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<th>Title</th>
<th>Video scripting and production workshop : 19th and 20th June 1997, Kuala Lumpur : [contents]</th>
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</thead>
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AMIC WORKSHOPS ON VIDEO SCRIPTWRITING AND PRODUCTION, INDIA, BANGLADESH, MALAYSIA AND SINGAPORE, JUN-JUL 1997
Topics covered in these workshops included an introduction to video production, television standards, videotape formats, and an introduction to scriptwriting.
VIDEO SCRIPTING & PRODUCTION WORKSHOP

19th & 20th June 1997
Venue: Training Room
Stamford College Kuala Lumpur

Jointly organised by:
Stamford College Kuala Lumpur
&
Asian Media Information and Communication Centre (AMIC) with support from the Commonwealth Secretariat, London.
INTRODUCTION

This video production workshop is a joint effort between AMIC (ASIAN MEDIA INFORMATION AND COMMUNICATION CENTRE) and Stamford College Kuala Lumpur's School of Media Studies.

The School of Media Studies has been conducting media related programmes for many years particularly in the field of Communications, PR, Advertising and Marketing. And in its efforts to provide opportunities for public participation in its activities this special workshop has been organised.

AMIC is a non Governmental, non-profit Organisation dedicated to the development of all forms of Communication in the Asia Pacific region and is a major resource for communicators in the region.

This workshop has been conducted successfully in many parts of Asia. This workshop would prove very useful for organisations who are interested in developing corporate videos on various corporate activities on their own. It would prove particularly useful to the staff working in the PR, Public Affairs Department and the advertising agency.

Individuals who wish to understand more about scripting, editing and shooting should also attend.

OBJECTIVES

At the end of this intensive two day workshop participants will be able to:

- Write script for video production
- Understand basic principles in video/film shooting and production
- Acquire knowledge and skills on video editing
- Shoot/produce a video on a subject for commercial as well as non-commercial use.

WHO SHOULD ATTEND

- PR Executives/Staff working in PR or Public Affairs Department.
- Individuals who are planning to venture into video production
- Staff working in an advertising agency, Account Executives, Copywriters, Artists, Art Directors, Creative Directors, Marketing Executives.
- Staff working in a production house
- Those who have a camcorder and would like to improve their shooting skills
- Students undertaking studies in the field of Mass Communications
- Documentation unit staff of N.G.O.s.

METHODOLOGY

The facilitator will be using a combination of techniques i.e. lectures, participation and practical exercises. All participants will be given relevant materials for future references.
WORKSHOP ON VIDEO PRODUCTION

The proposed Workshop will provide the participants with an opportunity to gain hands-on exposure in various aspects of video production.

The two-day Workshop will detail the various steps involved in video production and help you to:

- Use the language of film and video
- Learn budgeting and work out cost estimates
- Create concepts and write scripts
- Understand visualising and preparation of story board
- Plan and prepare for shoot
- Embark on a Recce Trip
- Carry out actual shoot
- Maintain a log of shooting
- Gain experience in on-line editing, audio edit, music, sound effect, mixing and screening

RESOURCE PERSON

Prof. Wayne Levy, a senior Lecturer in Information Management at Deakin University, Melbourne, Australia will conduct the workshop. He has over 20 years of teaching experience in video production. He has also won several awards in Australia and Singapore for his documentary videos.

Every year, he spends about two months conducting such video workshops in many developing countries such as Indonesia, India etc.

Mr Levy's rapport and interaction with the participants makes the workshop a memorable experience and the hands-on exposure provided to the participants enables them to develop their skills in an interesting and enjoyable manner.

PROGRAMME STRUCTURE

**DAY 1:**
- Using the language of film and video.
- Thinking visually and preparing story boards.
- Ideas for video production.
- The corporate video programme.
- Documentation and information video programme.

**DAY 2:**
- Shooting and Editing
REGISTRATION FEES

REGISTRATION FEE (Normal Rate) : RM 550.00
Early Bird Rate (Before 16th June) : RM 440.00

Cheques should be made in favour of "Stamford Management Centre", and your Registration will be acknowledged on receipt of the workshop fee.

Since the number of participants is to be restricted, interested participants are requested to send in their completed registration form, addressed to The Principal, on or before 16th June 1997.

