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Education And Training Video Production Workshops.

Report

By

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EDUCATION AND TRAINING

VIDEO PRODUCTION WORKSHOPS

Singapore 9-12 April, 1990
Madras, India, 16-20 April, 1990
Hyderabad, India, 23-26 April, 1990
Colombo, Sri Lanka, 30 April-4th May, 1990

WORKSHOP REPORT

Prepared by Wayne Levy
Asian Mass Communication Research
and Information Centre
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Singapore 1130

May 5th 1990
Education and Training Video Production Workshops

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INTRODUCTION

The Education and Training Video Production Workshops project was organised by AMIC with a grant from the Commonwealth Media Development Fund.

The month long project was presented by Wayne Levy, a lecturer in Mass Communications, Scriptwriting and Video Production at Victoria College in Melbourne, Australia. Wayne Levy in recent years had developed video production facilities at the Educational Technology Centre, National University of Singapore and at the National Mapping Authority (BAKOSURTANAL) in Jakarta, Indonesia. At both institutions over one million U.S. dollars was spent on video equipment and staff were trained to manage and run the video studios. Wayne Levy had previously worked under the auspices of AMIC for the Department of Health, Singapore, and at Xavier Institute of Communications, Bombay, India.

The four Education and Training Video Production Workshops planned for this project were conducted at:

1. The Educational Development Centre, Ngee Ann Polytechnic, Singapore.

2. The Advertising Club of Madras, Madras, India.

3. The Audio Visual Research Centre, Osmania University Hyderabad, India.

4. The Educational Technology Department, Open University of Sri Lanka, Colombo, Sri Lanka.

There were a number of different aims and objectives which we
tried to address in the Education and Training Video Production Workshops. However, the enormously disparate entry levels and experience of the participants, coupled with the needs of the four institutions visited made the workshops a challenge to teach. The presenter had of necessity prepared much material in Australia, but as the different requirements of the four institutions became apparent new materials and lectures were quickly developed and directions changed as the workshops progressed. There were many participants who were not familiar with video production at all, while other participants were actually involved in the video production process as scriptwriters, camera operators, editing and production. There were professors, instructors, trainers, teachers and personnel from the advertising industry already working as copy and scriptwriters with video production units.

The style of instruction began in a formal manner as the video planning and writing process was outlined. However as the participants began to feel at ease with the presenter a more informal style developed and all were encouraged to put forward their own ideas, discuss and argue as the workshops proceeded. This seemed to work successfully, as in all four workshops the participants gained confidence in discussion, scripting, video shooting and video editing.

At each of the four workshops the participants were divided into smaller production teams for scriptwriting and video production. The camaraderie within the teams flourished and the desire to do the "best" work became intense, creating an exciting working
atmosphere. In fact, on many occasions the teams worked together scripting, shooting and video editing way past the work times designated for the workshops. Production and planning meetings that went late into the evenings and video editing sessions that continued through the night became commonplace as the participants became more and more enthused with their projects.

AIMS AND OBJECTIVES OF THE EDUCATION AND TRAINING VIDEO PRODUCTION WORKSHOPS

The aims and objectives of the workshops project were to:

1. Introduce trainers and educators to the benefits of using video as a teaching medium.

2. To help the participants gain an understanding of the language of video and film, and the concept of visual literacy.

3. To develop and extend the participants' capabilities in planning and scripting video programs.

4. To develop and extend the participants' skills in the production of video programs by actually using video-cameras and video-recorders on location or in the studio.

5. To involve participants in the video-editing process.

It was planned that during the course of the workshops the participants would demonstrate some of the skills acquired by actually producing a video program. They would:

1. Research, plan and produce a video program.

2. All participants would write a video script and complete a video storyboard.

3. Demonstrate video production skills by setting up a shoot, directing and editing.

4. As a group we would evaluate and discuss the completed storyboard scripts or video programs.
NGEE ANN POLYTECHNIC, SINGAPORE

The video workshop was conducted at the Educational Development Centre in collaboration with the English Language Centre. We had the facilities of an excellent teaching room with two video replay monitors.

The participants from Ngee Ann were a mixture of technical and professional staff. Some were actually involved in video production, multi-media, audio visual production and graphics, while the professional staff were lecturers and instructors with a training and instructional background. The members of the workshops worked closely and enthusiastically together.

For the video productions, we had two Sony High Band Portapak machines with Sony M3 video-cameras. There was a fully set-up video studio with lighting, sound and video-editing facility, all of which we made use of in the course of shooting and post-production.

The participants produced two video programmes, one studio-based, the other shot at various locations. Both video productions used editing, special effects, chroma keyes operations and the computer titling facility.

The Programme

Day 1: 9-4-90

The Scriptwriter's Craft: The notion of visualisation. The treatment, note-script, storyboard and shooting-script. Researching the project, book and print research, interviews,
discussions. Writing up the information, getting it into order. The first script is merely a draft; re-writes and re-writes to fine-tune the material will be needed. Videos screened: shot sizes, framing, the language of video.

Participants work on worksheets. Plan a storyboard "Coming to Work."

Day 2:10-4-90


Day 3:11-4-90

Scripting and storyboarding the video productions. Treatment note-script. Storyboarding. Planning video equipment required. Rotating of tasks all participants will shoot, direct and later edit shooting.

Day 4: 12-4-90

Viewing the rushes and logging shots.

Discussion.

Editing the video program. Post-production of commentary and sound.

Screenings of completed video programs and discussions.
The two completed video productions were screened to the participants. There was much excitement as the groups saw their work appreciated by the viewers who comprised both the Heads of the Educational Development Centre and The English Language Centre. A lively discussion on scripting and storyboarding, production and shooting techniques followed. The completed video productions were a 40 second promo for the Educational Development Centre, very humorous in concept and an advertisement for a pencil (Never-Patah) that could be used in a myriad of circumstances. Both video productions showed considerable technical expertise and creativity.
ADVERTISING CLUB, MADRAS, INDIA

The Advertising Club of Madras has been in existence for over 35 years. It is the second largest advertising club in India with over 500 members. It offers annual awards for excellence in all aspects of print and electronic media. This Video Production Workshop was offered by The Advertising Club of Madras to members involved or interested in producing television shorts and promotional video programmes. Once again there was a cross-section of participants from Directors of advertising companies, account executives, visualisers, copywriters, art directors and video production personnel. The video production workshop comprised lectures on video techniques, screenings of television commercials and corporate video programmes, scriptwriting and storyboarding exercises and discussion. For the practical part of the workshop both groups wanted to shoot a documentary video about Madras. Two mini buses were organised for transportation of the video crews together with their video equipment, cameramen and assistants. Each member of the Video Production Workshop was encouraged to direct sequences, shoot and become involved in the video editing process.

The Video Production Workshop was planned in the following manner:

Day 1: 16-4-90
The techniques of television advertising.
Telling a story, selling a product or an idea in a 30-sec, 40-sec or 60-sec time restraint.
The fine video and film techniques of the commercial video producer.

Discussion and exercises: The Language of Film and Video.

Video programs screened: shot sizes and framing, The Language of Video.

Talk and Discussion: The Scriptwriter's Craft and Storyboarding.

Day 2: 17-4-90

Discussion and exercise: participants prepare storyboards of "Coming to Work".

Booklet presented and discussed: Scriptwriting for Video.

Lecture/video screenings on the corporate and in-house video production concept.

Discussion.

Day 3: 18-4-90

Screened a number of short video programs which depicted shooting techniques and production skills. Planning the documentary video programs on Madras; the treatment, the note-script and the Storyboard.

Day 4: 19-4-90

Location shooting in and around Madras; the people, historical locales and buildings, local colour and things typically Indian. The presenter spent half the day with each group, advising and assisting the shooting. He also was "duped" into appearing as "talent".
Day 5: 20-4-90

At commercial editing studios editing the video programmes. Once again the presenter spent half his time with each group discussing shots, effects and cuts. Post-production of music and commentary. In actual fact video editing began in the evening of Day 4 and continued through the night.

In the late afternoon, the executive committee of the Advertising Club of Madras assembled with the participants for a screening of the video documentaries and a Certificate of Participation presentation.

The enthusiasm of both groups was extremely high, and creativity got the better of both groups and they soon realised they had planned "feature documentaries", rather than short easy-to-shoot video programs. This in itself was a good learning experience as plans had to be changed during the production process. Both groups aimed to produce a video documentary of 15 minutes' duration. We realised this was too high a standard to aim for, but enthusiasm was high. The eventual outcomes were a 12 minute promotional/travel documentary that compared the 350-year old Madras City of historical note with developments and modernisation that are occurring today. The second video documentary of 15 minutes' duration shows Madras and the artists colony of Cholamandalam through the eyes of a Western tourist. An interesting interview with the well-known artist Mr Gopinath was conducted by the presenter, and this eventually, due to the editing process, became the major sequence in the video programme. Both groups finished shooting around 7 pm in the
evening and soon after, began video editing. The presenter viewed the "rushes" with the groups as the footage was logged and scripts adjusted. The presenter travelled across Madras from one editing studio to another. At 2.30 am the presenter was found asleep behind the editing suite at Picture Productions. By the afternoon of Day 5 the teams had completed two fully professional video documentaries with narration, music, titles and effects.
OSMANIA UNIVERSITY, HYDERABAD, INDIA

This Education and Training Video Production Workshop was specifically orientated to producing educational Lecture/Demonstration video programmes. The objective was to assist academics with the video planning and storyboarding process. The participants were professional and lecturing staff from Osmania University with the technical personnel from the Audio Visual Research Centre assisting and observing.

The Indian University Grants Commission, had only recently designated the Audio Visual Research Centre of Osmania University as one of a number of production centres for "The Countrywide Classroom".

The Countrywide Classroom project broadcasts video programmes daily all over India via the Indian satellite, INSAT. These countrywide classroom video programmes attempt to stimulate students and viewers to further their education by offering them the opportunity to study at home and learn at their own rate and convenience.

Another Indian University Grants Commission project of sending video learning packages to undergraduate colleges across India has been instigated. My brief was to begin pre-production of four lecture/demonstration video programmes for use in both projects. In actual fact we scripted four video programmes, completed shooting three video programmes in the A.V.R.C. studio, while due to electricity power cuts the fourth is still in production. The four day Video Production Workshop was developed to assist with
planning and production.

Day 1: 23-4-90
Lecture and Discussion: The Scriptwriters' Craft in an educational context. The concept of Learning packages, video programmes supported by print material. Audio-visuals and video as a teaching medium. The Language of Film and Video—screened video tapes on screen language, framing and composition. Round table discussion/criticism of previously made Countrywide Classroom Video programme by Professor B. Sethu Ram.

