

VIDEO



PRODUCTION

GUIDE

INTRODUCTION

Video production is a powerful art form that can effectively share your message and ideas with many people... in fact, you can share them with the world! Think about the impact of websites like *YouTube* and *Vimeo*, and how much you can learn from videos made by people just like you.

Making a video is not easy, as there are multiple steps. You will be presented with creative challenges that will require your time and energy. Video production needs your commitment and willingness to persevere till everything is done. Seeing your end product is very rewarding, and the skills you learn can be useful in the future.

Working collaboratively with peers on a common goal can make the tasks of video production easier to do. By learning how to build on each other's ideas and strengths, your end product can be an achievement beyond what most individuals might create. Find out everyone's interests and abilities to help build a solid video production team.

Having a notebook or booklet of stapled papers with a cover to make into a *Video Log* can help you record and remember your plans and notes.

PRE-PRODUCTION - CREATE YOUR PLAN

Visualize the End Product

Thoughts become things, especially if they are clear and purposeful. If you spend the needed effort and hours to plan well, your overall video production time can be shortened. Consider the following steps to visualizing your finished video.

1. Write down a clear purpose for your video (the message you want to share):
 - a. *What do you want people to experience, learn, or feel?*
 - b. *Why do you want them to experience, learn, or feel this?*
2. Record Logistics:
 - c. *Who is your targeted audience? Who else might watch this?*
 - d. *When is your completion date?*
 - e. *Who is on the production team? What roles do team members prefer?*
 - f. *What will be the length of your video?*
 - g. *What are other requirements? (From your teacher, a contest you enter, etc.)*

Draw and Write Out Your Story

Your video will become more powerful if you first create detailed plans, using both words and images. There are different pathways to drafting detailed pre-production plans. Some videos might begin as stories, which can then can be adapted into a script and enhanced with a

storyboard to add filming details. A more visual person might start with a storyboard about the message they want to share, and then create their script and add filming details.

Where you start in the creative process of video production is dependent on your instructor, group, and task. Including a script that is crafted with thought and detailed storyboards for each scene and will help you create a quality product.

Draft Your Script

After establishing the audience and goal for your video, consider the following tips before actually writing your script:

- Figure Out Your Concept:

The concept is the device used to tell your story. Join together to think creatively, as unique ideas can really enhance what you say. For example, to attract more volunteers at a dog shelter, the story can be told by some volunteers, through a dramatization of a rescue, or even from a dog's point of view. Though the basic voice-over-picture information video is most common, other innovative ways to present your ideas can add to the viewer's interest.

- Plan Locations and Settings:

When planning where to shoot your video, consider time and travel challenges. Figuring out how to shoot on campus can make your video filming easier. Consider inviting people to your school to film scenes. Find out protocols to take the school's video equipment off campus.

- Include Both Video & Audio Information:

Include in your script information about both the video image to be captured in one column and the dialogue, narrative, or music that matches the video image in the next column.

- Align Script and Storyboard:

Work together to make sure the script and storyboard are in alignment; adjust and adapt information before beginning to shoot any scenes.

Example Public Service Announcement Script

Video

Citrus researchers walking through grove

Homeowner picking fruit

Homeowner picking fruit off of the ground.

Close-up of person picking fruit

Homeowner putting fruit in the trash.

Close-up of fruit on tree.

Close-up of Medfly maggots

Logo

Audio

Announcer: Millions of your tax dollars have been spent to prevent and eradicate the Mediterranean Fruit Fly, but that's not enough.

Homeowners must do their part.

Remove fallen fruit.

Pick ripe fruit.

Don't compost unused fruit. Instead, put it in the trash.

Remember, if you're growing citrus...

You might be growing more than you think.

For more information, contact the Extension Office in your county. University of Florida Extension...Putting Florida first.

Creating Storyboards

→ A Storyboard Is...

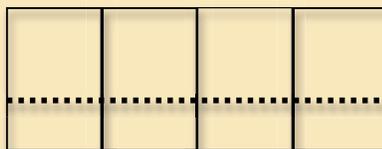
- ... A visual script or plan of camera shots & technical details to tell the story
- ... Small sketches with notes (put in consecutive order) that show scenes with the actions taking place

→ Storyboards Help...

