

What's the story behind that? Inspiration and relatability in pitching your research

Marc Bragdon

Digital Pedagogy Librarian

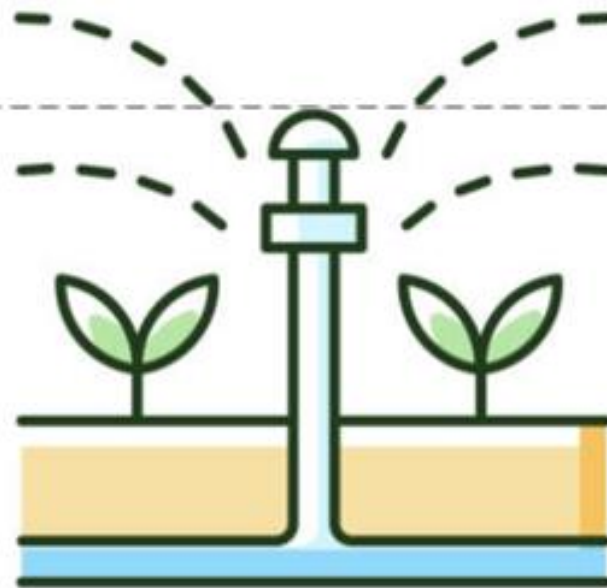
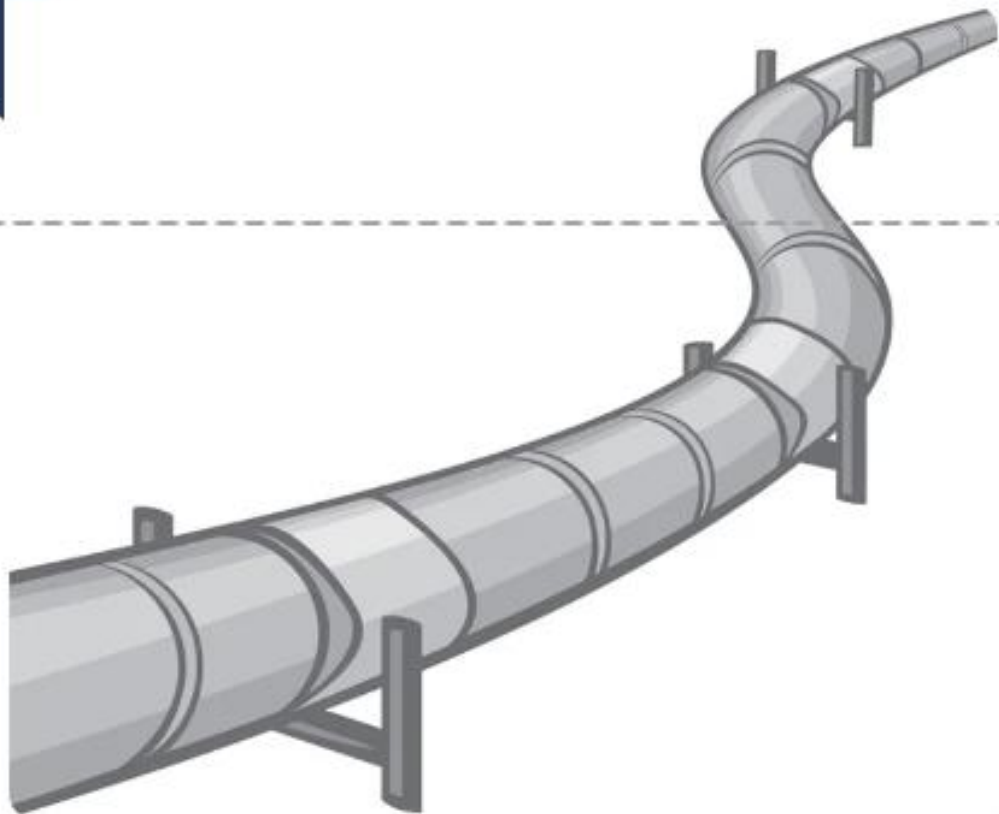
Head, Harriet Irving Library Research Commons

Mbragdon@unb.ca





Graduate School: Pipeline or Sprinkler?





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.