Day 2: 24-4-90
Lecture and Discussion 'Scriptwriting For Video'. Screening of video teaching programmes. The treatment, note-script and storyboarding technique. Planning lecture/demonstration video programs.

Day 3: 25-4-90
Two video programmes were time-tabled to be shot in the A.V.R.C. video studio, while the other two groups continued work on their scripts or observed the production. The workshop leader was to direct the video programmes and assist with editing.

Day 4: 26-4-90
The next two video programs were to be shot in the A.V.R.C. video studio, but due to the complicated nature of the first time-tabled production and power cuts in the afternoon we only managed to shoot one programme during the course of the day.

The participants worked enthusiastically and diligently. Despite
the adverse working conditions and limited studio facilities the
group managed to complete some worthwhile video programmes and
acquire a knowledge of the video production process. The Workshop
leader, during two evening production sessions attempted to
articulate the notion of instructional technology and mass
communication, and this may be edited into a promotional video
programme for the A.V.R.C. The four lecture/demonstration video
programs produced were:

2. Weak or Strong Electrolytes.
THE OPEN UNIVERSITY OF SRI LANKA, COLOMBO, SRI LANKA

This Education and Training Video Workshop was presented to lecturing and teaching staff of the O.U.S.L. under the organisation of the Educational Technology Department. Staff from the faculties of Engineering, Humanities, Science and Instructional Technology involved with the preparation of distance learning materials, together with video production personnel attended the workshop. Their interest at this time was mainly in scripting and pre-production. The Department of Educational Technology at the Open University of Sri Lanka has been ordered by the Government to develop distance learning packages quickly so as to offer opportunities for workers, women and a wide range of the population wanting an education. This development is seen as calming effect after the recent political upheavals across the country. Also to specifically assist with the scripting of a video programme on distance learning from the O.U.S.L.

Day 1: 30-4-90

Lecture: The Scriptwriters' Craft and the development of Learning Packages, video, print, audio and graphic materials. Discussion and critical viewing of two 'promo' video programmes, one about the National University of Singapore and a locally made video production. The Open University of Sri Lanka.

Lecture and discussion: 'Scriptwriting For Video'.

Day 2: 1-5-90

This day was a public holiday in Sri Lanka, however a small group
of us met to discuss and plan the script for the O.U.S.L. on Distance Learning and Study.

Day 3: 2-5-90
Video Interview techniques for educational purposes, planning and scripting. Editing interviews in an interesting manner. Screened video interviews: Harold Pollock, Wildlife Cinematographer; The Life and Times of Charles Chaplin with Harry Geduld; Raymond Flower, author and historian.

Screened a number of short interesting video programmes for discussion and criticism.

Practical: Video Studio Interviewer session.

Day 4: 3-5-90
Project and storyboarding work on the O.U.S.L. video programme by Educational Technology Department staff.

Participants from other faculties prepare video programmes for pre-production within the framework of the Distance Learning programme. Talk and demonstration on video editing techniques.

Day 5: 4-5-90
Screening of various video programmes discussion and criticism. Presentation of Storyboarded video programs for production within the O.U.S.L. Distance Learning Programme. Presentation of awards by AMIC and the Vice-Chancellor of O.U.S.L.

The participants were a very interested group and most
appreciative of the ideas and concepts presented. They were conscientious with their scripting and storyboarding exercises and gained a general background to the uses of video in distance learning.

AMIC Singapore: 5-5-90

Debriefing meeting and verbal report with the Secretary General of AMIC, Mr Vijay Menon. Presentation of written report, "Education and Training Video Production Workshops 9th April to 5th May, 1990"
ACKNOWLEDGEMENT

The notion of this Education and Training Video Production Workshop was mooted by the Secretary General of Amic almost a year ago. I am honoured to have been chosen for this task and whole-heartedly thank Mr Vijay Menon for his interest and support.

The project was planned in detail by Ms Lock Yut Kum, Assistant Programme Specialist at Amic and I thank her for the smooth running of the programme.

A special mention must be made of Mr R.V. Rajan, the AMIC representative in India for his friendship and hospitality. Also Mr Irvin Weerackody, the Amic representative in Sri Lanka, for his assistance and hospitality. In Sri Lanka I must also thank the Director of the Educational Technology Department, Mr Renton de Alwis for his enthusiasm and planning of the programme. Also Dr Usha Vyasulu Reddi of the AVRC, Osmania University for her hospitality and enthusiasm; so too Mrs Christine Tan of the English Language Centre and Ms Zaibun Siraj of the Educational Development Centre, Ngee Ann Polytechnic, Singapore. I also wish to thank my colleagues at Victoria College, Melbourne for their support and to Dr Ian Dickson, Head of the Department of Information and Numerical Sciences for arranging special Leave for me.

Wayne Levy
Appendix I

EDUCATIONAL AN TRAINING
VIDEO PRODUCTION WORKSHOP

Ngee Ann Polytechnic, Singapore (9-12 April, 1990)

List of Participants

1. Mrs Chan-Ng Lee Kiang
2. Mr Mohammed Imran
3. Mr Tan Kim Huat
4. Miss Tong Beng Ngoon
5. Mr Yeo Eng Hwee, Peter
6. Mr Chang Chee Kuen
7. Mr Hassim bin Mohd Yunus
8. Mr Kwan Weng Chye
9. Mr Lee Hok Leong
10. Ms Jacinta NN
11. Mr Ong Cheng Hong
12. Mr Ong Jong Kung
13. Mr Ramdan bin Zainal
14. Ms Salina bte Mohd Noor
15. Mr Jeremy Shiau
16. Mr Tan Soon Liang
17. Mr Robert Tan
18. Mr Steven Tay
19. Mr Henry Yeo
Advertising Club, Madras, India (16-20 April, 1990)

List of Participants

1. Ms N.V. Shobha
2. Mr G. Thiyagarajan
3. Mr N. Swarnakumar
4. Mr N. Krishnamurthy
5. Mr B. Srikanth
6. Ms Meera Venkataraman
7. Mr Clement S. Peters
8. Mr Subhash Bhokre
9. Ms Vimala Ramanan
10. Mr N. Krishnakumar
11. Mr S. Saravanan
12. Mr Ronald Benjamin Antonio
13. Mr Sanjeev Gorde
Audio Visual Research Centre, Osmania University, Hyderabad, India (23 – 26 April, 1990)

List of Participants

1. Prof. B. Sethuram
2. Prof. P.K. Sai Prakash
3. Prof. M. Govindram Reddy
4. Prof. P.S.N. Reddy
5. Prof. K. Seshiaiah Sastry
6. Prof. K. Satyanarayana
7. Dr M. Amanda Rao
8. Prof. B. Subramanyam
9. Prof. Jagannadham
10. Dr Varapradada Rao
11. Dr G. Seshikala
12. Mrs Rajani Kumar
13. Dr Veerabhadram
14. Mr Khaja Mohd Abdul Quddus
15. Dr A.V. Chandrapal
16. Mr V. Manaiah
17. Ms V. Rukmini
18. Mr V. Shyam Sunder
19. Ms Mayoor Jaiswal
20. Mr Y.S.N. Murthy
21. Mr A. Ramesh Kumar
22. Ms K. Sreelatha
23. Mr K. Gyaneshwer
Open University of Sri Lanka, Colombo (30 April - 4 May, 1990)

List of Participants

1. Lalantha A. Panamgamo
2. D.M. Nanda
3. R.A. Wijesinghe
4. H.D. Goonetilleke
5. N.T. Fernando
6. H.R. Somapada
7. Sanani Rajamanthni
8. Ramya Gamage
9. Chandi Udugama
10. Anoja Abeysiriwardene
11. Jayantha Perera
12. Gaynthri Jayatileke
13. Rukmin Silva
14. Krishna Thiagarajah
15. Lal Wickremasingh
16. Shanaaz Preena
17. Gayani Samarawickrama
18. Dennis Carr
19. M.N.K. Perera
20. K.Oliver
1 INTRODUCTION

Planning and scriptwriting a video program is a demanding exercise, which needs strict concentration and a large amount of creativity. The scriptwriter must communicate closely with the client and video producer to try to understand exactly what they want the video program to teach or "say".

The client or trainer/subject expert will usually provide the scriptwriter and video producer with a number of ideas about the video program to be made. The scriptwriter will have to think through a number of distinct steps before any videotape is shot. The video producer will assist and advise the client. But the client/trainer should have an understanding of different video teaching techniques and video program formats which will enable a learner to successfully complete a training video program.

After thinking about the concept and subject matter of the video program, the scriptwriter must write a TREATMENT. Remember the TREATMENT is a story or composition written for yourself, about what you want your video program to teach, and includes ideas about how you "see" the completed video program.

When we write a video script for a training or teaching program we must remember to write simply for the ear and at all times think visually. The printed medium allows the reader to skim words and sentences quickly, to re-read and consolidate his thoughts, and to turn pages backwards or forwards. The typography of the printed page, chapter headings, paragraphs, and titles give the reader information to help him understand the material.

With video we must change verbal information into visual communication. The video producer and the client/trainer must both become visually literate.

When the client/trainer consider a sequence of information to be imparted he should constantly address the problem of visualization. If he wants to present a scientific procedure then he must consider the language of video, shot composition, the best angles of view, appropriate colour, detail to be clearly seen on the video screen and will the viewers respond the way we want them to.
Appendix II

SCRIPTWRITING FOR VIDEO

BY

WAYNE LEVY

CONTENTS

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3. DEVELOPING THE SCRIPT.
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5. A SCRIPTWriters MODEL FOR SCRIPT DEVELOPMENT.
6. A PROPOSED SCRIPTWRITING SEQUENCE.
7. RESEARCH.
8. THE TARGET AUDIENCE.
9. THE QUALITIES OF A SCRIPTWRITER.
10. DISTRIBUTION OF VIDEO SCRIPTS.
11. SOME TIPS FOR SCRIPTWriters.
The script should enhance the visual sequences, but not become overbearing. Sentences should be short and clear. Avoid tricky word combinations and long phrases that are difficult to say in a single breath. The words must relate to the visual, because there is nothing more distracting and confusing to the viewer than trying to relate visual and verbal sequences that present conflicting messages.

An informative and entertaining video program will not suddenly and magically appear on the video screen. Any worthwhile video program is the result of much thinking, careful planning, imagination and creative scriptwriting. The scriptwriter, who may also be the producer, director, cameraman and editor in a small production unit, needs to have a variety of skills.