Venue: Stamford College Kuala Lumpur
Training Room
Second Floor, Wisma Shen,
Jalan Masjid India,
50100 Kuala Lumpur.
Tel: 03-293 4077 / 03-293 4149

REGISTRATION FORM

VIDEO SCRIPTING & PRODUCTION WORKSHOP
AT STAMFORD COLLEGE KUALA LUMPUR
19 & 20 JUNE 1997

Name of Participant :
Designation :

Name of Participant :
Designation :

Name of Participant :
Designation :

Name of Organisation :
Address :

Telephone No. : Fax No. :

Payment details :

Signature: __________________________ Date: ____________

For further details, please call personally or contact

STAMFORD COLLEGE KUALA LUMPUR
Ground Floor, Wisma Shen, Jalan Masjid India, 50100 Kuala Lumpur.
Tel: 03-293 4077, 03-293 4149  Fax: 03-293 4117
Workshop on
Video Scripting & Production
(8 to 10 July 1997)

Prof. Wayne Levy

Jointly Organised By

AMIC
The Commonwealth Foundation
Sonra Ltd.
1. INTRODUCTION TO VIDEO PRODUCTION

Why Video Production?

1. Video is a very versatile media.
   - it provides an instant image in black and white, or in full colour.
   - it can show events as they happen, and recall or re-create the past.
   - the image can be manipulated with an ever increasing range of video effects (limited only by your budget and imagination).
   - you can televise all forms of photographic material.
   - computer graphics can provide graphs, cartoons, lettering, shapes and patterns.
   - it can:
     - display subjects from various viewpoints
     - display subjects in overall and detailed shots
     - reveal with ease small subjects and fine detail
     - provide group viewing of activities
     - slow down or speed up action, or compress time.
   - video tape is re usable.
   - modern production equipment is relatively cheap to buy and easy to use.

2. Video verses film.
   The two media are very different and have very clear advantages and disadvantages when compared with each other. Videotape has none of the properties of film: you can't hold it up to the light and see an image, even when you've recorded your program; nor does it need processing or physically cutting together when you edit.
   The major advantages of video are:
   - Instant results - you can rewind the tape and view your shots immediately so you know whether you have the material you want or have to do a reshoot.
   - What you see is what you get - the image you see in the viewfinder is a black and white version of the signal that is being recorded. If there are any problems with lighting etc., you can see immediately and make the necessary adjustments.
   - Low operating cost - videotape costs much less than film to buy and it can be erased and reused. In addition there are no processing costs.
TELEVISION STANDARDS

There are three major television standards in use throughout the world. Each of these standards are quite different and incompatible with each other.

To change from one standard to another system there has to be a signal conversion, which is expensive and results in some loss of definition and quality.

The standards are:

PAL (Phase Alternate Line): 625 lines/50 Hz.
Some of the countries using the PAL system are Argentina, Australia, Belgium, Brazil, China, Denmark, Finland, Germany (West), Hong Kong, India, Israel, Malaysia, New Zealand, Norway, Pakistan, Singapore, Sweden, Switzerland, Thailand, United Kingdom, Yugoslavia.

SECAM (System Electronique Couleur Aves Memoire): 626 lines/50 Hz.
The main countries using the SECAM system are, Algeria, Bulgaria, Egypt, France, Germany (East), Greece, Hungary, Iran, Iraq, Monaco, Morocco, Saudi Arabia, Syria, USSR.

NTSC (National Television Standards Committee): 525 lines/60 Hz.
Some of the countries using the NTSC system are, Bahamas, Burma, Canada, Chile, Colombia, Ecuador, Greenland, Japan, Mexico, Philippines, Taiwan, Trinidad, United States of America, Uruguay, Venezuela.

Some manufacturers can supply multi-standard video cassette recorders, which can play tapes on different standards. However you will usually need a multi-standard monitor connected to the multi-standard VCR.

The use of three different television standards creates problems for all facets of education and industry attempting to purchase and exchange video tape programs between Australia and other parts of the world. Most of the training programs are produced in either the PAL or NTSC standard.
VIDEOTAPE FORMATS.