Today's agenda

- Plan, rehearse, and film a promotional video about the graduate students who represent the future of Net Zero Atlantic-associated research projects. Tone and focus will be more relational and less informational.
- Why? So that stakeholders are compelled to care about the story: its plot and its characters

Possible side effects

- Hands-on familiarity with the theoretical, technical, and performance basics of contemporary digital communication
- Widening your circle of colleagues
- The comprehension of family and friends
- Comfort with discomfort



<https://youtu.be/BvyTqnutHLM?si=cinnEFd32pVYc6VI>

THE UBELLACKER LAB

**We're unlocking
the secrets of cancer metastasis**



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Ubellacker Lab

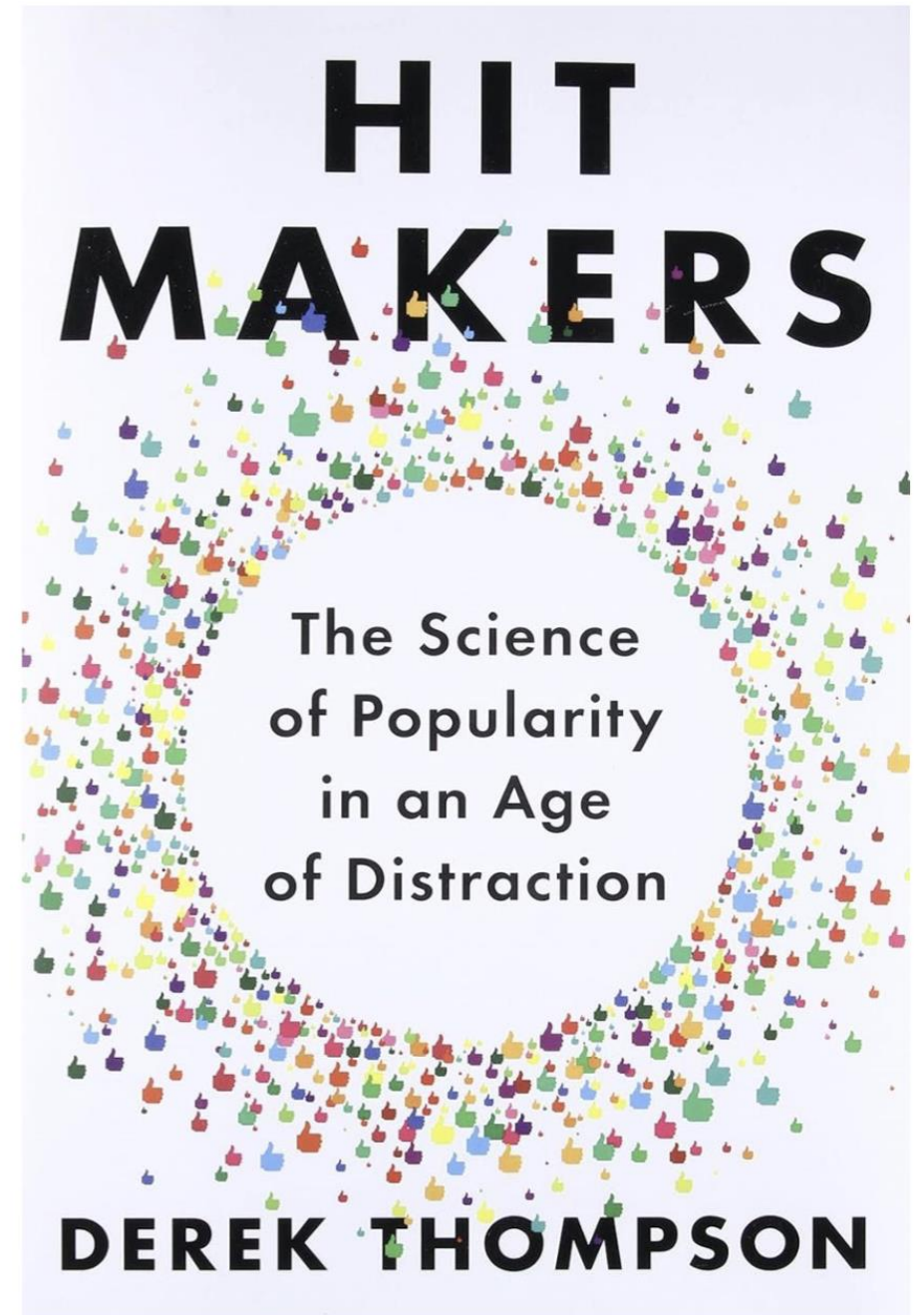