The scriptwriter should know the medium of video/television and know its boundaries and limitations. The scriptwriter should understand the language of film and video and understand the art of video editing. The scriptwriter will also have to establish a close working relationship with the video crew members to be able to bring a training/teaching video program to a finished form.

Let's say that a client needs a video program about Geomorphic Mapping. Firstly the video producer must discuss the project with the client/trainer.

The video producer in a small video unit may also be the scriptwriter, but if this is not so then the scriptwriter should be brought into discussions about the video program early in the planning stages. The scriptwriter and video producer must work closely together with the client/trainer.

The pre-production meetings between the client/trainer and video producer/scriptwriter should range over the whole topic. The key points of importance that need to be taught will have to be discussed, interesting visuals viewed, and the video program format agreed upon.

A variety of exterior and interior locations, special set-ups, and different subject experts may be needed for the video production. The scriptwriter thus has many details to keep in the back of his mind when scripting a video program.
2 SOME ASPECTS OF VIDEO PRODUCTION TO CONSIDER

When scripting and planning a training video program the scriptwriter in liaison with the video producer needs to consider a number of variables which may effect the budget or time frame of the video project.

ASPECTS OF VIDEO PRODUCTION

1. Talent and Casting:

Will the client or a subject expert present his own material “on-camera”?  
Do we need a professional presenter or actors?  
Will we have to “coach” non-actors with speaking sequences and show them how to work “on-camera”?

2. Video Personnel:

Is this video project going to use a large or small video crew.  
Will we be using a full studio production crew and multiple camera set-up, or a small crew to shoot location sequences with a single Portapak camera?

3. Scriptwriting:

The script forms the basis of production and is extremely important. The scriptwriter needs to work closely with the client or subject expert and the producer if the scriptwriter is not himself the producer.

4. Narration, Commentary, Voice-over, Interviews:

The scriptwriter should have in his mind the “talking-style” of presentation.  
Will we use a professional narrator to present the commentary or use the trainer or an actor.  
Will the interview format with people involved in the subject of the video be used?

5. Locations:

Does the subject matter of the video involve travel to various locations or require special sequences to be shot at appropriate times of the year or day.  
All the problems of location shooting need to be considered: lighting, sound, travel, crowds and people.

6. Scenery, Costumes, Make-up:

The scriptwriter will need to take particular care in ‘setting’ his script. Consideration will have to be
given for costumes, uniforms, make-up and any special scenery that needs to be included in the video program.

7. Props:

The client/trainer will need to tell the scriptwriter of any special technical equipment or "props" that will be needed for the video program.

8. Planning:

The scriptwriter needs to have a clear perception of the video program when planning the script.

9. Lighting:

Does the script call for any special lighting techniques?

10. Electronic Effects:

The Special Effects Generator (SEG) will create wipes, split-screen, or dissolves etc. The video composer, using a built-in computer, can create a variety of titles and superimpose printed words over visual to reinforce learning. Mechanical effects like fog, smoke, and animation may be needed too.

11. Sound:

Does the program need live sound recorded on location and will there be any foreseeable problems with this? Will sound effects and music be added at the editing and post-production stage?

12. Permissions, Releases, Copyright of Visuals and Printed Materials:

Any materials used by the scriptwriter in the video program must be "cleared" for copyright. Talent and Subject experts should sign "releases" allowing themselves to be used in the video program. Any visuals like film and video sequences from other sources will need copyright clearance or payment for their use. This also applies to printed materials like maps and survey reports. Illustrations in TVI workbooks will need permission for use as "educational materials".

13. Titles:

The scriptwriter will use a number of titles in the script. These will need to be drawn by artists. Time to accomplish special illustrations must be allowed. Titles
can be created directly on to videotape through a video image composer. Titles will include the client's logo, the title of the program, "words" or "phrases" for superimposition over visuals and the list of credits.

14. Credits:

The scriptwriter must ensure that all personnel involved in the video production are given due recognition. The talent, crew, subject expert and organisations that have given assistance to the project must be described.

15. Budget:

The scriptwriter very early on must be told of any budget constraints. Travel, overnight accommodation and food, hiring of talent and equipment must be discussed.

The job of scriptwriting needs a person with a broad general knowledge, a wide variety of interests, well read, and able to communicate with a range of personnel from the client, video producer, cameraman and talent to the learners who will eventually watch the video program.

The scriptwriter must not only be proficient at writing down words on paper, but also at understanding the concept of the video program in his minds-eye. This ability to "see" the finished video program is the technique of "conceptualisation". The technique and artistic ability of the scriptwriter to take a technical, academic or artistic subject and with imagination make it exciting to the viewer and student is the part of the craft of scriptwriting.
3 DEVELOPING THE SCRIPT

After discussion with the client, the scriptwriter should emerge with a very clear idea of what the video program is about. The scriptwriter must convert the client's ideas and information into his own concept. The scriptwriter will work closely with the client or subject expert, but must be careful that the client does not make the video program too detailed.

A series of short programs, perhaps 5 to 10 minutes long, is much better than an hour long program that attempts to include too much information. The idea of "single-concept" video programs should be considered.

Do not try to tell or teach everything in a single program. Be concise and stimulating. Then the viewers will want more! The scriptwriter and the video producer are in the business of communicating with people, so they must understand how people learn and how we can stimulate people to research, explore and learn about the world around them.

MODEL FOR SCRIPT DEVELOPMENT

IDEA
The subject of the TVI video program.
Define what the video program is about.

CONCEPT
A general notion of how the TVI video program will develop.
The key points must be outlined and the objectives stated.

RESEARCH
A print and visual search.
Interviews and discussions.

SCRIPTWRITING
The Treatment script.
The Note-script.
The Storyboard.
4 INSTRUCTIONAL OBJECTIVES

The first thing the scriptwriter must do in developing his script is write down a set of Instructional Objectives for the proposed video program. Objectives need to be specific and goal oriented. Objectives are the purpose or goals of the intended video program. Objectives state the facts that need to be imparted by the instructor.

The objectives of an intended video program are most important for the client and scriptwriter to articulate. It forces them to begin thinking with a clear idea of what this particular video program is attempting to teach.

Because these objectives are related to the human behavior of the learners they are referred to as Instructional Objectives. It is usual educational practice to give trainees a test before and after the video program, to find out if these Instructional Objectives have been achieved.

Instructional Objectives make the subject expert and the scriptwriter concentrate on the expectations of the intended video program. This is imperative. Many training programs fail because the Client and Instructor forgets that the learner is the important hub of the learning process. The Instructor or video presenter is merely the facilitator of the learning process. The scriptwriter should keep this foremost in his mind.

An Instructional Objective is a statement of what the learner will be able to do when he has successfully completed the learning experience or training video program. What is it that the video program must teach? This is the major question that must be answered by the client and scriptwriter at the beginning of the planning process. Also the question of HOW will we know when we have taught it, and by WHAT methods and materials will work best in the teaching situation. So by defining a set of Instructional Objectives we focus our "intent" in describing a proposed change in the learner.

INSTRUCTIONAL OBJECTIVES:

1. Define what is expected of the learner.

2. Provide an instructional guidepath for the video program.
3. Help to orient the video program to the learners' needs.

4. Assist the producer to select the appropriate video program format.

5. Assist the producer to organise learning sequences.

6. Enable the instructor to measure the effectiveness of the video program.

Experience has shown that when a script is proving difficult to write, the chance are that the problem lies in the classification of the Instructional Objectives. Before the scriptwriter begins writing, a statement of the Instructional Objectives must be made in a clear and concise manner.

A clear definition of Instructional Objectives will usually indicate to the scriptwriter, not only what should be included in the video program, but indicate which video format (training video, documentary, interview, news, narrative, lecture or panel discussion) the subject will be best presented.

The instructor and scriptwriter must not make the Instructional Objectives too complex by combining several behavioral objectives into a single objective. Another error to be avoided is making the objectives say what the instructor should do, rather than the learner. And of course Tests and Validation should be conducted at the conclusion of the video program to make sure that the objectives have been fulfilled.

For a video program about GEOMORPHIC MAPPING the scriptwriter should make a list of Instructional Objectives, which might look something like this:

**Geomorphlc Mapping : Instructional Objectives**

1. What is the purpose of this video program?
   - Introduce Geomorphic Mapping techniques to Cartographers.
   - Show examples of Geomorphic Maps.

2. What facts need to be imparted:
   - Geomorphic Mapping is essential for Land Evaluation Systems.
   - Geomorphic Mapping outlines Land suitability.
   - Geomorphic Mapping is essential for
Planning roads, towns and other development.

3. What do we want the Video Program to Teach:
That Geomorphic Mapping assists predictions of similar areas and assists the geographer to extrapolate information.

So, with a list of Instructional Objectives, what does the scriptwriter do next? Now comes the hard part. The scriptwriter must put pen to paper and begin to prepare the script. He does this by first writing a Rough Draft and then a Treatment.
MODEL FOR SCRIPT DEVELOPMENT

**IDEA**
- The subject of the TV/video program.
- Define what the video program is about.

**CONCEPT**
- A general notion of how the TV/video program will develop.
- The key points must be outlined and the objectives stated.

**RESEARCH**
- A print and visuals search.
- Interviews and discussions.

**SCRIPTWRITING**
- **Rough Outline**
  - The Treatment script.
  - The Note-script.
  - The Storyboard.
6 SCRIPTWRITING SEQUENCE

ROUGH OUTLINE

First the scriptwriter drafts a rough outline, which may just be scribbled on paper. Any ideas and discussions, Instructional Objectives, plans, visuals which may be used in the video program are jotted down.

THE TREATMENT

Then a TREATMENT of the way in which the scriptwriter intends to approach the subject has to be written. There may be a number of draft treatments, so don't think the first treatment you write will be the finished article.

The TREATMENT is a story or composition written by the scriptwriter for himself. It forces the scriptwriter to write down HOW he 'sees' the completed video program. The story outlines what you want the video program to teach and includes ideas and thoughts about the completed program.

Books and reports allow the reader to skim words and sentences quickly, to re-read and consolidate his thoughts, and to turn pages backwards or forwards. The typography of the printed page, chapter headings, paragraphs, and titles give the reader information to help him understand the material.

When we write a video script we are writing mainly for the ears and eyes. Therefore, with video we must change verbal information into visual communication. The scriptwriter must become visually literate. He must write a script that instructs the viewers by visuals, more so than by detailed commentary.

After the Treatment has been written the scriptwriter and client will need to sit down together and criticise it. Comments give the scriptwriter and subject expert time to add or subtract detailed information, and to appraise and ponder the video project.
At this stage it is wise to discuss any points of difference between the scriptwriter/producer and the client/trainer. Any confusion of terminology and argument about specific visual ideas need to be resolved.

