

I WANT TO MAKE A VIDEO TO USE IN CLASS – WHAT DO I DO?

Great!!

And probably the most striking feature of video is that it combines the realistic representation of motion with synchronised sound. It can be located in a real environment – or in a studio to convey body language and facial expressions along with tone and pace of voice.

Still photographic or graphic images can be incorporated as well as animations of various styles.

Video can slow down time or speed it up. Camera placement can present different ways of viewing a subject giving a *worm's eye* or *bird's eye* view and provoking various emotional responses in the viewer.

So, before you meet with people who can bring your “mind-movie” to reality, there are many steps and many traps to be aware of.

The first thing that needs to be thought through is **reinventing the wheel** - check out similar productions done in the past by both the USQ and other educational and commercial providers. How will your production differ from the successful and unsuccessful efforts that have been done in the past? Why did they work, maybe more importantly, why didn't they work?

Okay – it is new! Now let's think about the power of video.

WHY DO I WANT TO MAKE A VIDEO?

Video can be used to motivate students by capturing their attention with sound and images that provoke, excite, mystify or challenge.

Carefully integrating video into your teaching will add variety and interest to your presentations and bring otherwise potentially inaccessible experiences to students. Although the experience is vicarious, students can see distant locations or one-off events of historic, social or political significance, expensive and/or dangerous experiments and processes, and normally inaccessible equipment and expert opinion through the recording of interviews or presentations by experts in a particular field. Illustrating abstract concepts with moving real-world examples can make the concepts more tangible.

HOW CAN I USE A VIDEO?

Used at the beginning of an instructional segment, a video can set the scene by introducing concepts or topics, and at the end of an instructional segment video can consolidate and sum up the instructional content that has been covered.

Short open-ended segments of video are effective discussion or thinking *triggers* that can be used to introduce a topic or to focus student attention.

And if distributed to students, they have control over the pace and of the video, it can be reviewed over and over and linked through a multimedia tool.

And many other ways as well!

I NEED TO HIT THE MARK

How can I plan a video that will get across everything I want to show and say?

Who are my audience – what is their *demographic* - age, sex, culture, socioeconomic status, educational level and prior knowledge of the subject?

What is the best program style –

<ul style="list-style-type: none"> interview (studio or location) 	<ul style="list-style-type: none"> panel discussion (studio or location) 
<ul style="list-style-type: none"> demonstration (studio or location) 	<ul style="list-style-type: none"> lecture/talk (studio or location) 
<ul style="list-style-type: none"> workshop (studio or location) 	<ul style="list-style-type: none"> documentary 
<ul style="list-style-type: none"> dramatisation (<i>in this example an animated drama</i>) 	<p>just to name the popular styles.</p>

I'VE GOT IDEAS – NOW WHAT?

Put it down on paper! If you're planning a pre-recorded documentary style video, there are several steps to this, and they span the interval from the concept to the final script.

A live video - a lecture, interview or workshop is usually unscripted.

The first version of the **script** is generally followed by numerous revisions. Throughout the rewriting process a number of story conferences or script conferences typically take place as key people, including Media Services staff, review the script.

Here's one version of a (USQ) script:

1	GRAPHIC - World map with the locations of USQ's students highlighted. Camera moves in finally settling on Eastern Australia (highlight Toowoomba and Brisbane on map).	VO: The University is a major global competitor in higher education provision. Our students come from over 60 countries worldwide.
2	Montage – main entrance, lecture room, flags in quadrangle, Picnic Point view, Hervey Bay campus (still), study centre, photos of RLOs.	VO: USQ is a medium sized regional Australian university with over 20,000 students. Its main campus is in the 'Garden City' of Toowoomba, located 120km west of Brisbane in the State of Queensland. There is also a branch campus at Hervey Bay in central Queensland; a major study centre in Brisbane City; and an extensive network of support officers located throughout eastern Australia.
3	Aerial video shot of Toowoomba campus. Montage - B/W/ montage of older shots, through to today (colour) high-angle pan across campus.	VO: The Darling Downs Institute of Advanced Education was established in 1968 on land located on the southern outskirts of the City of Toowoomba. As well as managing growing on-campus offerings, the Institute established its strong traditions in distance and international education during the 1970s and '80s. It was granted university status in 1992 and became USQ.
4	Shots of buildings from ground level + attractive gardens. Montage – classroom, research lab, HR, colleges, recreation centre	VO: Today its attractive campus occupies almost 80 hectares of land, and has buildings which provide around 70,000m ² of floor space for academic, research, administrative, technical, residential, commercial and recreational purposes.