Support

The Ubellacker Lab leverages metabolic vulnerabilities in metastasizing cells to target and treat cancer, with a focus on exploiting lipidomic dependencies of cancer cells. We are working to discover mechanisms that explain how lipid availability in the tumor microenvironment promotes cancer cell progression at different metastatic stages. We aim to capitalize on connections between cancer cells and the lipid microenvironment to reduce cancer progression, thus addressing a significant unmet clinical need to develop therapies to prevent the spread of metastatic cancers.

“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.”

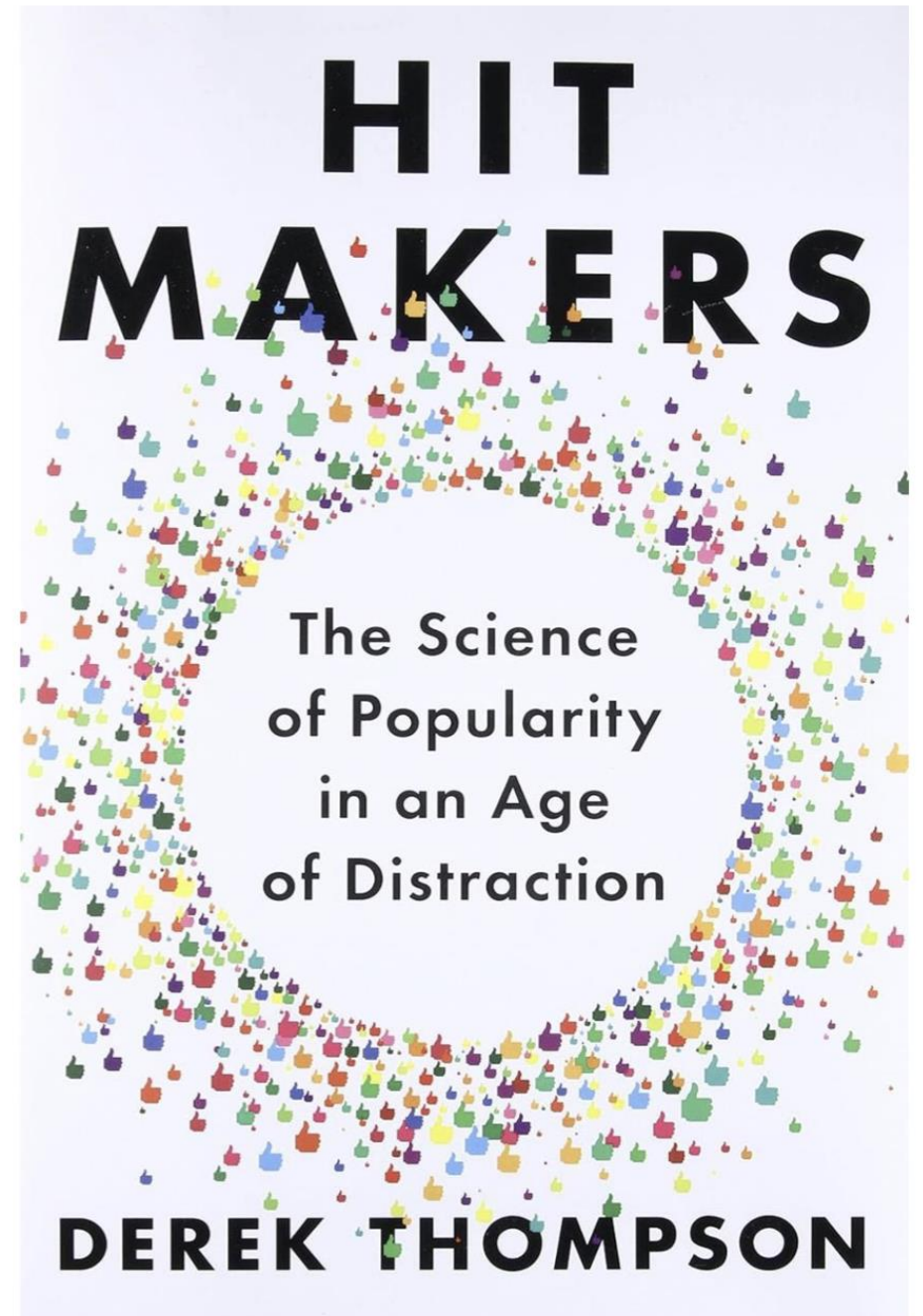
“People have all day to talk about what makes them ordinary. It turns out that they want to share what makes them weird.”