The fact that the scriptwriter has put his thoughts and ideas down on paper in writing the Treatment will crystallise ideas and focus attention on the concept of the video program. The scriptwriter at this stage steers himself through four processes.

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**THE FOUR PROCESSES OF SCRIPTWRITING**

1. **Reflection**
   - On the concept of the video program.

2. **Research**
   - Print and visuals search.

3. **Analysis**
   - Of the problems to be taught.

4. **Discussion**
   - With video director and instructor.

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Once the client/trainer and the scriptwriter are happy with the first draft Treatment, the process of refinement and alteration of the Treatment begins. Writing is hard work. There is not just one Treatment, but rather a series of versions that may run from draft one to draft four. So firstly to begin writing the Treatment the scriptwriter researches the subject. He does this by questioning and talking to the trainer/subject expert, by reading books and articles on the subject matter and by using reference books, like encyclopedias and technical manuals.
Secondly, the scriptwriter takes notes as he talks/listens to the trainer/subject expert. He reads a mass of material on the subject of the proposed video program. These notes may be in the form of short phrases, single sentences and single words.

**FINAL DRAFT TREATMENT**
The third operation is to pull all the notes together into the final draft of the Treatment. This may seem a little silly because after the Treatment is written, the scriptwriter cuts back the Treatment into the simple Note-Script format. However, the note-script forms the basis for "seeing" the video program visually.

**FINAL TREATMENT**
The fourth step is to write the final Treatment as one would write a composition. Write a plan to form the Introduction, write the body or the key points, consider major issues and pull this together with a conclusion.

As I have already said, the first Treatment was merely draft one. The scriptwriter will have to rewrite, polish and make sure the video program concept has a unity of purpose, progression, and continuity. It must lead the students towards a culmination of the stated objectives of the video program.

The scriptwriter must be aware of the type of audience the video program will be aimed at. This is the TARGET audience. Is the video program to introduce novice cartographers to the ideas of Geomorphic Mapping, or is it for experts already familiar with many aspects of Geomorphic Mapping? Are we presenting new computer technology and equipment to technicians and supervisors in the field or in the laboratory?

This information we need to know about the intended audience is referred to as the Entry Level of the Target audience. Their educational background, experience and familiarity with the subject matter of the video must be taken into account.
VIDEO TREATMENT

Subject: Geomorphic Mapping

Objectives:
1. Show appropriate techniques for making Geomorphic Mapping.
2. Instruct how Geomorphic Mapping can be used.

Target Audience: Physical Planners working in provincial centres.

Treatment:
The video program will teach Physical Planners how Geomorphic Mapping can be of use to their planning needs. The video program will begin by showing Geomorphic Mapping being used in a computer laboratory. We will try to show the relationship between the computer generation information and relate this to the actual territory being studied. The interaction between Geomorphic Mapping and remote sensing GIS techniques will be addressed.

THE NOTE-SCRIPT

When the TREATMENT of the training video program has been completed by the scriptwriter, he takes the composition or essay-like Treatment and cuts it down into note form. This may seem silly, but it makes the scriptwriter think in a series of visual sequences. This is called the NOTE-SCRIPT.

The NOTE-SCRIPT is a long list of single sentences in chronological order of the video program. This may run into a few pages of double space sentences. It enables the scriptwriter and client/subject expert to quickly run their eyes over the outline.
of the video program to ascertain if any important elements have been left out. The scriptwriter will at this stage be thinking imaginatively and always considering what visuals might be used in the video program.

Watch closely for relationships between images and sequences. Try to visually link video sequences so that the editor can "cut for continuity". Look at any other previously made video programs or films on the same subject. Do not copy them of course, but explore their concept and see how another team have approached the subject. The NOTE-SCRIPT is a concise way in which to appraise your approach to the subject.

THE STORYBOARD

Many people cannot visualise a video program from merely reading a TREATMENT or NOTE-SCRIPT so now it is important for the scriptwriter to help the client/subject expert and other people involved with the production to "see" what may well be the finished video program.

The STORYBOARD is a comic strip format with small pictures drawn down the left hand side of the page. Under the drawings or shots are written the types of shots to be used, such as close-up, medium shot, long-shot, pan, dolly etc., This is using the language of film and video. On the right hand side of the drawings the commentary or narration for each shot or sequence is written.

Not all video and film producers work like this. Some video producers, at this point, go straight from the note-script to a "Professional Script". Technical and training video programs should usually be "Story-boarded". Moreover, if the great filmmakers Walt Disney, Alfred Hitchcock and Steven Spielberg storyboard their productions to help them "see" a program before any shooting commences then I feel it must be a good idea which we can safety follow as a reliable planning method.

When the scriptwriter and client/subject expert consider a sequence of information they want to talk about, they should also think of the visualisation. If they need to show a scientific procedure the best viewing angles, shot composition, language of video, colour, detail to be clearly seen on the video screen and the way the viewers will respond all need to be considered.
The written script and the spoken commentary should enhance the visual sequences and not become overbearing. Sentences should be short and clear. Avoid tricky word combinations and long phrases that are difficult to say in a single breath.

The words must relate to the visuals, as there is nothing more distracting and confusing to the viewer than trying to relate visual and verbal information that shows conflicting messages.

The storyboard script clearly lets all personnel involved in the video production see the visuals, and commentary side by side in a clear form.

The video producer/director and crew can use the storyboard for planning and shooting. Some video producers change the storyboard script into a professional script format, but this is a matter of personal choice.
THE FOUR PROCESSES OF SCRIPTWRITING

1. **Reflection**
   On the concept of the video program.

2. **Research**
   Print and visuals search.

3. **Analysis**
   Of the problems to be taught.

4. **Discussion**
   With video director and instructor.

**Steps to Scripting a TV Video Program**

- **Treatment**
  A rough version about the intended video program

- **Note-Sheets**
  Breakdown of the treatment and ideas into一点 seeds

- **Storyboard**
  A complete story of the intended video program, may include graphics, illustrations and photographs

- **Shooting Script**
  The final script that the video producer/director will use to shoot the program

- **Final Script**
  The final cut that the director will use to shoot the program

- **Storyboard**
  The storyboards are used directly for shooting
7. RESEARCH

Let's take some time to think back over the scriptwriters' craft. It is a job which, although very creative, must be done in a methodical manner and not rushed! The scriptwriter must remember that he will not have all the relevant information about a video program, so research must be done by reading books and talking to the client.

The background information is slowly built-up in a logical manner. The scriptwriter must define the topic to himself. Use a dictionary to understand technical words or approach the client/subject expert to assist with explanations. Read manuals and papers about the subject. Go to the Encyclopedia Britannica and see what it says about the subject you are writing about.

Talk to people other than the client/subject expert, involved with the subject and visit the locations where they work and see what they actually do! In fact four distinct areas of research need to be carried out: Print, Visual, Interview and Field Location research.

RESEARCH SCHEMA

PRINT RESEARCH
- Books, Encyclopedias & Illustrative material

VISUAL RESEARCH
- Film, Video, Graphics, Photography

INTERVIEW RESEARCH
- Interviews and Discussion

FIELD AND LOCATION RESEARCH
- Reconnaissance and Excursions
After the background information for the video program has been built-up, it should be typed into a word processor. The words and phrases of the ideas become sentences, sentences expand to paragraphs, cut and paste, re-assemble and print!

Once again we read this draft, cross-out, change, insert, expand paragraphs. We then make a clean copy on the word processor and "voila" we have our TREATMENT. The TREATMENT then gets cut down to a NOTE-SCRIPT and the NOTE-SCRIPT changed into a STORYBOARD or SHOOTING SCRIPT.

The background information about the TOPIC is researched by the scriptwriter, with input from the client. These become the creative IDEAS for the video program.

IDEAS become a CONCEPT for articulation and the concept becomes a discussion of KEY POINTS which must be covered in the video program.

Scriptwriting is a changing, evolutionary living series of re-writes and re-writes and re-writes! Finally the scriptwriter, as well as writing the video program script, may have to assist the client/subject expert with writing an introductory booklet or brochure to accompany the video program. This will be used by trainers and instructors using the video program.

Often the script outline is included in the video program notes, this may be written from the note-script or the whole Storyboard might be included so trainers and instructors can read and "see" what the video program is about before they use it in a class.

Also a series of workbooks or student workguides may be written for the students to use, while they are viewing the video program.

Workbooks make the students interact with their trainers and the video program and not merely become passive viewers. There may well be tests included in the student workbooks. These might be quizzes on the video program, like fill in the blank, True/False, multiple choice or written answers. A glossary of terms definitions, maps, photographs and after illustrative material may need to be included.
Preparing a video programme

**Needs**

- Objectives
- Analyses

**Video Format**

**Scripting**

**Video Production**

**Evaluation**

Tasks to be considered by the Tutor:

- Subject Matter to be taught.
- Entry Level of trainees.
- Number in the Class: Small Group, Individual.
- How to introduce the TVI video program.
- Key Concepts to be learnt.
- Other media used to assist learning.
- Consolidate Learning by Testing or Review.
8. THE TARGET AUDIENCE

1. Know the Audience.

The scriptwriter will need to be told who the Target Audience are, and whether they are new to the subject matter or have prior knowledge. The scriptwriter may need to know their educational backgrounds and perhaps the subject expert will administer a test to gauge their ENTRY LEVEL.

2. Instruct the Audience.

The purpose of the training video program is to instruct. The scriptwriter will work closely with the client/subject expert, and may even talk to technical advisors, information experts and project consultants. The scriptwriter will ask many questions, because in a way he has to be taught about the subject before he can write the script. Scriptwriters should not be afraid to say to a client, "I don't understand what you mean! Please explain this in more detail".

3. Entertain the Audience:

Training, educational and information video programs, as well as teaching facts and operational details, should also entertain. A little humor can lift a flat factual presentation. Remember at all times that the medium of video is visual, so don't let the subject expert bog down your script with too much detailed verbal information. The scriptwriter and video producer must retain program control, because it is they who understand the medium of video, usually not the client.

4. Retain Audience Interest:

To keep our audience and viewers watching our video program we have a variety of special electronic effects like titles, superimpositions, split screen, animated sequences etc. all which should be integrated by the scriptwriter who must frame the subject matter or message within the confines of the electronic media. The scriptwriter must have an eye for visuals, composition, light, color and use of graphics and illustrations. A little humor, asking questions, and getting the audience to do some writing in their video workbooks, are teaching techniques that may be used.
5. Engage the Audience:

An audience that just sits and looks at a video/television monitor does not retain much information. The audience must interact with the training video program by being asked questions, which may be answered on worksheets or completing work in a video workbook. The trainer presenting the video program must inform the learners that there will be discussion at the conclusion of the video program. Knowing that they are expected to do something stimulates learning and engages the audience with tasks to be done.

