Video Production Considerations:

First things First! As Multimedia Project Coordinator I have a lifetime's experience from which to offer advice and skills to help to produce your video. Do call 5575 or email siddalso@cnc.bc.ca. Or drop in to the CTL 2-375! We can discuss your project. We'll use your considerations of the following concerns as a starting place.

Video production is daunting and it does take time and work. **Or** it's pointing a camera and recording what happens and the result is AWESOME!
To create a complex video though is a process! And fortunately that process can be organized or "chopped" into bite size pieces. Remember the answer to "How do you eat an elephant?" One bite at a time. Same thing creating a video, one step at a time. You can do it and help is available!

A "video" these days is anything from the 6 seconds of a cute squirrel uploaded to the 'net using the Vine app - to a production that is completely planned, scripted and post produced. No matter what the scale of your video there are things to consider**. Ponder the list below**. **Click on the hyperlinks for expanded information.**
The neat thing about producing a video is that there are thousands of variations. Some considerations on this list apply some won't. It depends…

Want a web resource? CNC has an access license to LinkedIn Learning
Literally hundreds of courses on hundreds of items including ALL aspects
of video production!   Use your CNC email and password!
and… if it all seems too much.. we're here to help!

Things to consider! Start Here!

1. Deadline date: Know when you need it and create a schedule!

2. Type of video: Recorded Lesson or event

Demonstration "How to"

Explanation "this is what happens when or if"

Promotion "after seeing this you'll want to…"

Other?

3. Objective / purpose for the video? Things to consider:

- **Can the video's objective or purpose be summed up in a single sentence?**

- Who is the audience?
- Why do they need to watch?
- Where will they primarily watch?
- What information will they gain?
- What action if any should they take?
- What should they be able to do?
- What key points must the video contain?

4. Who will spearhead the project?

If working in a group, someone must be in charge. This person will work closely with CTL's Multimedia person and will be counted upon to be available for all recording sessions.

BEFORE PROCEEDING… Some folks like to do a general storyboard first just to get the creative juices running. That's item 6 on this list. Feel free to do that first. But know item 5 a Script is necessary before you / we start recording.

5. Script: Scripts are essential and needed before shooting starts:
want to "view" rather than read? This link talks about the need for a script and a bit of how to
https://www.youtube.com/watch?v=j76OZPAFr1Y

This link http://www.storyguide.net/gear/script.html links to script templates to download.
Note: not all templates download. I prefer the two or three column template.

Consider the following when writing the script.

- What needs to be said?
- Who says it, or how many say it and who says what? Why?
- What needs to be seen?
- What can be shown?
- What order do things happen? Linear? Non-linear?

5. a Video / Audio needs

- graphics / titles
- logos – permissions to use other logos
- voice over? live sound?
- extra video, other sources – permissions

5. b Video Content: could you incorporate any of the below?

- interviews
- testimonials
- lecture
- demonstration
- role play

- acting
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5. c Expertise needed:

- Camera / audio
- on screen talent
- editor
- Consultation from who on what aspects?
- Workshop / demonstration of / on equipment used?

5. d Where are we making the video?

- Inside / outside

- time? of day? of semester? year?

- location campus? Where on campus? Off campus

5. e Who needs to be on the video
- why?

- what (almost exactly) would this person need to say?

- can they say it? ability or authority?

- when and how does the person need to appear on the video

6. Storyboard: detailed, general? Not needed?
Do any scenes have to be "just so?" Necessary sequences? Shots needed to establish location/ position?

7. Shot list: derived from the script. Makes certain you have all necessary shots.

8. Voice Over / Narration / Interviews / Testimonials: who says what, why and when? Maybe even how.

9. Shooting the script / video

A NOTE ON SHOOTING: ZOOMS, PANS, and TILTS are very tricky to time. As such while you should record some…. It is poor technique in the editing process to edit in video that is in mid motion or to end an edit while the camera is in motion. Such actions take the viewer out of the "moment" and can cause them to miss important points being made. Having said that there are exceptions to every rule.

- do you have signed releases from people, buildings? Logos?

- do you need permission to shoot at a location?

10. Post Production

- editing intensive? Just a title or two? Front and back?

- Titles? Lower thirds? extra graphics?

-narration?

- special music?

Further info:

1. Deadline date. Set the date and work backwards setting goals and mile posts in production. Give yourself time AND DO NOT START WITHOUT A SCRIPT. (If it's that kind of a production) The more complex the production the more time needed.