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

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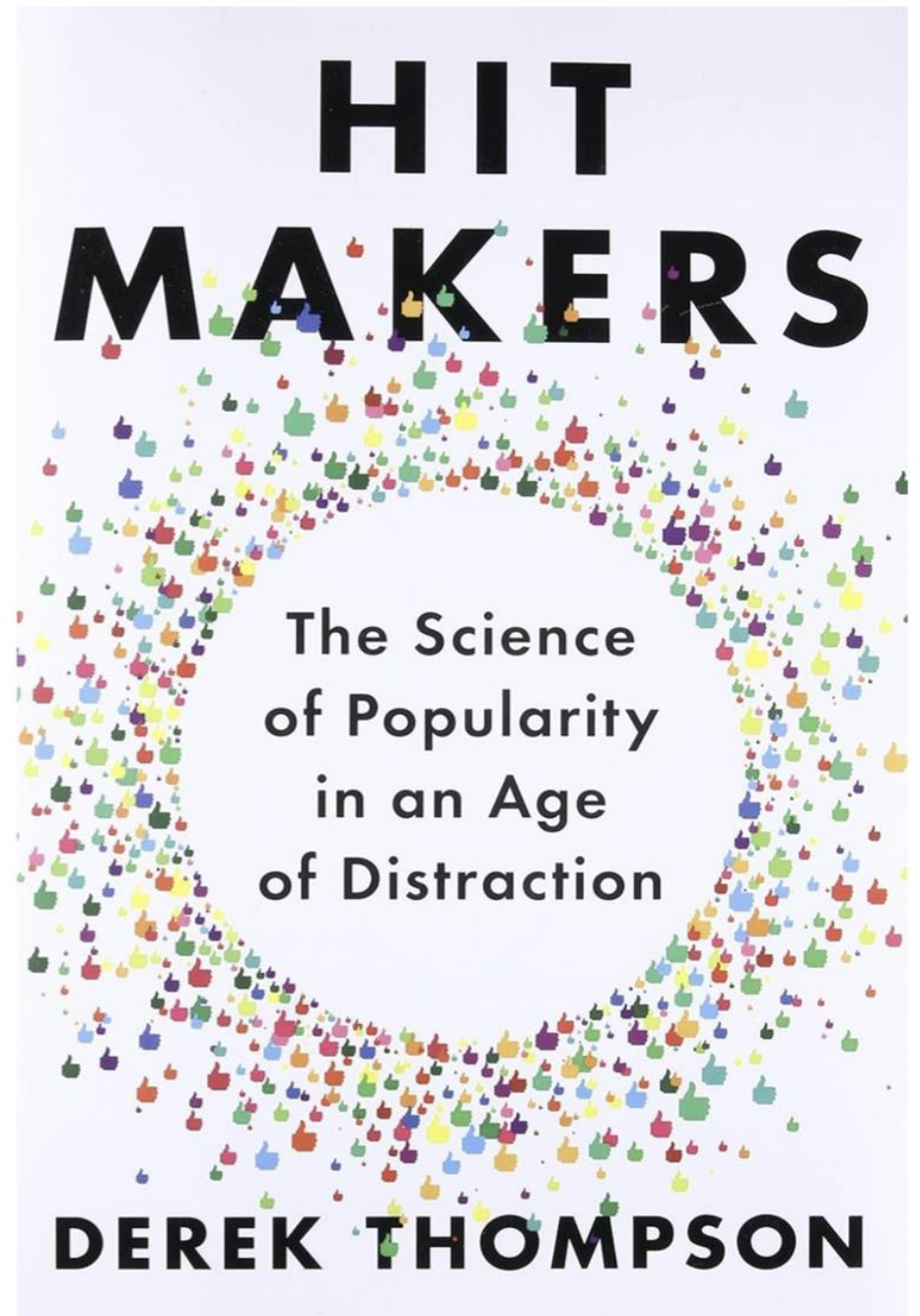
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What is the most important thing to communicate about my work?