**THE AUDIENCE MODEL**

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THE AUDIENCE

- KNOW THE AUDIENCE
- INSTRUCT THE AUDIENCE
- ENTERTAIN THE AUDIENCE
- RETAIN AUDIENCE INTEREST
- ENGAGE THE AUDIENCE IN SOME INSTRUCTIONAL EXERCISES

THE AUDIENCE
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THE QUALITIES OF A SCRIPTWRITER:

We might ask ourselves what makes a scriptwriter. I have already said that a scriptwriter should be an educated person with a broad general knowledge and an interest in the world about him.

All scriptwriters should be magpies! The magpie is a bird that sometimes collects items of interest that he spies. It may be a colorful trinket fallen in the grass or some blue or red underwear hanging out to dry on a clothes-line.

The serious scriptwriter should keep a 'clipping file' of press-notes and articles, magazine stories, brochures, pamphlets, graphs and illustrative material. He should be a wide reader of books, scripts and magazines to glean ideas. The scriptwriter should have contact with other people working in the video/television medium.

The client and video producer will have to realise that scriptwriters work in many strange ways. Scriptwriting is a very creative activity and one's brain seldom works in a neat orderly manner. The raw material of the script, the ideas and research, must stew and bubble away for a while before they effervesce and sort themselves into a meaningful concept.

Sometimes the scriptwriter may be seen, walking around the grounds, walking the dog, browsing in a library or amongst a friends' collection of books, simply staring out of the office window, seemingly asleep at his desk, watching other video programs based around the subject he is exploring or whiling away the time nibbling satays, pappadums and drinking tea or coffee.

The scriptwriter needs time to sort his jumbled thoughts. But there comes a time when pen must be put to paper and with the objectives of the training video program clearly in mind the writing of the script has to START.

With his research findings and pre-production discussions completed, the ideas tumble out of the scriptwriters mind. He is up, up and away, like Superman!

The tools of the scriptwriter are basically pens and paper. Some scriptwriters prefer to draft out words on paper, while other writers can work
directly on to a typewriter or word processor. Like the artist who uses light, color, mass, line, form, rhythm, perspective and composition, the scriptwriter during the Treatment stage uses words, phrases, sentences and paragraphs, headings and sub-headings to consolidate his script.

Sometimes ideas will not come along easily, so the scriptwriter should take a short break, but if you can discipline yourself to work to a timetable, more the better! Writing is hard work! To write a few pages of 2,000 to 3,000 words of Treatment is no easy task!

A script is written by plain hard work and perseverance. A script does not suddenly leap onto the page in a finished state. Firstly we work on the ideas as discussed with the client/subject expert and video producer. The scriptwriter scribbles notes to assist his memory.

The second stage is; taking the scribbled notes and expanding them by typing or word processing the scribbled material into a coherent form:

1. WORDS become PHRASES.
2. PHRASES become SENTENCES.
3. SENTENCES expand to PARAGRAPHS.
4. PARAGRAPHS eventually become the TREATMENT.

Thirdly this Treatment may be re-assembled by the magic of the word processor or by hand with "cut-and-paste". Margin notes and changes of ideas are written over the first draft of the Treatment.

The fourth part of this sequence is to work on the changes and produce a "clean-copy". Begin visualising the pictures and sequences that you intend to use in the video program. Search for new, fresh, unusual, and imaginative ideas. Watch a lot of television and use your eyes and ears.

Learn to be a good storyteller by observation. The scriptwriter must have an eye for visuals and an ear attuned to good language and dialogue and effective music.

Remember video is a visual medium. We do not hear words and commentary alone, but need music and sounds, background and effects.
SCRIPT CONSTRUCTION MODEL

Words

Phrases

Sentences

Paragraphs

TREATMENT

Treatment 1.
Ideas and scribble notes.

Treatment 2.
Actual Writing.

Treatment 3.
Re-assemble, cut and paste.

Treatment 4.
Clean-copy.

SCRIPT CONSTRUCTION

Topic or Theme

Ideas

The Concept of the Video

Key Points to be imparted to learners

Writing
1. Treatment
2. Note-script
3. Script
4. Storyboard
10. DISTRIBUTION OF SCRIPTS.

Why do Producers and Scriptwriters need a script?
No Video production should ever be commenced without a completed script. A script is written to focus the client, video producers and the scriptwriter's ideas onto the major issue of the program. It makes the planning team think through any impracticalities or impossibilities. It may be impractical to take aerial photographs of Krakatoa in the monsoon, or impossible to fly the Bakosurtanal aeroplane around Gunung Salak at a height of two metres. Scripting and planning makes the team come up with feasible and suitable ideas. Any factual errors or contradictions can be edited out of the writing at this stage.

Also the scripting and pre-planning allows the producer/scriptwriter to plan a 'budget' taking into consideration, action, events, locations and settings. We might say the scriptwriter writes the script firstly for himself to clarify his own thoughts and thinking about the video program. The producer needs the script to see that the video program is proceeding in a logical manner. The Director will need a script from which to direct the video program. The client/subject expert will need a script to make sure that his subject matter has been handled in the manner he thinks is appropriate and to make sure his messages are conveyed correctly.

The video crew will need scripts to establish in their our minds what is to be appear on the screen. It is hoped all video crew members will put forward criticisms and suggestions for improvement and changes to the script. Remember that the presenter and any actors or "non-camera" assistants will also read scripts.

![SCRIPT DISTRIBUTION Diagram]

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TIPS FOR SCRIPTWRITING

Scriptwriting needs deep concentration. It cannot be accomplished in fits and starts but rather needs large slabs of time where the writer can settle down, become oblivious of the world around him, and start composing language.

It is advisable to set aside a fixed time each day and not let any other commitments disturb you. Some writers like to work early in the morning, 5 am to 8 am, others prefer to "burn the midnight oil" 9 pm to 1 am.

You need a block of uninterrupted time as long as three hours to get any serious work done, so try not to waste time when it comes to starting. This means that one must know what one is going to write. Many writers stop writing the previous day in mid-sentence! They do this so that when they take up pen or pencil again they have a starting point. Personally I prefer not to do this as I like to complete my rush of creativity. I know I'm a slow starter, but I prefer to start slow and move into "high-gear"! When I finish writing for the day I make margin notes of what I want to say next. Remind yourself how the next paragraph will begin and when you return to your desk the next day you'll be able to resume immediately.

The scriptwriter must be properly equipped with a packet of ballpoint pens, typewriter, ribbons note pads and reams of A4 paper. One needs a large desk on which to spread out and a comfortable chair in which to work and recline. The writer needs a good desk lamp to avoid eye-strain.

The scriptwriters' area should be cozy and comfortable so that he looks forward to working in that environment. Some writers are able to type their material directly into a word processor. This is a lucky talent to have, but I reckon most of us work best by scribbling and drafting with pen onto paper and then transposing our work to the word processor.

The tactile contact of holding a pen and working with paper is itself an aesthetic experience. People writing directly into a word processor have

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to be careful of "Gigo". This simply means in computer language, 'garbage in, garbage out'!

We have to make sure that our writing conforms to the concept of the video. Some scriptwriters sketch a series of visuals on catalog cards and pin these around the room and write the script to match the "storyboard" of visuals. The visuals concentrate the scriptwriters' attention to the concept of the video program.

But it's a matter of taste and the scriptwriter should work in a manner that suits his style. As well as a nice environment to work in, the scriptwriter will need some other tools of the writers' trade. These are a Concise Oxford Dictionary, Roget's Thesaurus and perhaps a Cassell's Spelling Guide. The scriptwriter will need access to the Encyclopaedia Britannica and Technical books on the subject one is scripting.

When writing for any video program we must remember we are dealing with a visual medium. Therefore our sentences for commentaries or narrations should be short. Also be careful of using long words, too many adverbs and adjectives. Rather than the commentary describe things, let the visuals do it.

Sometimes no matter what a scriptwriter does he will suffer from "writer's block"! A few techniques to overcome this despondent state are:

1. Re-read what you have written previously. This will get you thinking about the script that you are supposed to be writing.

2. Get up from your chair. Move around the room to get your blood circulating.

3. Do some exercises to lessen the tension.

4. Browse through some magazines or books. Even read a comic or the "funnies" in the newspaper.

5. Listen to some of your favorite music.

6. Suck a few jubes or sweets, or if one is addicted to the habit of smoking, then have a puff.

7. Have a drink of tea or coffee or whatever is your poison.
8. Move to a completely different writing project. Forget the video script and write a letter to a friend.

9. Read your work aloud to a friend or colleague. Get some feedback and criticism.

10. Hug the person you love, or whistle to your canary.

Scriptwriting can be a most satisfying job. To see how a video program grows from an idea, through a series of writes and re-writes to the finished video program screening on the video monitor.

It can be a pleasure to see our work used by other people in training and learning. Scriptwriting is a field in which your success or failure is completely in your own hands.

A scriptwriter must use his or her intelligence, imagination and tenacity to stick with the “problem” of writing the video script. Perhaps in no other field of endeavour are you in command of your own creation. You begin with a blank page of paper and video screen, and hopefully end with an entertaining and instructional video program.

When the client and the video producer have worked over the storyboard script and are in agreement on the content and most of the visuals, the video producer will re-vamp the storyboard to his own style of shooting-script.

Once this is done, the video producer is ready to begin with the video crew shooting the video program. The video producer will most probably shoot more material than is needed. This will be edited down later, or perhaps some of the extra visual material will be “logged” and used in other video programs.

Remember a good video program does not just magically happen. It is the result of imagination and planning. You must spend much time in scripting if your video is to communicate the messages that you desire. Keep a close liaison with the video producer and keep in mind when scripting the video program:
* All aspects concerning your subject matter.
* What messages are you trying to communicate.
* Define your target audience.
* Pay strict attention to scripting.
* Plan interesting and exciting visuals.
* Plan printed workbooks and manuals for learners.
* Write introductory notes for the video program, for the trainers and learners.

Once you have thought about these concepts and planned your video program, you will find, as I have already outlined, that it is essential to follow the four steps of scripting: 1. TREATMENT, 2. NOTE-SCRIPT, 3. STORYBOARD, 4. SHOOTING-SCRIPT.

