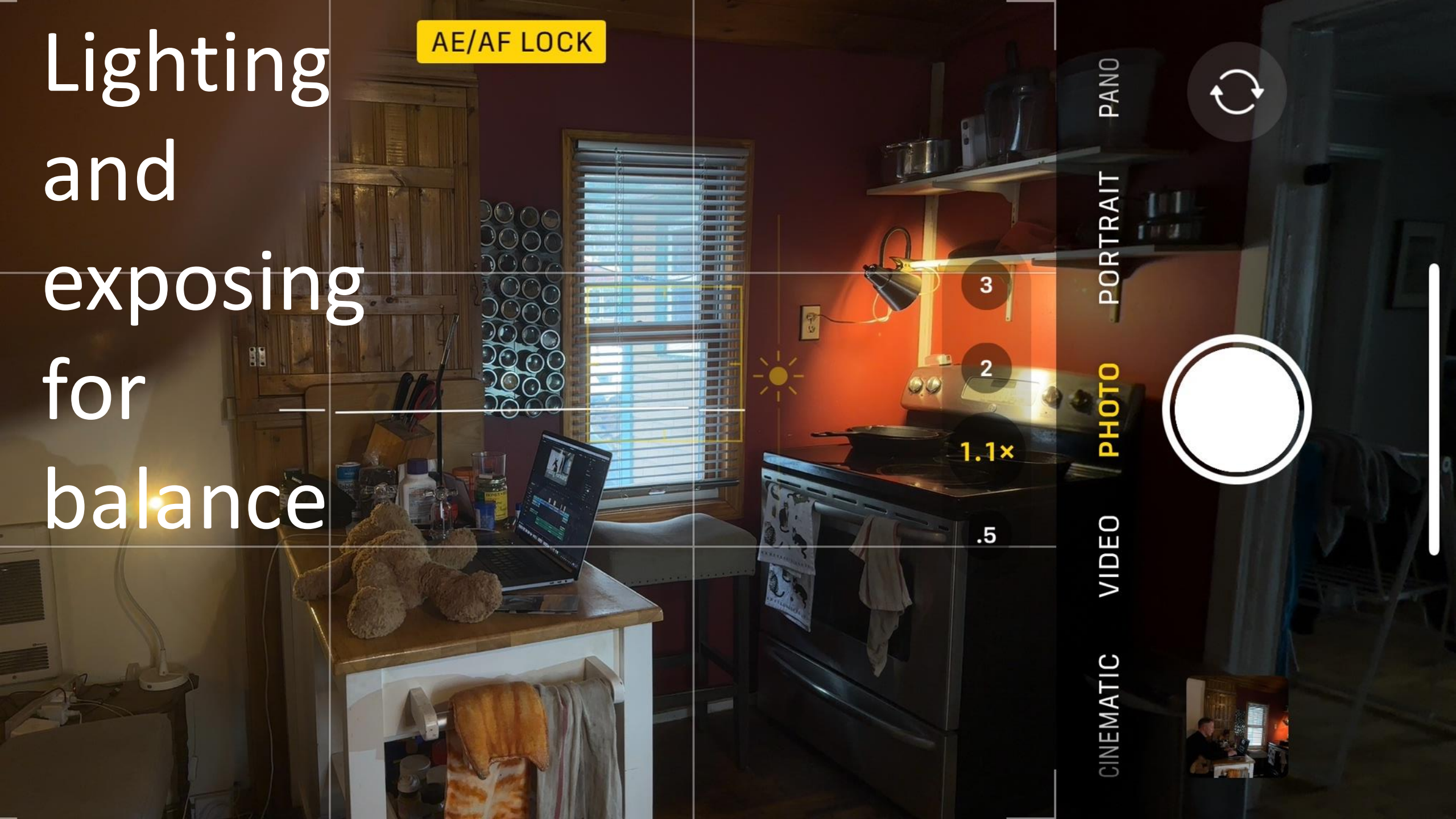


# Frames Per Second (frame rate) conventions

- 24 FPS: Cinematic blur
- 30 FPS: Internet standard
- 60 FPS +: For crisp/jittery action shots OR slow motion (e.g., 120 FPS at  $\frac{1}{4}$  speed slots into your 30 FPS project)