- ... To brainstorm ideas and visualize the finished product
- ... Make it easier to plan shots and edit the final video
- ... Keep everyone on the same page

→ Storyboarding Tips:

- Block out the entire story; more detail is better.
- Plan to create one storyboard sketch for each camera shot planned.
- Draw quick stick figures and shapes; perfect images aren't needed.
- Include the following, using drawings, notes, and symbols:
 - Sketch of action taking place at location (Who will appear?)
 - Approximate time for each scene
 - Size frame best for each scene (long, medium or close up shot)
 - Camera angles that work best for each scene
 - Any special lighting needed
 - Music or sound effects to enhance particular scenes
 - Best transition between each scene
- When great new ideas surface, adapt your storyboard to include them!
- Storyboard Formats:
 - Pre-made formats available for free on the Internet (*See resources below*)
 - Use 3x5 cards to make it easy to re-arrange your scenes.
 - You can also make a storyboard by folding paper into 4's or 6's; add lines for notes.



Sketch on top;

add notes on bottom.

BASICS OF SHOOTING

(You Video Production Cheat Sheet)

Video Shots and Shooting Tips:

* 90% of shots are of people's heads. Far away and full body shots are used to establish a sense of place. All emotion and "**drawing in**" of audience is **accomplished up close**. TV has difficulty showing detail.



EST SHOT: Aka "Long Shot" Start with a long shot to establish a sense of place... "Where are we?" Then you can transition to close-ups. #1

CU SHOT: Close up of head, armpits and up. Leave room for shoulders. Avoid disembodied heads. Give headroom (up top) and looking room (to the side). Talent rarely looks directly at camera, so leave more space on side where they are looking. #2



MS SHOT: Medium shot from the waist up; shows subject in context and allows for gestures, but introduces possibility of distraction from background. #3



LEAD ROOM: Similar to looking room. Viewers want to see where subject is going. Offer a bit more room in direction of action. #4

* **Do Not Zoom:** Watch television and see how many times you see a zoom. Your eyes naturally jump around a lot, focusing on different targets. Do not do the same with zoom. Nail a shot; then pause recording; zoom to find another good shot, and continue recording. Professional cinematographers can zoom and rack focus, but most amateurs aren't set up to do so.

* Avoid extreme high and low angles.

* Shoot from above to make object/person seem weak; shoot from below for object/person to seem dominant; shoot from behind to make audience view as person sees it.

- * 180 Degree Rule: Always stay on one side of the subject so screen direction remains constant.
- * Keep Point of View (POV) and Over the Shoulder shots in balanced perspective.
- * Watch eye lines.
- * Occasional use of extreme close-ups can be helpful.

FRAMING shots: (#5)

- * Avoid horizontal and vertical lines in scenes and objects. Look for diagonal lines.



- * Same for movement – shoot it diagonal toward or away from camera... never horizontal across frame.



- * Try to get as close as possible for dynamic, involving footage. It may be easier to stand way back and zoom way in – and sometimes necessary to do, but it is much better to get close to your subject.

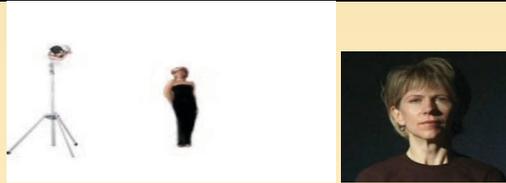


* **Rule of Thirds:** Try to place subject on line intersections. Avoid placing the subject in the center square.

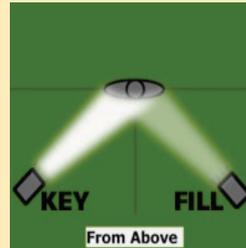
LIGHTING TIPS: (#6 & 7)

- * **Three Point Setup:** Try to create 3 dimensions in a 2 dimensional medium.
(Most popular setup & industry standard)

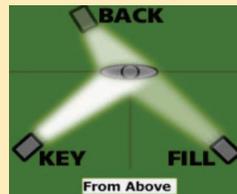
Key: Brightest light in the setup is positioned 45 degrees to the side and 45 degrees up from the subject (talent)



Fill: 45 degrees over and 45 degrees up from the subject; Fill is not as bright as key to avoid creating a flat light. The idea is to fill in some of the harsh shadow but not eliminate it



Back: Positioned behind the subject to create separation from the background. The lightest of the 3 lights; just create splash of light on the subject's head and shoulders. Ideally it's 45 degrees up, but more leeway is allowed with backlight.



Omni-Directional Mikes (the mike on your camera) picks up sound evenly in all directions. It will get your subject talking equally as well as you breathing and the dog barking. Avoid using this microphone as your main source of audio unless you are going for ambient sound.

SOUND TIPS:
People will tolerate bad video.
They will not tolerate bad audio.



Cardioid Mikes pick up in one direction only - the direction they are pointed. It gets the sound you want and minimizes those you don't.



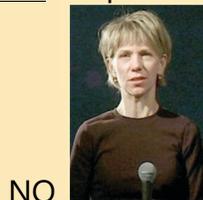
* **Supercardioid Mikes** are even more directional. These are also known as **Shotgun Microphones**. They are very sensitive and need windscreens (foam covers).