Putting all these ideas down on paper gives the client/subject expert and the video producer the opportunity to organise and revise before the production begins. This is most important to alleviate hassles between people, to keep within the budget and work within a realistic time frame.
EDITING GUIDE

Editor's job:

- Judge what footage is good and bad.
- Choose the best from among all possible ways of editing the shots in sequence.
- Select the most appropriate cutting point for the beginning and end of each shot.
- Compose structurally; see the parts in relation to the total pattern.

In selecting footage:

- Throw out technically bad footage, and footage that doesn't show what it's supposed to.
- In comparing several takes of one shot, consider technical aspects (exposure, composition, steadiness of focus); aspects of content (naturalness of expression, economy of viewpoint); and the factor of continuity with surrounding scenes.

In choosing arrangement of shots in a sequence:

- Orient viewer regarding subject and environment.
- For straight storytelling: LS-MS-CU-LS.
  For slow pace: gradually increasing interest: LS-MS-MCU-CU.
  For fast pace, excitement, shock: LS-CU.
  For suspense: CU-CU-CU-LS.
- To preserve sense of reality -
  Match action
  Maintain screen direction
  Use cutaways or reaction shots to bridge jumps in action.

To show viewer the next thing he expects to see:

- After action, show reaction and vice versa.
- Give hint of, prepare viewer for, unusual things to come.
- For tension, increase emotional load by holding back view of the expected/inevitable.

In selecting cutting points for matching action:

- Cut on eyecatching movement.
- Show whole action without cut if significant.
- Cut to best viewpoint just before action occurs.
- Have actions and cuts evenly spaced for a rhythm of occurrences which keeps viewer attention.
EQUIPMENT CHECKLIST

1. Camera )

) Camcorder
2. Video Recorder )
3. Charged battery/mobile use
4. Extra battery
5. Tuner unit for mains power
6. Carry case/cases
7. Tripod
8. Video tape you plan to use
9. Extra video tape
10. RF T.V. Cable
11. T.V. set/monitor
12. Special purpose microphones
13. White paper or other reference for white balancing
14. Double adaptor
15. Camera extension cable (individual bags for each cable)
16. Extension cords, electric
17. Cradle or playback adaptor
18. Lighting equipment including spare bulbs
19. Filter kit
20. Special lenses
21. Remote control unit

Set-up procedure and final pre-recording camera check may vary slightly from system to system
FINAL PRE-RECORDING CAMERA CHECK

1. All connections secure/tightened
   (a) viewfinder to camera
   (b) microphone to camera
   (c) boom microphone extended
   (d) grip/shooting handle
   (e) all cables, cords connected

2. Camera controls set to suit the situation
   (a) Colour tint
   (b) Iris control
   (c) Positive/negative switch on positive
   (d) Gain up or backlighting

BASIC SET-UP PROCEDURE

1. Camera/camcorder secure on tripod or level work area
2. Camera switched to stand by
3. Connect camera to recorder
4. Insert tape into recorder
5. Plug recorder into mains power or turn on charged battery
6. Take lens cap off camera
7. Switch from stand by to normal
8. Select inside/outside filter
9. Select focus/auto/manual
   (adjust for subject if on manual focus)
10. White balance
11. Function check button to monitor basic recording functions
12. Place recorder in record/pause mode
13. Squeeze camera trigger to record
14. Squeeze trigger again to pause
GUIDE TO EFFECTIVE USE OF VIDEO PROGRAMMES

More and more good video programmes are becoming available for purchase or hire. But often they will have little value unless they are used well. Just showing a video or watching a film is usually a waste of everyone's time.

While every programme is different, here are some general guides on conducting training meetings, based on video. Some may seem self-evident, but ....

1. Appoint someone responsible for conducting the meeting. He becomes the meeting leader. He need not be a trainer in his own right; the video 'trainer' takes that role.

2. He must take the time to study the guide material if provided and preview the material to establish a purpose for each tape which is relevant to the situation of the viewing group. He should be able to state the purpose of each section before starting a meeting.

3. A live professional speaker is difficult to stop in full flow. A speaker on video can be stopped at any time! See if there are times in the programme when the tape should be stopped, and the points discussed with the group to get their involvement and ideas. A good time is often when the speaker asks an important question.

4. Make sure management is involved in the meetings. If not, that important follow-up just won't happen. Anyway they can learn tool.

5. Remember we are all creatures of habit and habits don't change overnight. So concentrate on one or two important points at a time, not the "whole load".

6. A good way of doing this is to introduce each tape by saying "at the end of this session, you will each be asked what is the ONE most important idea for you in the programme. I expect possibly a different answer from each of you". One of the benefits here is you'll get more attention if they know they are going to be asked. Get them to write the idea down first!

7. By choosing the idea that each believe will be of help to them, you have the basis of a 'commitment' for follow-up. Remember the purpose of training is 'progress not perfection'.

8. Beware of 'knockers', those who tend to look for faults or idiosyncrasies of the speaker. For example, "just another Yank" is a common excuse to ignore the usually worthwhile message. The group should be encouraged to look for the good points, not any possible weaknesses.

9. Any worthwhile video programme will yield increased value with repetition. In fact repetition is essential if you really want results. Time and time one hears "I get so much more out of it on the second or third viewings". You don't have to apologise for showing it again - that's one of the big benefits of video tape.

10. Many video programmes have economical audio-cassette versions which can be invaluable as reinforcement. The combination of video first, audio later works well. The mind is very receptive when driving a car, and it's wasted time otherwise.
1. You have left school & want a job. Now it is time to stop & think what you would like to do.

2. "mmm ... a pilot
   a fashion designer
   an actor
   a ... "

3. HOLD IT!
   Nearly all those jobs will require you to further your studies. Make a list of what skills you have now & in what area you would like to apply them.

   Now that you have listed what you think are worthwhile skills, the next stage is looking for the job where you will be able to use them.

4. There are many ways of finding a job.
   Through the newspapers, the CCS & asking friends.

   The large papers have a section which is dedicated to people searching for work. Check your local newspapers, a job may be found closer to your home. This could cut down on travelling time to & fro.
When looking for jobs in the paper, pick jobs that you think you could do. There is no point in applying for a job where specific qualifications are needed, such as an accountant or surveyor. Take a note of the company you are applying to. The job you are going for, the name of the person you need to speak to, then call.

"Ooh! I wouldn't know what to say!"
What the company would like to know is:

- your name
- what qualifications you have
- your past work experience
- and a reason why you would like this job.

Ask your own questions - what you would be required to do. The hours you need to work, whether you have to wear smart or casual clothing.

If you are a little nervous ... write down what you would like to say. Rehearse it until you feel comfortable & then call the person.
Register with your local C.E.S. (Commonwealth Employment Scheme). The job centre has display boards showing what jobs are available & the work experience needed. A person will interview you & aid in seeking the job you want.

Let friends & acquaintances know that you are looking for a position. Many times jobs are filled by someone knowing of a person who could do the work, therefore the firm need not even advertise.

"I'll give Wanda a call. She works at Myers."

"Here's a job advertising for a clerical worker in the fashion department of HANDS-ON FASHIONS. It says: please apply in writing."

In that case, when you are writing for a job you have to consider what the employer needs to know about you.

Prepare a resume.

A resume is a summary of all the things you have done that the employer might like to know. Your school grades, past work experience, relevant information to the job. The names & addresses of two referees.
13 A referee is someone who will say good things about your character & abilities. (You must ask permission before you use someone as a referee). Make sure you put their office telephone number with their name.

The top of the resume should have your name, address & phone number. Next, what education you have done. Your relevant work experience, giving a brief description. Plus any additional skills or interests that may help in getting the job, such as a foreign language, a drivers licence, your illustrating abilities.

With your resume there should be a letter of application. Remember that you are writing to a prospective employer. Everything you put in your application should be there to sell yourself as an employee. So it should be neatly typed & written in a clear & concise way.

The letter of application relates to the job you are applying for, mentioning your experience & skills for the job, referring back to the resume.

To start, put the date & your address in the top right hand corner. Then write in the left hand side the company & the person you are going to send it to. If you dont know the person you are going to send it to. If you dont know the person's name, ring up & ask. This also gives you a chance to find out more about the job.

"But, how do I start the letter?"
First you have to make it absolutely clear what you're writing about. Dear...whoever...I am writing to apply for the job as a clerical worker advertised in whatever the paper & the date. Then you start mentioning your education & job experience relating to the job. Don't enlarge too much. You finish by telling them that you are available for an interview anytime & sign off yours sincerely ... giving your name.

When you send the letter, keep a copy so you will know what jobs you have applied for & what you have told them. This will make it easier to write your next job application.

Once the application is written out get someone to check your grammar & spelling. A badly presented letter would suggest to the employer reading it that you are careless & sloppy, which could be a black mark against you despite having the right experience.

"Look I've been asked to come in for an interview...eek! What will I wear, what will I say, they might not like me or ..."

DON'T PANIC. They like you already otherwise you would not have been asked in the first place.

The first thing you must do is: plan ahead.
21 FIND OUT when the interview is.
How to get there, look up the street
directory, the bus & train time-tables, so
you have a clear idea where you are going
& how long it will take.

22 FIND OUT what you can about the firm you
are applying to, what they make, how big
they are. You could probably look up
some business indexes in the library for
that information or ask someone who knows
something about the firm.

23 How is the firm organised?
This helps you see how the job you are
going for fits into the company as a whole.

24 This type of information is the sort of
thing they are looking for in an interview.
It shows you are interested & intelligent.
The first impression they are going to get of you is how you look when you walk in the door.

It is important to dress appropriately.

Smart & casual clothes are fine as long as you look neat & clean.

It also instills more confidence in you if you know that you look your best!
Take copies of your documents with you, that is your resume, references, school reports & any others that you feel they might like to look at. Put them altogether in a neat folder.

"Aah! I'm still feeling really nervous!!"

No-one expects you to be casual about an interview but you've got to be relaxed enough to answer questions & show confidence in yourself. If you don't believe in yourself no-one else is going to either. While you're waiting to be called in, try to relax. Take a few deep breaths. Look around & see what you can learn about the firm.

When the interviewer asks you questions, answer in full. Even more than that, you can use the answers to bring out special skills strengths. For instance, when you're asked about school, don't just give your results, mention what particular subjects you found interesting & what specific projects you did.

The interviewer is just as interested in how you answer as what you say. You know what your good points are so you should highlight them.

Remember that the questions the interviewer asks are often designed to find out more about you. They should never be taken at face value. Don't just sit there & answer questions - ask your own - you probably would like to know about the salary, hours, work conditions or if there are prospects for promotion.