And another:

<p>INT. HOSPITAL WARD – DAY. KRISTY stands in a corridor dressed in hospital uniform.</p> <p>KRISTY When I was four my Nana bought me a nurse's outfit and anyone who came close enough got bandaged.</p> <p>INT. UNIVERSITY COMPUTER LAB – DAY</p> <p>DELITSO sits in the computer lab, casually dressed.</p> <p>DELITSO I come from Malawi, in South-East Africa. I want to help improve the health system back home.</p> <p>INT. KOWA INDIGENOUS HEALTH CENTRE - DAY</p> <p>ANNE MARIE I realised I'd be in a position to provide healthcare to the indigenous community, my community, by becoming a nurse.</p> <p>INT. HOSPITAL WARD - DAY</p> <p>KRISTY Every day the nurse does more than "showers, beds and meds".</p>
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For web delivery it is recommended to keep each segment under two minutes. If you can't fit all the content within two minutes, try thinking of ways to split it up. This will keep the video file at a manageable size, and will aid with the web-streaming of the video.

Remember - a carefully prepared script will result in a smooth running production with few wasted resources or effort. Show your script to as many colleagues/experts as you think necessary, get their feedback, and make changes if necessary. It's easier to do it at this stage than once the video has been shot and edited!!

The finished product will also be educationally more effective as you will have given careful thought to the instructional strategy embedded in the structure of the program and identified at what stage the introduction of the video will be most effective.

I'VE NAILED THE SCRIPT

Great!

Now's the time to meet with Media Services staff again to really get down to the nuts and bolts of the production. We call this **PRE-PRODUCTION**.

PRE-PRODUCTION

Generally for internal clients, beginning of semester deadlines will dictate the **production schedule** as most materials are required for the start of semester.

At about this point **Media Services staff are brought on board** – the project manager and the director (sometimes one and the same person), and the key creative team members eg. audio recordists, photographers, graphic artists and possibly staff from USQ Marketing and Public Relations section.

If the production is documentary/dramatisation style **key locations** will need to be selected. You will be asked to find and co-ordinate the use of the locations suggested by the script. You may need to locate and fund accommodation and travel for the crew if the shoot is outside Toowoomba.

You will want to make some **decisions** on talent (actors/narrators), wardrobe (costumes/clothing) and sets.

Depending upon the type of production, auditions may take place at this point as part of the casting process (selecting the people for the various roles). Once decisions are made, contracts can be negotiated and signed. If you are lucky enough to be able to use staff or friends as actors, they will probably have been decided on early in the pre-production process. **Talent release forms**, signed by all on-camera talent (including children) need to be signed and kept by Media Services. We have these forms for you.

Necessary **access** permits, licenses and insurance policies must be arranged.

Many semi-public interior locations, such as shopping malls, require **filming permits**. Depending on the nature of the production, liability insurance may be necessary in case an accident is directly or indirectly attributed to the production. In some locations, a controlling agency will limit production to certain areas and to specific hours. For example, if there's a street scene and traffic will be affected, it will be necessary to arrange for police presence.

Included in pre-production are a wide variety of **clearances**, for example, permission to use copyrighted music and images. If clearance cannot be obtained, alternatives can be offered including copyright-free music and images from the USQ photography image archive.

At this point arrangements can be made for **acquiring any videotape or inserts**, still photos and graphics that might be needed. If possible, existing stock footage is secured (generally for a fee) from film or tape libraries located around the country.

Depending on the type of production, **rehearsals** may be needed, and time allocated for this to happen. Productions are taped one scene at a time. In this case rehearsals can take place right before each scene is taped.

Finally, how is your video to be **packaged**? You'll need to think about how it is handed to your audience – maybe printing of covers, plastic cases, or just a digital file on a server. Can it be sold to other education providers? Media Services staff can advise on all these matters.

PRODUCTION

ON LOCATION – LIGHTS, CAMERA, ACTION!



All your effort has bought the team to this point – **on-location**. You're there to ensure that everything is said correctly, acted/demonstrated correctly and nothing is missed including OH&S which may be filmed. And you're there to **liaise** with the people who may own the location eg. filming engineering techniques in a factory – it's your job to introduce the crew to the owner/manager etc. What if the crew is shooting outdoors and it's a miserable rainy day – you need to have a Plan B strategy.

POST-PRODUCTION

Now it gets serious!

The director will review the recordings, make you a **time-coded digital copy** of all the footage shot (the *wilds* in industry parlance) for you to view and select *takes* you believe to be the best:



Wild footage with a timecode window, ready for EDL decisions

Armed with an *Edit-Decision List* (EDL) that you have created and supplied, the director then moves to editing where sophisticated (and expensive) equipment is used to create the edited master, the final edited version of the video.

An EDL proforma would contain the following information:

- Start and end of each piece of action annotated with time-codes of the *takes* you want in the final edit.
- The first few words and last few words at each start and end piece (the *cues*)
- Any other useful information regarding the selected *take*.

During this final editing phase all necessary sound sweetening (enhancing), colour balancing, and special effects are added.



After editing is complete you review the production to make any final changes. After this final edit is finished, a master is made and the production is signed-off.