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

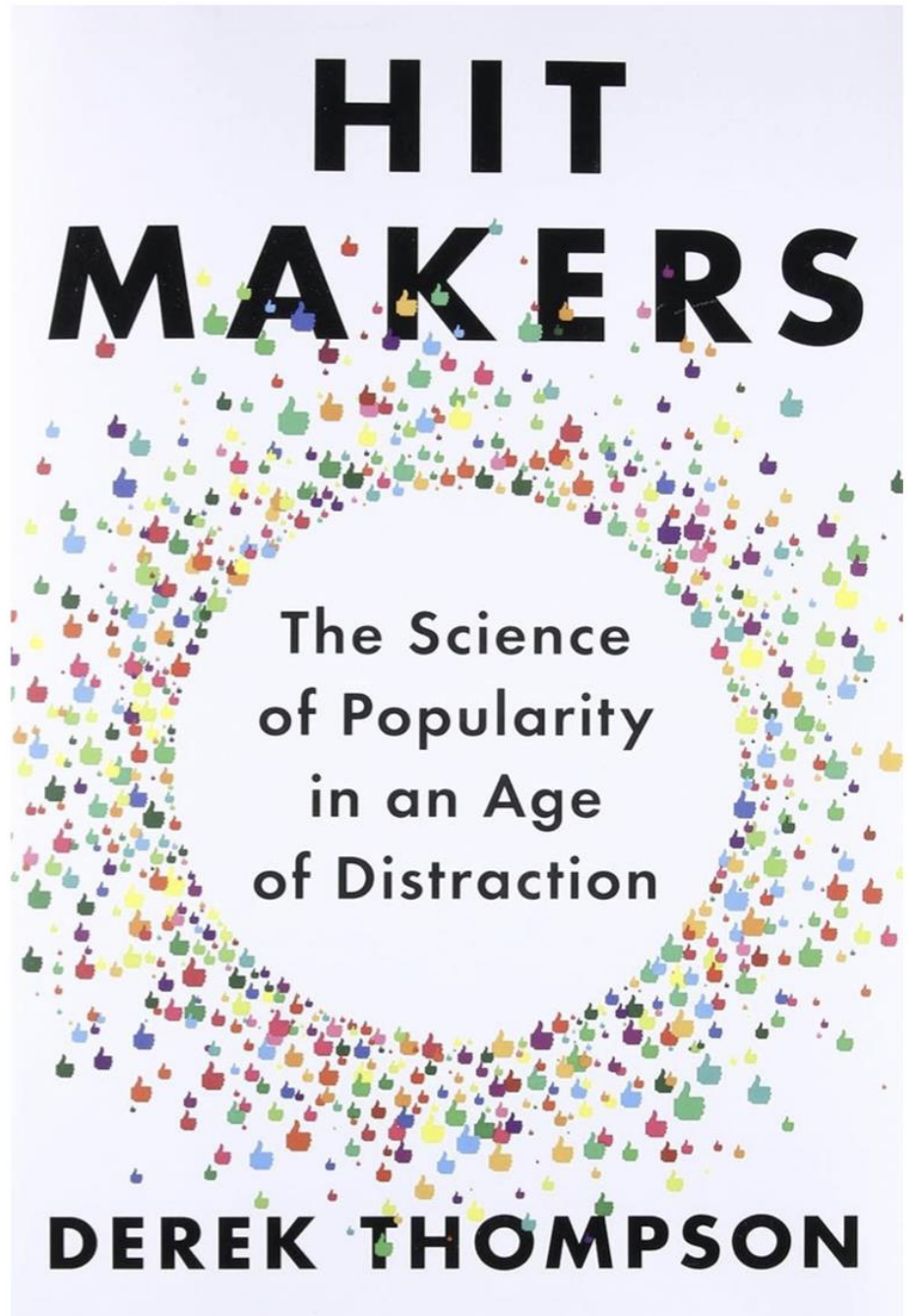
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What is the *most important thing to communicate* about my work?

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*?



The creative constraint of explaining the world to six-year-old you

Personal activity

- Write one sentence answers to each of these questions about your research:
 - What is the problem I am trying to solve?
 - What is the process for solving it?
 - What is the best possible outcome?