* **Lavalier (Lav) Mikes** can be attached to clothing. Due to close proximity to the subject, sound quality is very good. Drawbacks are that the mike is visible and one is needed for every subject. It is also difficult to get candid "man on the street" content.



-Try to keep the Lav Mike fairly close to the mouth.
- Avoid letting the mike touch clothing. The clip can attach to the clothing, and the mike attaches to the clip. This avoids rustling noises.

* **Handheld Mikes:** Keep these fairly close to the mouth, but not blocking the face.



* **Boom / Fishpole Microphone:** Can be held off camera and brought in close to the subject; makes it possible to gather high quality sound without worrying about mikes and cables on the subject. Fishpole Mikes should be angling up or down at the subject – never horizontally. If pointed horizontal, it will pick up everything behind.

Microphone Techniques:

- Get close without intruding on the face (handheld) or the shot (Fishpole).
- Talk across the mike, not into it to avoid popping the P's.
- Record natural sound as background to clean audio – just keep the camera mike rolling or record ambient before or after the shoot and loop it.
- NEVER use the camera mike for interviews. Use the lav, handheld, or shotgun.

TROUBLESHOOTING TIPS

- * If shooting outside, use a bounce card to reflect light up into subject and minimize hard shadows, setup an artificial light, or shoot in the shade.
- * If shooting a large room (i.e. conference room or classroom), try to bounce light off the ceiling to bring up overall levels and create an appealing softer light.
- * If using mixed lighting (i.e. light from a window and artificial lights), try to eliminate one source. Either close the window, tint your lighting, or turn off your lights and use natural light.

EDITING TIPS

- * Sequence: a series of shots (often taken at different times) that are edited together to appear as one continuous flow.
- * Usually start with establishing "wide" shot (EST), then move to close ups to get more detail.
- * Continuity: match gestures and subject placement when switching between shots. When done right, editing is "invisible."
- * Cut on the action: Try to make cuts during movement, not before or after. It makes a more seamless edit.
- * Avoid jump cuts: Avoid cutting between two shots that are very similar. Try to use a closer or a wider shot, or cover it with a cutaway.
- * Use Enter/Exit: let subject enter or leave the frame to help transition a jump cut.

Roles of Video Production Team Members

The following video project responsibilities may be combined or adapted, depending on the number of people on each team. Partners can also work on one role together so ideas are improved through collaboration. Clarify responsibilities to help your team succeed.

- **Executive Director:** Usually the teacher in charge; approves project ideas; talks to Directors & Producers to help keep on-task; mediates team problems; gives grades.
- **Director:** Leads team & runs regular meetings; makes sure all steps are taken;

talks to teacher about progress; collects video release forms; follows copyright laws & secures needed permissions; makes sure credits are correct; might do storyboards.

- **Producer:** Manages operations; coordinates schedule and tasks; tracks & shares next steps to move forward; in charge of equipment & supplies; reviews daily work log; changes schedule as needed; reports issues to Director.
- **Researcher:** Finds & reviews needed information; does interviews & surveys; compiles facts & primary source materials (documents, photos, music, etc.); may write script.
- **Script Writer:** Provides exact wording; reviews research and determines best facts to paraphrase; creates original writing for dialogue.
- **Storyboard Artist:** Sketches scenes in numbered order before filming; provides template showing scenes & production details (camera angles, lighting, text captions)
- **Set Designer:** Establishes environment for each scene before filming; gathers & organizes props & costumes; works with Camera Operator to match setting with camera angles
- **Camera Operator:** In charge of equipment during shoot; responsible for recording digital video footage; gains direction from Producer and/or Set Designer; makes sure there is enough videotape and batteries; sees that lighting and audio are correctly captured; marks taped scenes; allows "black space" between scenes to add transitions; knows what scenes to re-shoot; creates clear scenes to make editing efficient.
- **Sound Technician:** In charge of making sure proper sound quality is captured during the shoot; researches music & obtains permissions for use; suggests other sound clips
- **Film Editor/Digital Graphic Artist:** Helps team view footage to decide shots to use; makes final edits; adds music; creates consistent transitions; uses appropriate special effects, includes correct titles, text, and credits; provides overall "look and feel"; may also produce images using a graphic art application like Photoshop® or Flash®.
- **Actors:** Assign any team members as well as extras; completed permission slips must be turned in for everyone in the final video, including people being interviewed.

BIBLIOGRAPHY

<http://aec.ifas.ufl.edu/mediarelations/ExampleTipSheetsNewsRelease.htm>

PSA script example

<http://edtech.guhsd.net/video/videoplan.html>