2. What kind of video are you making? Considerations and needs for production depend upon the production. Your production may include aspects of all.

This however is true for all productions to avoid viewer confusion. The viewer needs to see and hear clearly what is "happening" in your video. The video has to have a logical structure that is simple to follow, the video and audio must complement each other.

An event or lesson – Has person / group signed off on being recorded? Where can you place the camera? Can you get a direct audio feed? (If not how does the audio sound? In an area where the speakers echo off hard surfaces and the voice is competing with the forced air heating system the audio will be poor. Camera placement should be such that the entire stage can be included in the shot if the camera is zoomed out and the camera should be able to zoom in to a close up. (Middle of chest top of head) Camera should be at same level as the people on the stage so you may need a riser.

Demonstration – Should always be shot separate from a "group" demonstration. Your camera will be the "eyes" for the viewer. Requires a script to ensure concise descriptions, clear directions.

Script follows the procedure, go through action step by step and write down what has to be said. Go through that script to see if anything is skipped. Go through script and write down what needs to be seen. Take advantage of the camera's ability to get close shots of dials, knobs, levers. Video should have mixture of shots sizes. Care must be taken to orient viewer generally to what is being done with close ups where necessary. Viewers should have visual context so they know where item shot in close up is located on the device.

You'll require an "expert" to do the action and an expert to watch the action at the time of recording to insure no step is skipped. The camera operator may suffice, but that person's primary job is to shoot properly composed video. You may have to do the demonstration many times over to insure you have all the shots necessary. The video may be as simple as a person off or on camera reading /saying the steps as they are performed with camera recording. If the actions are narrated separately care must be taken that the video shots recorded match. The easiest version of this is to have the demonstrator or narrator speak as the actions are being completed.

Explanation- May not vary much from the demonstration but may require explanation that has 0 concrete video available. You may require graphics, diagrams, and pictures from texts. A script is required as it will determine what assets are needed. Be careful with all accumulated assets to have rights to use them in your project.

Instead of using video camera consider using PowerPoint or Camtasia. May wish to explore "Audacity" a great free audio recording / editing app.

Promotional – Requires a lot of lead time and a carefully crafted script. In some cases you need footage from this year's events for the video to promote next year's event. You should consider staging portions of the video as "real" situations may not have the intensity / tone you need. When including testimonials spoken by "real" people, the testimonials should be guided and well-practiced. A good clear focused statement resonates best with any prospective client.

3. Objective of the video. Write the reason for or the objective of your video as concisely as possible. While this step seems rather silly to do, the more precise the objective the easier it is to build a script and video to reach it.

4. Who will spearhead the project? Groups can work on video production but there needs to be a leader with an overall view of the project. If your project depends on help from CTL this person will work hand in hand with the Multimedia Project Coordinator. This person should be available for all recording sessions.

5. Script. A script saves time even though it takes time. While the script may be adjusted during the project it is the structure from which the entire project hangs. It determines what needs to be said. It determines what video is needed, the shot sizes, angles and durations. It streamlines the entire process. Without it you will shoot more video than you need, not actually shoot video you need, and / or miss recording opportunities you should have caught. You can't shoot hours of video and then expect to scan the video and write a script for what you have. NOTE: having a script does not preclude taking advantage of serendipitous video gathering.

Want to view rather than read? [Here is a course in LinkedIn learning](#) NOTE: the "exercise files contain script templates.

5. a – 5.e These would be either the "we can do that?" "Oh that might work!" section. Very much tied to building the script. Is it better for a student to say this? Or the instructor? Is it best to include a graphic for this part? Could role play convey this message, if so who do we use? Do call me up to bounce ideas off of. Loc. 5575

6. Storyboard. Probably the most skipped part of short video production. Storyboard "pictures" scenes or sequences from the script. If shots need to be of a certain item, at a certain angle it's a useful tool to guide the camera operator should no one be there to guide her or him. However it is always best for the designated lead to be there to point or describe or decide what the camera should shoot. Probably too much information but you can refer to [Essential Story boarding in LinkedIn Learning.](#)

7. Shot list. Derived from the script. Your video may, probably will, be shot out of sequence. A detailed shot list insures you have what you need. In the midst of shooting anything it is very easy to forget a shot. This does not preclude taking extra footage, in fact do!

8. Voice Over / Narration / Interviews. Voice Over and narration are basically the same. We will say for our purposes that Voice Over is read and recorded separately and narration is done on site while shooting.

