



OUT OF THE BOX: ROLES OF VIDEO IN RESEARCH

Eleven Purdue University students from the Film and Video Studies program teamed up with authors and professors of six articles from volume 4 of the *Journal of Purdue Undergraduate Research (JPUR)* to produce four-to-seven-minute video abstracts for each piece. The film students worked closely with their real-world clients and learned not only the process of creating short documentaries, but also the professional opportunities available to those with the ability to disseminate research creatively. These video abstracts can be found here: <http://docs.lib.purdue.edu/jpur/vol4/iss1>.



In the fall of 2014, the Film and Video Studies program included a new course called Roles of Video in Research. The class introduced eleven Purdue film students, ranging from juniors to seniors, to documentary filmmaking for the first time. The transition from scripted filmmaking to non-scripted filmmaking created a major challenge for the students in the class.

“There are two main objectives for students to take away from this course,” Bobby Chastain, the course’s instructor, states. “One is for the students to experience working with a real-world client. The other is for students to work on one project and develop it in terms of quality and story.”

The real-world clients were the authors and professors of the various articles that had been published in the 2014 issue of the *Journal of Purdue Undergraduate Research (JPUR)*. Six articles from volume 4 were selected by Chastain and Purdue University Press for the students of the class.

The students were asked to create a four-to-seven-minute video abstract that translated the content of the articles into an engaging, informative, and intelligible portal for readers. Students were required to create proper lighting

and film the interviewees in an appropriate setting. Additionally, the students needed to include footage that would accompany the story, such as a reenactment of the research process.

The difficulty of non-scripted filmmaking lies in creating a story out of A roll, which is the interview footage, and B roll, which is the transitional or alternative footage. This process is most strenuous during post-production. It is analogous to creating a puzzle while blindfolded and then solving that puzzle. In addition, the course required the students to use different video editing software—Adobe Premiere Pro CC—from the typical software used in other film production courses, Avid Media Composer. The reason for using Premiere for this class is because in the film industry, documentary films are mainly edited in Premiere, while Avid Media Composer is used for fictional or narrative films.

Students encountered five stages of production that led to the final product. The stages of production must be done in order because each stage leads to the other.

First, the students were split into groups of two. They extensively studied the articles they were assigned in *JPUR*. The students met with the undergraduate authors and worked with them to develop questions that gave the audience an easy understanding of the research depicted within the articles. The number of questions varied as each

article differed. Some articles are more scientific than others, therefore, more questions are required to get a more in-depth and easy-to-understand video abstract for the viewer.

Second, students went location scouting. The location for the interview needed to be in a professional setting that also was appropriate for the story. Location scouting was difficult for some students because they had to shoot in places off of Purdue's campus to accommodate their article's story.

Third, the students created their own shooting schedule that conformed with their clients' timeline.

The fourth stage of production included shooting the footage for both A roll and B roll. Some groups left campus in order to find their appropriate subjects. One group needed a mother and her baby to film for the "Infants' Speech Segmentation" article. Adam Krueger, a film and video studies major in his senior year, said, "Finding a mother and child willing to be in the video took a lot of searching." Another group needed to find sheep to film for "Determining the Role of *DNTTIP1*," so they sought out a local pasture.

The final and fifth stage was comprised of post-production, which is the editing stage that took place in a computer lab.

Adam Krueger described the class as a "very positive experience." Krueger went on to say, "I was really glad we were given this opportunity to work with a professional journal. This gave us real-world experience instead of just working in the classroom. I learned how to keep myself on track while going through the whole process, start to finish, of creating a professional, corporate-style video."

Students were not only taught the technical aspects of documentary filmmaking, such as composition of the interviewee shot and lighting techniques, but also the etiquette of conducting a professional interview. For example, when students experienced technical difficulties, such as the camera or audio recording device running out of battery life, they would inform the interviewee of the issue and speak with him or her as they resolved it.

Having an interesting and easy-to-understand story was one of the most important parts of the completed product. In one case, a group's rough cut was seven minutes long and included two stories, one about the article in general and one about a specific detail of the article. After viewing the rough cut, Chastain recommended that the group remove the detailed part even though it was interesting. This was done to make the piece shorter with a stronger single story that would not derail the main point of the article.

At the end of the semester, the final six videos were published on the *JPUR* website. Film and video are essential tools in the field of education. Through this course,

LIST OF SELECTED ARTICLES

"Out of the Box: Honors College in Action" by Eden Holmes and Abigael Johnson

Video abstract produced by Hatim Al Taha and Connor Geshay

"The Regulation of Mammary Cell Growth: Determining the Role of Clock" by Emily C. Erickson

Video abstract produced by LaQuan Lunford

"Infants' Speech Segmentation: The Impact of Mother-Infant Facial Synchrony" by Allison Kish, Katie Courtney, Adi Dilger, Tori Gallo, Lauren King, Amy Jarvis, Ambry Roberson, Meredith Smith, and Serina Thottichira

Video abstract produced by John Adam Krueger and Dominik Gliatis

"Determining the Role of *DNTTIP1*: Piecing Together the Callipyge Sheep Muscle Hypertrophy Pathway" by Kimberly Lutz

Video abstract produced by Nathan Scott and Max Mullen

"We Can Take It!": Race and the Civilian Conservation Corps in Indiana, 1934–1941" by Katie Martin

Video abstract produced by Nicholas Guerrisi and Michael Luken

"A New Strategy of Drug Delivery: Electric Field Distribution in Brain Tumor Due to Electroporation" by Junxing Shi

Video abstract produced by Mallory Gieringer and Matthew Okerson

students learned the opportunities available to documentary producers, who can be utilized by academic entities to create visual abstracts. Because of the visual nature of film and video, the research can be understood clearly, easily, and can help translate it for a broader audience.

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Student Author

Hatim Al Taha is a junior in the film and video studies program. He is striving to become a film director and writer. Before coming to Purdue, Al Taha was awarded the Outstanding Academic Achievement Award in Film/Theater at Northern Virginia Community College.