Asking questions gives you another way of selling yourself. Write out a list of questions beforehand so you don't have to think while in the interview. Rehearse the answers that you might expect to be asked. Don't rehearse word for word...no job interview is exactly what you expect. You may be put on the spot in some way you never thought of e.g. being interviewed by two people when you were expecting only one.
33 You have applied for all the jobs advertised that you think you could do. Don't sit down & wait for results.

SHOW SOME INITIATIVE.

You would like to be involved in fashion? "Yees...but you said earlier that I may need extra qualifications to be a designer.

That is true, but many people are needed to run a clothing industry. Receptionists, clerical staff, sales people, machinists cutters & so on. The designers are only a select few. There may be a vacancy for a typist. By taking a position such as this you will get an insight into the necessary requirements needed to be a designer. There may be room for advancement into different areas which could get you closer to your goal.

34 Look through the yellow pages of the telephone directory, write down the names of the clothing firms. Telephone & find out who to speak or write to. Send a letter of application with your resume explaining your interest. Knock on doors & present yourself personally. Employers admire people with initiative & are generally willing to listen to what you have to say. Even if there are no immediate vacancies, it is most probable your name & telephone number will be taken for future reference.

35 There are jobs out there for you. You may not get the first or second but there are many doors open. So with this information behind you go out and show prospective employers that you are the right one for the job...
WEEK 3: THE LANGUAGE OF FILM

A movie film is a series of scenes. A scene is continuous in time and takes place in one location, although this scene can be shot from many different angles. To be a film-maker, one has to think visually. The placement of the camera, the framing of the shot, whether it be a close shot, medium-close shot or high-angle shot, are all decisions the film-maker must take to make his film interesting or exciting.

This week's work is about the 'language' of film, and you will need to understand this before you write your film script.

The first movies did not tell stories. They simply recorded everyday events. Movies were made of trains pulling into stations, circus acts and waves rolling onto the seashore. These were photographed with the camera fixed in one spot. There was no camera movement or various camera angles. When movies graduated to telling stories, film-makers realised that the camera needed freedom to move. For instance, a movie story might take place in different locations. The film-makers also realised that photographing a sequence from different points of view, or angles, would add interest, excitement and drama to the story.
Shots

Shots are the building blocks of a movie. Every shot in a movie is a shot of something. This shot might be close-up or in long-shot. Most feature movies contain thousands of shots. Most shots are on the screen for only a few seconds.

In a typical sequence of shots from a movie, the distance from the camera to the subject is constantly changing. This changing of distance in a sequence enables the film-maker to select angles and points of view that give the viewer a clue as to what the film-maker is telling us the film is about.

Close-up Shot

In a close-up shot the camera is so close to the action that it isolates a single detail.
A close-up of a person means that his whole face fills the screen.

Medium Close Shot

In a medium close shot the camera is at a medium distance from the subject. A person is usually shot from the waist up.

Long Shot

A long shot of a person is a shot of the person in full view from his head to toes.

A long shot of a person is also called a full shot.
Long shots might also contain two or more people in a scene. We are given an overall view of what is happening.

A long shot of a panorama, or part of the countryside where the movie is set or taking place, is called an establishing shot.
The first shot of a sequence will usually show us the actors and props in a large set.

We also speak of shots in terms of the movement the camera makes.

Panning

In a pan shot the camera stays in one place, but pivots to the right or left to follow the action. The camera moves exactly as our heads move when we watch something go by.
A variation on the pan shot is the tilt shot.

When the camera moves up or down along a vertical axis we call this shot a tilt-up or a tilt-down. It is a common shot in movies to see the camera tilt up the side of a building.
Dolly Shot

The camera can also travel along with the action, whether it be a car driving along or a couple walking along a footpath. The camera itself is placed on a small truck called a dolly, and this enables it to move smoothly. The camera can dolly-in or dolly-out from an actor or an object.

Angles

Not all shots in a movie are taken at eye level. The shots are varied to add drama, tension and interest.

Low-angle

In low-angle shots the camera is below the subject shooting up at it.
High-angle

In high-angle shots the camera is above the subject, shooting down on it. This might also be called an overhead shot.

Look at the following illustration of the basketball player below. Memorise the four shots we speak about when shooting a person on film. The four shots are CLOSE-UP, MEDIUM CLOSE-UP, MEDIUM SHOT and FULL (LONG) SHOT. When you are ready, fill in the very same shots on the basketball player.
INPUT NO. 9

Zoomsmanship

A zoom may be used in two ways:

(1) to establish the framing before turning the camera on or

(2) to alter the framing while the camera is running.

The first method might be called Pre-shot or Static Framing, while the second can be thought of as In-shot or Dynamic Framing.

Beginning film makers tend to suffer from a form of mental illness called Overzoom. The symptoms of this disease include:

(a) zooming in without apparent reason;
(b) zooming out without apparent reason;
(c) zooming in and out constantly so that the viewer experiences acute stomach upset and is unable to understand anything of what is going on in the scene; and
(d) zooming in and going out of focus at the most critical point in the action.

Symptoms a, b and c can be cured by zooming only to follow significant action; or to reveal added elements important to an understanding of the scene; or to narrow the viewer's attention to a crucial detail of the action within the scene.

Symptom 'c' can be eliminated by the technique of pre-focusing the zoom lens. Let's say that you know that at some point while the camera is running you may want to zoom in on some part of the scene. Before starting the camera, zoom in on that part of the scene to the shortest focal length in the zoom range of your lens. Focus your lens on that part of the scene. Then zoom back to the point in the zoom range where you want to begin. Now, begin running the camera. When you zoom in, the part of the scene you want will remain in focus.
Underneath the last frame write what type of shot you think it is.

1. long shot
2. medium shot

3.

4.
Underneath the first three frames, write what type of shots you think they are.

1. Close up shot
2. Extreme close-up shot
3. Distant shot
Underneath the frames not named, write what type of shots you think they are.

**long shot**

**medium shot**
For the drawings on these next two pages, write the type of angle or sort of shot you think it is.
7. Beginning Programs: Problems and Remedies

The taping results of most learning videographers are about as interesting for others to watch as the infamous home movies of a few years back. Despite the fail-safe mechanisms incorporated into today's domestic equipment, good videography is more than a point, shoot and play back exercise. The initial tapes that most of us produce will be technically substandard or difficult to watch for two main reasons:

1. errors made while connecting or adjusting the equipment;
2. errors made by the camera operator.

Fortunately, both of these problem areas can be overcome. Errors made while connecting and adjusting the camera and recorder are usually the result of the operator being in too much of a hurry to begin taping. Try to allow yourself five to ten minutes set-up and preparation time on location prior to each event you wish to record. During this set-up time recheck all camera settings and make a detailed observation of the scene or sequence you wish to tape.


EQUIPMENT-RELATED PROBLEMS

No sound: Make sure the microphone is fully and tightly connected. Is the boom microphone extended?

Colours not true: Did you remember, or did you take the few seconds necessary, to set the white balance correctly? When the camera is adjusted so that it accurately reproduces the colour white, then all of the other colours are also reproduced correctly. To balance the colours is simple. Completely fill the picture with white and push the white balance adjustment button until the viewfinder indicator shows that white balance has been attained. Use a true white surface for this exercise or the camera's electronics will be
fooled and the colours will not be true. Good white balancing references are cardboards, featureless walls and plain white shirts. Because it is easy to forget to carry a portable white reference, a useful idea is to cut out a circular white piece of cardboard and glue it to the inside of the lens cap. It is thus always accessible and will give you excellent colours.

**Reset white balance every time that:** Light conditions change, as in indoor to outdoor taping or when start-up power is supplied to the camera.

Always set white balance according to the light conditions that will be on the subject when you propose taping. If the setting calls for additional lights, do not white balance until those lights have been turned on. Read your camera manual as instructions may vary according to manufacturers. This is especially true with brand new systems that offer automatic, self-adjusting white balance.

Weak batteries also cause colour distortion. Become familiar with battery capacity by setting the VCR tape counter to zero and noting how far it runs on a fresh battery. Change the battery as soon as the low battery light flashes in the viewfinder, or as the tape counter indicates that you are reaching the end of battery capacity. If you anticipate extended taping sessions, invest in a second battery and bring it along, fully charged.

**Maximize battery taping time:** Avoid overuse of zoom. Battery power is required to drive the zoom motor.

Do not leave the recorder on full power during long breaks (more than three to four minutes) between taping. Switch to stand by. Shut off power completely during breaks lasting longer than six to eight minutes.

**Colours washed out, image grainy:** By employing gain-up/boost lighting, marginal low light situations may be satisfactorily recorded. When additional lighting is not practical or suitable for the occasion, as in a church, the gain-up switch is a tremendous tool. The trade-off for being able to record in dim light is a higher than normal degree of noise in the picture. Definition and crispness diminish, bright colours become flat, and dark areas become muddy. Consequently, limit the use of gain-up to emergencies.

Use the viewfinder as a guide. If that image is faint and contrasts are not obvious, your recorded program will be hard to follow. Add extra lighting if at all possible. Do not be shy about asking for reasonable light conditions. Often, just switching on an extra interior light makes the difference between a substandard and an enjoyable program.

When the available light seems adequate, yet the viewfinder image is dark and noisy, double check the filters. You may have inadvertently switched on the neutral density filter. With incoming light reduced by approximately thirty per cent, the picture is bound to be mottled.

Inferior quality tapes and tapes that have been excessively pre-recorded also yield washed-out grainy programs. Insist on extra high grade name brand tapes. The slight difference in cost is a good investment.

**Subjects overexposed or underexposed:** Caused by the iris control not being adjusted from automatic under extreme light conditions. Correctable in most cases. Refer to discussion on incorrect light exposure later in this chapter.
Unnatural tints and sudden colour shifts: Until colour viewfinders are readily available many of us will be plagued with the mysterious appearance in our tapes of unappealing overtones of blue, yellow, red and sometimes green. The most common beginner occurrences are:

1. Blue skin tones and bluish cast over the entire indoor picture. This occurs when action is taking place beside or in front of an open window and the operator has set camera on indoor filter to expose for overall indoor setting. If the dominant light source that will fall on your subjects comes from outdoors, use the outdoor filter.

2. Bright blue tint on outdoor shots. This is caused by the filter being mistakenly set on the indoor setting. This usually happens when action quickly moves from indoors to outdoors and the operator forgets to adjust filter.

3. Yellow skin tones and/or yellowish white on indoor shots, caused by filter mistakenly being set for outdoor shooting when dominant light source is indoor.