# Lighting and exposing for balance

AE/AF LOCK



3

2

1.1x

.5

PANO

PORTRAIT

PHOTO

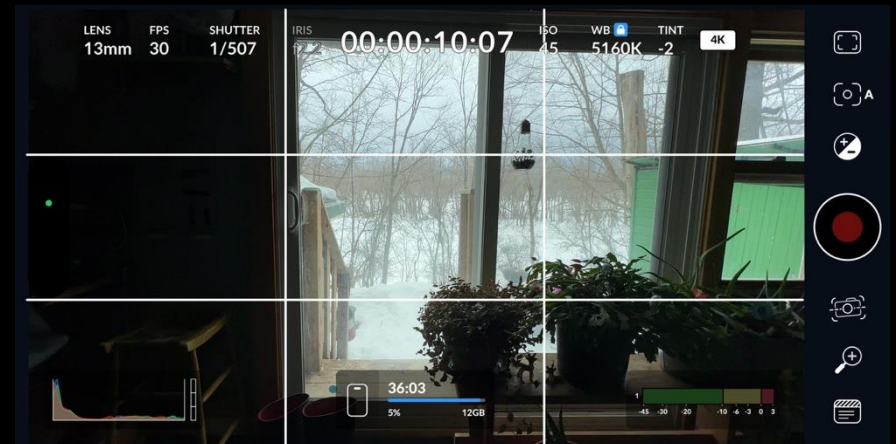
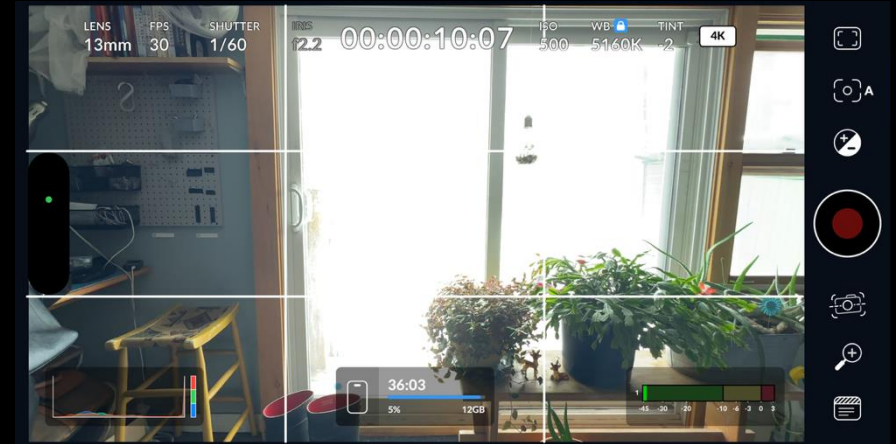
VIDEO

CINEMATIC



# Exposure and Dynamic Range

- Dynamic range:
  - Range of brightness capabilities/limitations
  - The smaller the lens, the less the dynamic range, resulting in over / under exposure
- Exposure:
  - Amount of light hitting the camera sensor via the lens
  - Controlled by lens size (aperture), shutter speed, and ISO
- Exposure compensate through balanced composition and lighting, or don't, depending on intention.
- Think of ways to “paint with light”.

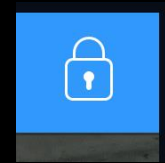


# STANDARD THREE- POINT LIGHTING



# White Balance

- All light has a temperature (running from cool/blue to warm/yellow) and is measured in Kelvins (k)
- Adding in a white colour reference to your shot aids in White Balancing (measuring and correcting for light temperature) in camera and editing
- Auto White Balance your shot, then lock it.



# Audio Meter / Gain Control

The screenshot displays a video recording interface with a central view of a brown teddy bear. The interface includes several data panels and controls:

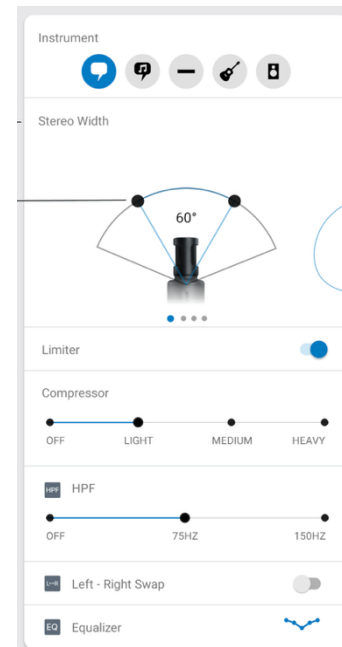
- Top Panel:** Technical camera settings including LENS (13mm), FPS (30), SHUTTER (1/60), IRIS (f2.2), ISO (3072), WB (4020K), TINT (-6), and a 4K resolution indicator. A central timer shows 00:00:03:12.
- Audio Meter:** A horizontal bar graph labeled "Shure MV88+" with a scale from -45 to 3. The current level is approximately -10.
- Gain Control:** A slider labeled "AUDIO GAIN" set to 64%.
- Bottom Panel:** A battery icon, a timer at 36:38, a 5% battery level indicator, and a 12GB storage indicator.
- Right Panel:** A vertical stack of icons for Camera, Media, Chat, and Settings.