Since the introduction of television into Australia in 1956, a number of different videotape formats have been developed and adopted. They are usually referred to by the width of tape used:

- Video 8 (8 mm cassettes)
- VHS (half inch cassette)
- SVHS (half inch cassette) or Super VHS, higher quality than VHS.
- Beta (half inch cassette)
- U-matic low band (three-quarter inch cassette)
- BVU high band (three-quarter inch cassette) *broadcast quality
- BVU SP high band (three-quarter inch cassette) superior quality BVU * broadcast quality.
- Betacam (half inch cassette) identical cassette to Beta, * broadcast quality
- BetacamSP (half inch cassette) superior quality Betacam * broadcast quality
- Type C (one inch open reel) * broadcast quality most TV stations.
- Two-inch (open reel) becoming obsolete * broadcast quality, most TV stations.

The decision on which videotape format to use for your production will be determined by the following factors:-

- the budget - large budgets usually use broadcast quality formats.
- what equipment you have available,
- how much time is available and what skills you can resource,
- the life and expected use of the program,
- the likelihood of the program being shown on television, - if yes, it should be made using broadcast quality equipment.
- if a large number of copies of the program are to be distributed, the better the quality of the master tape, the better the viewing copy.
2. INTRODUCTION TO SCRIPTWRITING

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 to "say".

The client, a trainer or a subject expert might provide the scriptwriter and video producer with a number of ideas. However, it is the scriptwriter who will finally have to come up with a concept about the video program to be made. The scriptwriter will have to "think" through number of distinct steps before any videotape is shot. The video producer will assist and advise the client. But the client and subject expert should have an understanding of different video teaching techniques and video program formats which will enable a learner to successfully learn from a training video program.

Client Brief

The client should write a "client brief" for the scriptwriter. This CLIENT BRIEF may only be half a page to one page in length, but least it gives the scriptwriter a concrete base from which to start writing.

Treatment

After thinking about the concept and subject matter of the video program, the scriptwriter must write a TREATMENT for the client. Remember the TREATMENT is a story or composition written for yourself and the client about what you want the video program to teach, to tell, to show 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, the trainer, the subject expert and learner must all become visually literate.
When the scriptwriter considers 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 in the way we want them to.

The commentary or narration 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 on the screen 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. In a small video production unit, the scriptwriter, who may also be the producer, director, cameraman and editor needs to have a variety of writing and production skills.

The scriptwriter should understand the medium of video and 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 producer and video crew to be able to bring a training or teaching video program to a finished form which is entertaining and worthwhile.

Let us imagine that a client needs a video program about Geomorphic Mapping.

Firstly, the scriptwriter and video producer must discuss the project with the client. 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 and subject expert.

The pre-production meetings between the client, subject expert, video producer and scriptwriter should range over the whole topic. The key points of importance that need to be taught and learnt will have to be discussed, an "angle" conceptualised, interesting visuals planned, 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. You will now understand that the scriptwriter has many details to keep in the back of his mind when scripting a video program.
3. 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 TO CONSIDER INCLUDE:

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 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.
4 DEVELOPING THE SCRIPT

After discussion with the client and the video producer, 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 a subject expert, but must be careful that the client does not want to make the video program too detailed.

The scriptwriter should be the person in charge. The scriptwriter is the person who understands the process of getting an idea into a visual form.

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 visuals search
Interviews and discussions

## SCRIPTWRITING

The Treatment script
The Note-script
The Storyboard
5 INSTRUCTIONAL OBJECTIVES

The first thing the scriptwriter must do in developing his/her 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 or the video program.

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 impart or teach. Because these objectives are related to the human behaviour of the learners they are referred to as Instructional Objectives. It is usual educational practice to give learners or 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 forget 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, the training or 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 learner's needs.
4. Assist the scriptwriter and video producer to select the appropriate video program format.
5. Assist the scriptwriter and video producer to organise learning sequences.

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

Experience has shown that when a script is proving difficult to write, the chances 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 behavioural objectives into a single objective. Another error to be avoided is making the objectives say what the instructor should do, rather than what the learner should do. It is good educational practice that Tests and Validation should be conducted at the beginning and 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:

**Geomorphic 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 written 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 writing a Rough Draft and then a Treatment.
## A Scriptwriters 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 visuals search. Interviews and discussions.