Group activity:

- Share your answers and together as a group write one sentence answers to the following questions:
 - What do we love most about our work?
 - How would its success make us feel?
 - What is our goal for the next year?
 - What change would we like to see in the world?

Debrief

Transformation

- What is the most important thing to communicate about my research?
 - "We are creating the conditions for..."
 - "I envision a future where..."
 - "For this to happen it is going to require..."
- What is the most important thing to communicate about me?
 - "This field first captured my imagination when..."
 - "I have always been fascinated by ..."
 - "There is potential between us here to..."
- What is the most important thing to communicate about us all, collectively?
 - "We are building a future where..."
 - "There is more hope in this room than..."

Media ready: One word capture

- What one or two words or image describes your common goals?
- What one or two word or image defines your common hopes for tomorrow?

A

30
·
4K



B



00:00:00

C

AE/AF LOCK

D

3

2

1x

.5

E

PHOTO

VIDEO

CINEMATIC

SLO-MO



00:00:00

AE/AF LOCK

Focal point and Depth of field

VIDEO PHOTO

SLO-MO

TIME-LAPSE

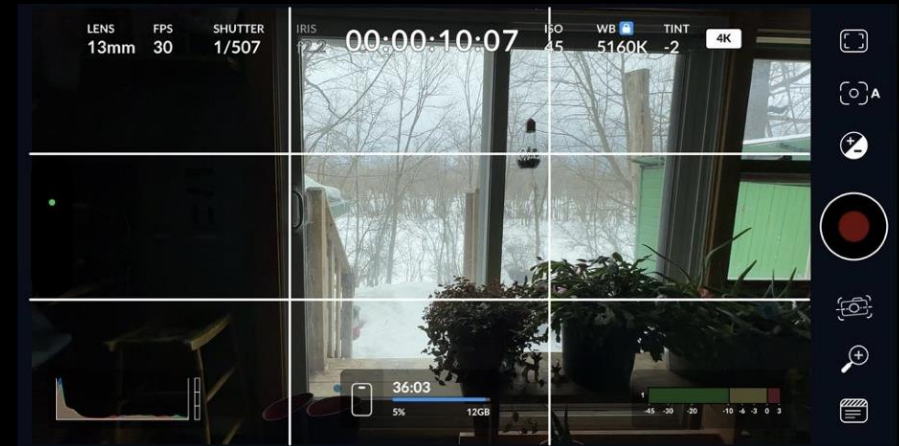
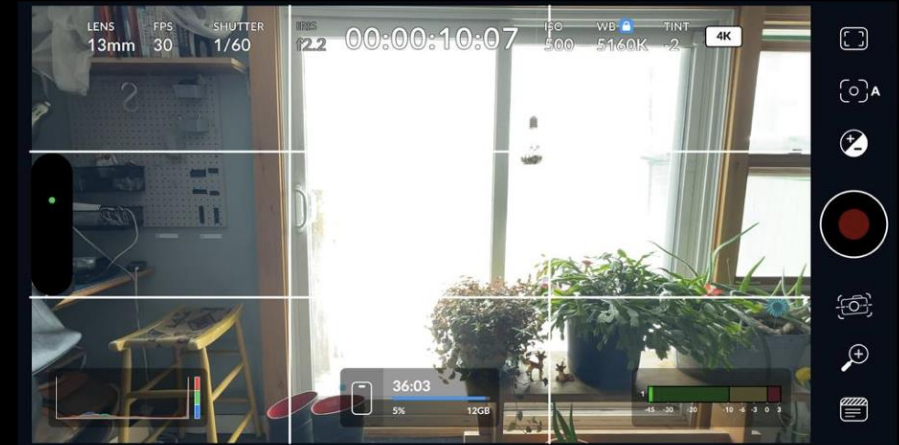




Picture stabilization and camera motion

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”.