# Recording audio

- Measured in decibels, topping out at Zero (above which audio is distorted or “clipped”)
- Gain adjusts microphone sensitivity to either boost a weak signal or reign in loudness.
- Metering or visually monitoring volume helps to set appropriate gain
- Aim for setting the gain slider where the loudest recorded volumes do not rise above -10db
- External microphone highly recommended

# Sound recording

- Microphones:
  - Directional: lav. / shotgun: isolates specific sound (e.g., the human voice), either attached to camera or to separate capture device
  - Ambient: optional/advanced, for room sound, attached to separate device
- Use a clapperboard (or just clap!) to assist in later synchronizing audio with video during editing.

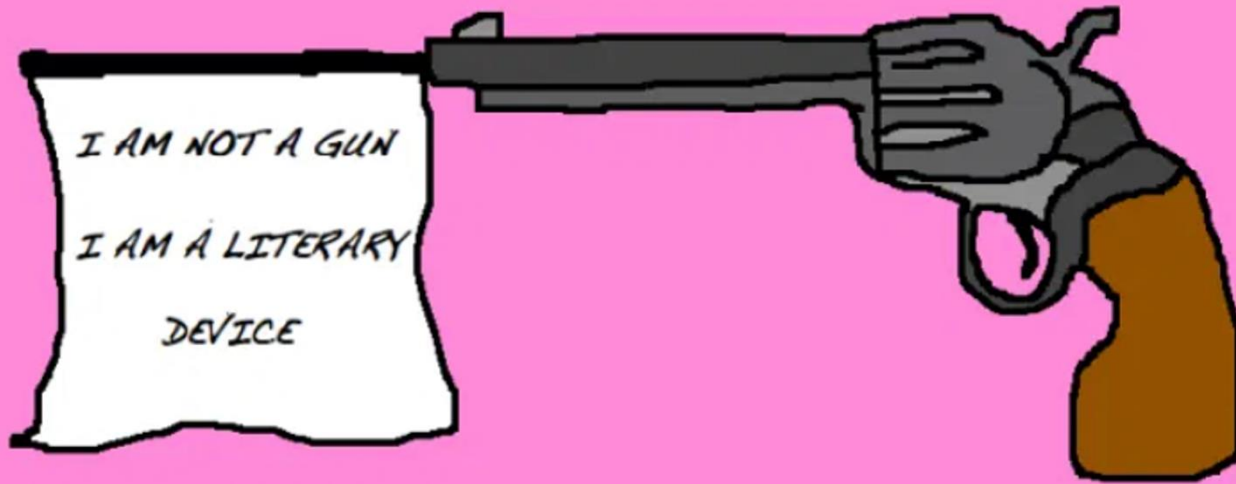




Picture stabilization and camera motion



# Film Techniques: The Language of Film



Language of film: compositional techniques

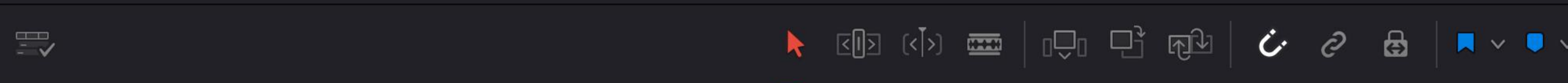
## Form follows function

- **Shots / Frames:** Video clips with (hopefully) deliberately chosen perspectives and movements to craft a narrative.
- **Composition / Blocking:** Determining the perspective, position and **movements** of subjects and objects in relation to one another.
- **Representations / B roll:** Shots that are related to the main action of a given scene and can be woven in during editing to serve the narrative.