4. Pinkish, light red tint. May occur when white balancing is done outdoors without using a white reference point. Like blues, excess reds and yellows will appear in the picture when the tint control is indiscriminately adjusted.

5. Green streaks at the beginning of sequences. May appear when camera is not accurately white balanced, or if the camera tube is not adequately warmed up prior to taping.

6. Dominant fluorescent lighting may cause a slight green tinge throughout the picture. This is difficult to overcome without elaborate additional lighting. Setting the camera on outdoor filter will help, as will adding additional artificial blue light.

OPERATOR-RELATED ERRORS

Too much zoom: Avoid excessive use of the zoom function. As the human eye does not have the capacity to telescope in and out at will, over-use of this facility will make the picture appear unnatural to the viewer. Instead of zooming, consider moving your own position or stopping the camera and refocusing.

Unsteady camera: The more zoomed in the shot, the more obvious is the slightest camera movement, since the image being recorded may be enlarged as much as eight times. Invest in a tripod and use it whenever practical. Otherwise, find another way to steady the camera. Good supports include walls, tops of tables, trees, posts and sides of buildings. Sit down and lean against the back of a chair, or sit on the floor and use your lap and elbows to make a human tripod. Always hold the camera with both hands, one hand around the lens barrel for stability, and accessibility to the focus ring. To help avoid fatigue, keep your elbows in close to your body and your knees slightly bent.

Planned operator movement during taping is permissible and yields pleasing results if
done smoothly. Moving shots through a crowd, for example, give the viewer the impression of being right in the middle of the action. If you anticipate moving during the shot, keep the lens angle as wide (zoomed out) as possible to detract from your own unavoidable jerkiness. Keep in mind that the less subject movement, the more noticeable any camera movement will be. As with zooming, before moving while taping, reassess the scene and consider other options.

**Distracting camera movement (Too much, too fast or too slow):** When panning horizontally or tilting vertically, try to move the camera at about the same speed that your eye would move if slowly surveying the scene for the first time. If you plan to move the camera across, or up and down a subject, start and finish the shot with the camera stationary. Thus, the viewer's eyes will have time to establish the setting at the beginning, and to adjust at the end of the action.

Other than planned pans and tilts, your shots will look better if the camera is stationary, especially when there is little subject movement. Take a few seconds to frame and focus before starting to record, instead of wandering through the scene with the lens, adjusting shot size and composition as you go.

**Picture goes out of focus:** Automatic focus is tremendous for convenience but does have some limitations. It will not always keep up with fast moving action close to the camera, nor be able to focus accurately on the part of the scene that is the most important to the operator. Taping children at play in a small area with automatic focus for example, is virtually impossible. As with picture steadiness, the more the camera is zoomed in, the more this problem will occur. As you become better acquainted with the equipment, you are more likely to use manual focus. To do this:

- Switch focus select from automatic to manual.
- Using zoom lens, compose the shot. Fill the viewfinder with the closest (largest) shot size that you might conceivably use.
- Adjust focus ring with lens still in this close-up position until subject details are crisp in the viewfinder.
PORTABLE VIDEO MANUAL

- Zoom back out to shot size you plan to use.
- Now, every part of the scene, up to the pre-focused close-up will remain in focus until you or your subject alter position.

As you gain experience, not only will you be able to move through all of the above steps in a matter of seconds, but the process of adjusting the focus ring to deal with changes in the action will become a built-in reaction. If you cannot coax the camera to focus at all, don’t panic. You, or the last operator may have left the focus in macro.

Incorrect light exposure: The automatic iris control adjusts to most, but not all, lighting conditions. Major exceptions occur:

- in extremely bright sunlight;
- where there is a bright light source behind or right next to the subject (back light);
- in low light situations.

In the cases of bright sunlight and back light, it is the extreme contrasts in lighting intensity that cause subjects to appear on the screen as featureless silhouettes when shot with automatic exposure. This happens because, in the automatic iris mode, the camera exposes for the average light of the total scene. If you cannot distinguish facial characteristics in the viewfinder, do not record with automatic iris. Fortunately, even without additional lighting, most lighting contrast problems may be overcome via the manual iris control.

When faced with extremely bright, dull, or contrasting conditions:

- Switch to manual iris.
- Zoom into your subject, manually focus and adjust exposure on your subject only. Adjust until subject features are distinguishable.
- Zoom back out, compose and commence taping.

Adjusting for difficult light conditions is, as you can see, only one step beyond adjusting for manual focus.

This procedure will cause the bright background to look much brighter, even washed out in playback, but the critical part of the picture, your subject, will be correctly exposed.

When experimenting with exposure, a standard black and white electronic viewfinder is a significant disadvantage. To counteract this difficulty, set up a practice indoor backlit situation. Position a co-operative family member or friend in front of a large window in a room with a television set. Connect the camera and recorder to a colour television set using a standard radio frequency (RF) connector. As you adjust exposure on the subject watch the T.V. set to see in colour when the subject looks the most natural. At the same time note the corresponding contrast level in the black and white camera viewfinder. In theory, you will be able to duplicate this correct exposure level the next time you encounter similar lighting conditions. To perfect outdoor exposure techniques where it is normally difficult to access a colour T.V. set, make a practice tape, and move the manual iris while you speak. Playback then becomes your point of reference.
cleaning cloth, lightly wrapped around a microphone and secured with a rubber band, will reduce extraneous sounds on a breezy day.

The other major audio problem beginners have is not matching sound with vision. Learn to listen with as much concentration as you use visually. Otherwise, your programs will be marred by incomplete sentences and fragments of music. Video cameras all need pre-roll time. Try to push the start button a few seconds before the speaker or the music starts so that critical introductory sounds are not lost. Likewise, let the tape run a second or two after the action has ceased. This will allow the viewer’s eyes and ears to adjust and will signal the end of the shot.

Don’t overlook quiet background music. Appropriately done, it can enhance the program in terms of creating or sustaining mood.

**Boring, hard-to-watch pictures:** Because watchable videography involves creative expression, it is common initially to produce uninspiring, drab programs, even when all the mechanical rules have been observed. Some ideas to help keep the action flowing are listed below.

1. Before shooting, determine how you think the action will flow and what you think might be the best way to capture it.

2. Take the time to compose your shots. Read the chapters on screen management if you have not had any experience in this area.

3. Do not use the camera lens to wander through the scene looking for the next interesting incident. Open both eyes occasionally to become aware of shifts in the action.

4. Be aware when the camera is recording. Many tapes are ruined because someone accidentally hits the camera start button at the wrong time.

5. Avoid staying on non-moving, non-expressive subjects for too long unless sound continuity, or dramatic effect are factors. When there is no action and no significant sound, fifteen seconds is a long time. Conversely, a series of short jerky shots is also distracting.

6. Video is a close-up medium. It works best when the viewer can see facial expression. Subjects and action get lost with too many long shots.

7. Vary camera angle and shot size. Strive for a mixture of close shots, medium shots and long shots. When time permits, preview the shot from more than one camera height or perspective. Shots of children work best when taken from their eye level.

8. Avoid being too predictable with camera action. Typical mundane patterns include those where every scene begins with a pan or every sequence starts with a wide angle shot that zooms in to focus on the subject in close detail.

9. If your subjects turn their backs or walk away, stop taping.

The preceding lists are not meant to be magic formulas for ensuring the creation of dynamic video presentations. The essence of good videography is practice and familiarity.
Left: Before adjusting, details of background are clear but the subject is silhouetted.
Bottom left: When zooming in and adjusting exposure, the subject's features become distinguishable.
Bottom right: After adjusting manual iris the background fades and the facial features become sharp.

The more you become accustomed to manual iris, the more you will appreciate its versatility for optimizing effects and expressing moods. Don't forget the neutral density filter. It may also be used in conjunction with manual iris in extremely bright outdoor conditions.

The third situation, where incorrect light exposure is a problem, occurs when there is not enough light. While it is true that all the latest low light cameras produce pictures of sorts, even in candlelight conditions, those pictures tend to be flat and colourless. If the images appearing through the viewfinder are not crisp, in sharp focus and well defined, they will be worse on the finished tape. Additional lighting is always the best answer but often such lighting is not available, or simply not practical. Experiment with the gain up/manual iris combination as an alternative.

Unsatisfactory sound: Most factory microphones are unable to filter out ambient background noises as efficiently as the human ear. Consequently, both unwanted camera motor noises, and operator bumps and grunts, often work their way into amateur productions. Recordings made with domestic equipment during windy conditions sound as if they were made during a hurricane.

Be conscious of your own body movement and any unnecessary background conversation while recording. Most systems accept optional directional microphones which are excellent when voice recording is critical. A home-made device made with a Chux
with equipment. As you become comfortable with your own system you will develop your own ideas.

A good way to start is to spend a few hours with the camera and recorder connected to a colour monitor. Work through all the camera functions and watch what happens on the screen. Play with the zoom, set the focus, experiment with the tint control, manual iris and fade buttons, practise pans and tilts and learn how to use the graphics.

At first, the number of mechanical and technical points tends to be overwhelming. As you are learning, and even after you are competent, it is often useful to have a checklist handy. Use or adapt the following checklists to your own situation.

**CAMERA CHECK LIST**

1. Microphone connected?
2. Tint control set?
3. White balance?
4. Correct lighting switch?
5. Iris control set?
6. Inside or outside filter?
7. Recorder in record-lock position?
8. Pre-recorded graphics ready?
9. Fade button set?
10. Automatic or manual focus?
### THE PLACE AND USE OF TELEVISION IN EDUCATION

**AN ACTIVITY**

Working individually read through the following list of video techniques. Indicate in the appropriate column by use of a tick (✓) for yes and a cross (x) for no whether or not the technique is relevant to your area of teaching or training. In cases where the technique is relevant jot down one idea on how the technique might be applied in the production of materials for your course.

<table>
<thead>
<tr>
<th>Video technique</th>
<th>Relevant</th>
<th>Notes on Application</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>Yes</td>
<td>No</td>
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<tr>
<td>1. Magnification</td>
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<td>2. Repetition</td>
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<td>3. Effective demonstrations</td>
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<td>4. Presenting and preserving outside resources</td>
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<tr>
<td>Video technique</td>
<td>Relevant</td>
<td>Notes on Application</td>
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<td></td>
<td>Yes</td>
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<td>5. Team teaching</td>
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<td>6. Field trips</td>
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<td>7. Analysis of Performance</td>
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<td>8. Off-air programs</td>
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<td>9. Dramatisation</td>
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<td>10. Communication skills</td>
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<td>11. Specialised instruction</td>
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<td>12. Student involvement</td>
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