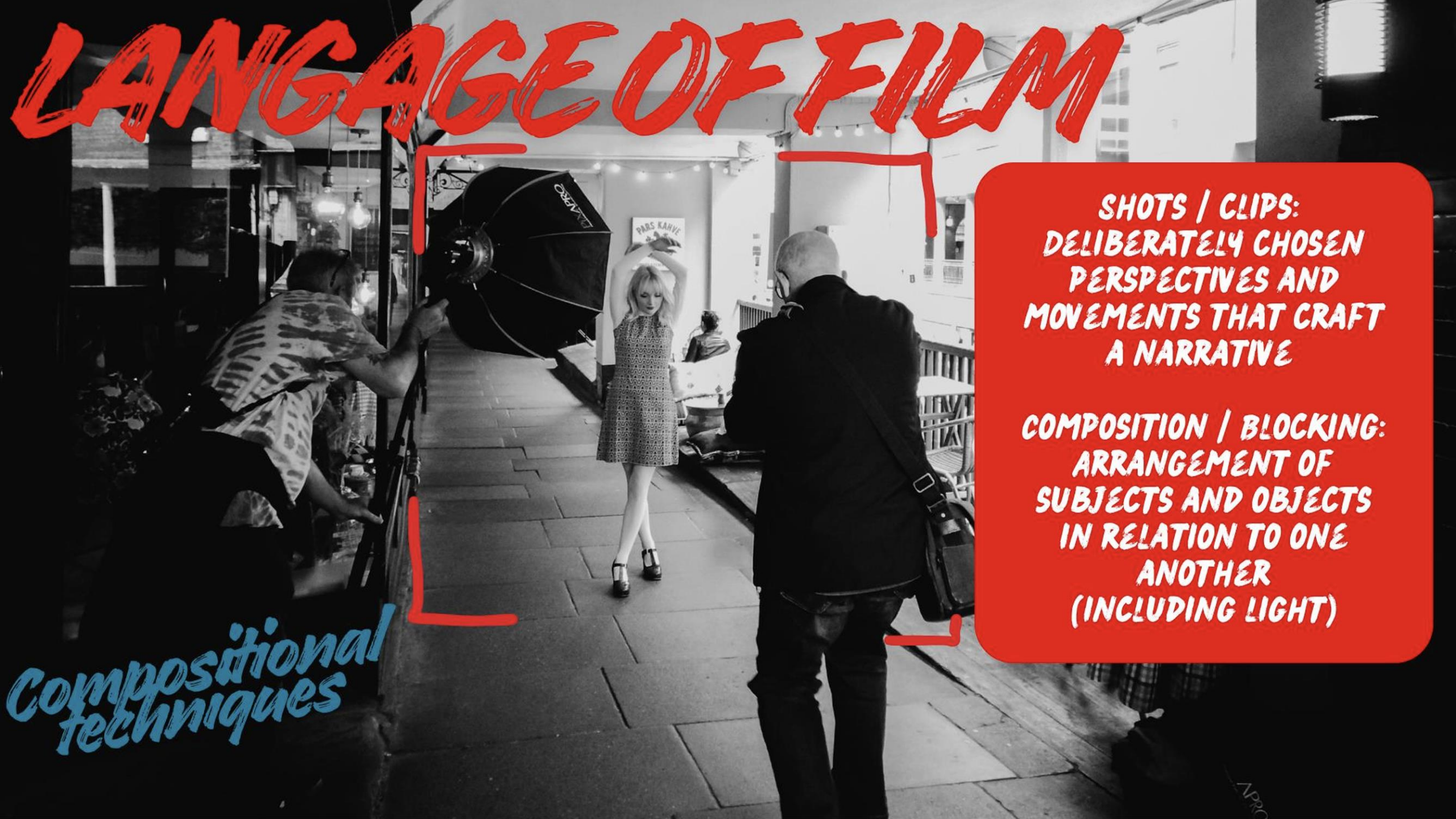
Every time you shoot:

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

STANDARD THREE- POINT LIGHTING



LANGUAGE OF FILM



SHOTS / CLIPS:
DELIBERATELY CHOSEN
PERSPECTIVES AND
MOVEMENTS THAT CRAFT
A NARRATIVE

COMPOSITION / BLOCKING:
ARRANGEMENT OF
SUBJECTS AND OBJECTS
IN RELATION TO ONE
ANOTHER
(INCLUDING LIGHT)

**COMPOSITIONAL
TECHNIQUES**

Crafting a narrative with shot choices

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



Close up



Extreme close up

Medium close up

Wide / long

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

Dolly vs Pan



High / Low



VS



Orbital



VS
Static



Crane vs Tilt