# Crafting a narrative with shot choices

Facets of a story	Shot options
Where (environment)	Establishing (often <b>Wide Angle</b> ) shot
Who (the subject)	<b>Close Up</b> shot
What (drama/actions performed by or on subject)	<b>Medium</b> shot
When (time period, at a point in a given story)	-Continuous shot or long take (representing space + time), - <b>Close Up</b> of symbolic objects (sun, moon, clock...) or actions (walking feet, reaching for a door knob...) - <i>see Pacing (cuts)</i>
Why (internal decisions making of the subject, or emotional effect upon)	<b>Extreme Close Up</b> , sequence of other shots explaining back story

# Planning shots with story/editing in mind



01:00:08:04

01:00:00:00

Wide Angle

01:00:06:00

Medium

01:00:12:00

←-----Close Up-----→

01:00:18:00

V1 Video 1

5 Clips



IMG\_5903.JPG



IMG\_5907.JPG



IMG\_5934.JPG



IMG\_5908.JPG



IMG\_5909.JPG

# Composing shots for depth

(Bonus: Shot Blocking)

Background

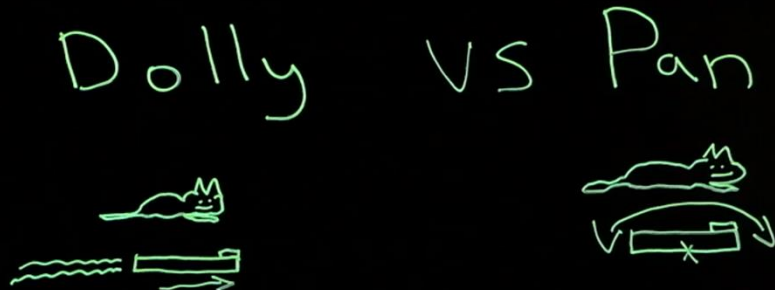
Midground

Foreground




# Shot movements / perspectives: Avoiding the way we usually see everything

**Dolly vs Pan**




The diagram shows a cat on the left. Below it, a horizontal line with an arrow pointing right represents a dolly movement. To the right, another cat is shown lying down. Below it, a horizontal line with an arrow pointing left represents a pan movement.

**High / Low**



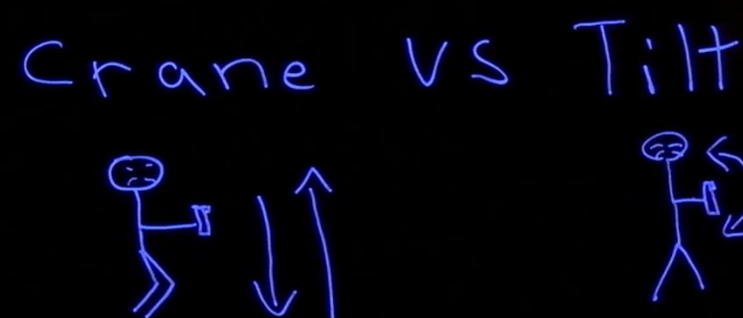
The diagram shows two stick figures. The one on the left is standing on a tall rectangular base, representing a high-angle shot. The one on the right is sitting on a low rectangular base, representing a low-angle shot.

**Orbital**




The diagram shows a stick figure holding a camera. A large circle around the camera indicates an orbital shot. Below this, the text "VS Static" is written. Underneath, a stick figure is shown holding a camera pointed at a cat, representing a static shot.

**Crane vs Tilt**



The diagram shows two stick figures. The one on the left is holding a camera, with two vertical arrows (one pointing up, one pointing down) next to it, representing a crane shot. The one on the right is holding a camera, with a curved arrow next to it, representing a tilt shot.

**VS**



The diagram shows a stick figure holding a camera, with the text "VS" written above it.

A man is standing in the center of the chalkboard, pointing at the diagrams.

B-roll footage  
to fill out  
narrative (and  
sometimes  
cover mistakes)

Timeline 1 01:00:22:03

01:00:00:00 01:00:06:00 01:00:12:00 01:00:18:00 01:00:24:00

- IMG\_5903.JPG
- IMG\_5907.JPG
- IMG\_5934.JPG
- IMG\_5908.JPG
- IMG\_5909.JPG
- IMG\_...
- IMG\_5909.JPG

# Presentation tips from GRUMO



# Green Screen Tips

- Light both your subject and the green screen fully and separately
- Allow for at least 24" or 36" distance between the two
- Consider the compatibility of subject and eventual backdrop in terms of the temperature, colours, brightness, and position of each
  - In Canva, you can often adjust colours and temperature
- Don't wear green

# For tomorrow

- Refine and restrict your draft to a maximum of 250 words.
- Download and install either Davinci Resolve (Mac or PC) or iMovie (Mac). Let Marc know if you experience related difficulties.
- Select and/or create still/moving imagery to accompany the talking head narration and bring these in digital format:
  - As cutaways
  - As green screen backdrop or overlays
- Bring headphones that work with your laptop and the means to download video footage to the laptop