IF YOU CAN shoot / record these first before recording video associated with the words. Timing is everything.
For instance, it takes the narrator a certain amount of time to say a phrase. Let's say 15 seconds to describe a specific feature of a control panel. You need 15 seconds of control panel footage. 15 seconds in a video is forever. 5 seconds is long depending on the shot and pace of the video. Professional videographers would shoot 3 or more different sized shots, perhaps different angled shots of the control panel* to support the narration. (At the very least you know you need 15 seconds or more of the panel to cover the narration.)

> * If done correctly this is called a sequence. A wide shot called an establishment shot. (Here is the control panel!) The second shot is a close up of the switch / button being referenced. The

third shot wider to show button in relation to the pod of buttons it's in. Similar shots for any
action or item are standard in video production.

Interviews are usually cut into sound bites or statements. Unless there is a reason for the question to be
included in the video, the video will only include the answer. It's your video, I strongly recommend
asking the person to, in their own words, say what you want them to say. AND to answer as a statement
providing some context. I.e. Instead of "Yes the course is challenging" "I'm studying welding at CNC and I
find the course a challenge but rewarding."
Sometimes it may take a bit to get what you need from the subject. It's all new to them! Sometimes the
answer may be lengthy and require "cut aways." (Shots related to subject being discussed.)
Conventions in video are that scenes should be of short duration or have action to maintain interest. It
may be that the "statement / answer" could be enhanced by "cut aways" that hadn't been planned.
Shooting interviews first allows you to gather those shots. If you know how much speech / time you
have cover you can add that to the shot list and / or insure you have shots to cover.

9. Shooting the script – The most nerve wracking part of the process! This is where all the previous
planning pays off. We've mentioned Murphy's Law, Murphy does show up often in this process the trick
is to remember to get all the "footage" while accommodating last minute happenstances. Following the
script, the shot list, the steps of any demonstration should insure you have enough footage.

A NOTE ON SHOOTING: ZOOMS, PANS, and TILTS are very tricky to time. Try keeping the camera still
and record the action happening in the framed shot! If unavoidable make every effort while shooting
to time the movement to the narration involved…
Sound. Eliminate as much extraneous audio as possible. On campus in PG our HVAC roars! To *almost*
defeat this mic the subject, or if the microphone is part of the camera, have the subject relatively close
to the camera. Don't be surprised when just as you begin to shoot somebody starts jackhammering, it
happens.

You will need to have each person appearing on camera sign a release. If for instance you are shooting
in a classroom and people are unwilling to sign have the folks group up so you can avoid them when
shooting. If you do not get permission you can't use the clip.

Be ready to combat the "Holy cow this is different" situation. Most folks won't realize that talking to a
camera is not the same as talking to a person. Or that just knowing they are being recorded can throw
them off their stride. Realize too that the person may not be prepared so take time to explain what you
need. Sometimes this works to calm the person and unfortunately sometimes the opposite! Be willing to
amend the script on the spot! If you have prepared a statement for the person it should already be
simply put and concise. Be prepared with "work arounds." "In your own words, paraphrase… Chop the
bit into relatively short phrases with different sized camera shots per phrase. (Note this is where you
have to remember to change the shot size, sometimes in the hustle of shooting this can be forgotten
and then editing becomes tricky.

Diminishing returns. Professionals are trained to ignore the artificiality of a shooting situation, keep their energy the same, deliver the same words with the same expression and emphasis take after take. Your commentators probably haven't had any experience speaking to a camera. They may be accomplished public speakers but realize that talking into a camera is a very different thing. You know what you would like them to say, let them know a few days prior if possible, encourage them to practice before the shoot. If you write something for them make sure it's in simple language or encourage them to say something similar in their own words. Try to put them at ease, praise their efforts effusively to most of us it's a difficult process*. Realize that most people can't say something (the more complex the worse it is) more than a handful of times before they are spent. One thing that does trip people up is trying to remember and repeat what they said the first time in an "off the cuff" session. Advise them not to try. Try summarizing what they said back to them and have them try again. Shorter is better. On a lot of levels!

*CNC has a teleprompter system – comes with the MultiMedia Coordinator to set it up and record! But a teleprompter requires some practice as well, so factor that in!

10. Post Production. Or editing this is where the pieces get put together. Editing is more of an art than a science. There are conventions in editing to be followed, tried and true "this just looks right" guidelines. Editing / post production works best with a script for guidance. There is always room for innovation in the process editing can slow or speed the pace of the video, add interest, aid to emphasize a point.