### SCRIPTWRITING

7. A PROPOSED SCRIPTWRITING SEQUENCE

CLIENT BRIEF

At meetings between the client, video producer and scriptwriter, the scriptwriter will have taken down notes of what the client wants the video program to be about. Before the scriptwriter starts any work he must have agreement with the client on the concept of the proposed video program.

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 and the client. 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.
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.
Once the client 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 trainers and subject experts, by reading books and articles on the subject matter and by using reference books, like encyclopaedias and technical manuals.

Secondly the scriptwriter takes notes as he talks, listens to the trainers and subject experts. He reads a mass of material on the subject of the proposed video program. These notes may be in the form of short phrases, singlesentences 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, it is the outline for the Storyboard.

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 re-write, 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.
4. Skills of reading Geomorphic information

**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 begins by showing Geomorphic Mapping being used in a computer laboratory. We will try to show the relationship between the computer 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 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 and the 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 who are not familiar with video and film production 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 or 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 film makers 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 safely 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 and the video director 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 VIDEO PROGRAM

- TREATMENT
- NOTE-SCRIPT
- STORYBOARD
- SHOOTING SCRIPT

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8. 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 on hand or in his head, so research must be done by reading books, magazines and talking to the client or subject expert.

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 subject expert to assist with explanations. Read manuals and papers about the subject. Go to the Encyclopaedia Britannica and see what it says about the subject you are writing about.

Talk to people other than the client or 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.

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**RESEARCH SCHEMA**

- PRINT RESEARCH
  - Books, Encyclopaedias & Illustrative material

- VISUAL RESEARCH
  - Film, Video, Graphics, Photography

- INTERVIEW RESEARCH
  - Interviews and Discussion

- FIELD & LOCATION RESEARCH
  - Reconnaissance & 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 than 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 or a subject expert. This information becomes 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 subject expert with writing an introductory booklet or brochure to accompany the video program. This will be used by trainers, instructors, and learners 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 PROGRAM

NEEDS

OBJECTIVES

ANALYSIS

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

Consolidate Learning by Testing or Review.

TVI video program.

Other media used to assist learning.

Key Concepts to be learnt.
9 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 humour 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, colour and use of graphics and illustrations. A little humour, 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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29
10. 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 colourful 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 awhile 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 friend's 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 scriptwriter's 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 onto a typewriter or word processor. Like the artist who uses light, colour, mass, line, form, rhythm, perspective and composition, the scriptwriter during the Treatment stages 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 & scribble notes.

Treatment 2.
Actual Writing.

Treatment 3.
Re-assemble, cut & paste.

Treatment 4.
Clean copy.

SCRIPT CONSTRUCTION

Topic or Theme

Ideas

The Concept of the Video  Key points to be imported to learners

WRITING THE SCRIPT

1. Treatment
2. Note-script
3. Storyboard
11. DISTRIBUTION OF VIDEO 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 scriptwriters 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 own minds what is to 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
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<th><strong>SCRIPT DISTRIBUTION</strong></th>
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<td><strong>SCRIPTWRITER</strong></td>
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<td><strong>VIDEO DIRECTOR</strong></td>
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<td><strong>PRESENTER</strong></td>
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Copy of scripts for Govt. Depts. for permission to shoot in restricted areas.
12. TIPS FOR SCRIPTWRITERS

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, 5.00 a.m. to 8.00 a.m., others prefer to "burn the midnight oil" 9.00 p.m. to 1.00 a.m.

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 scriptwriter's 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 work processor have 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 catalogue cards and pin these around the room and write the script to match the "storyboard" of visuals. The visuals concentrate the scriptwriter's 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 writer's 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.

**Writer's Block**

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 favourite 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, coffee, whiskey 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. Stroke the cat, whistle to your canary or hug the person you love.
Scriptwriting can be a most satisfying job. It is exciting 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 or simply being entertainment. 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.
13. SUCCESSFUL SUBMISSION WRITING
The 'Ten-step model for successful submission writing'.

1. Analysis of your Organisation
   Internal/External

2. Assessment of Needs
   Identification of Resources

3. Drawing out Areas for Potential Action

4. Locating and Assessing Support (Funding and/or Sponsorship)
   Examination of Criteria

5. Conceptual Development of Potential Action
   Application of Criteria

6. Development of Aim
   Key Objectives
   Specific Objectives
   Detailed Costing, Budgeting, Scheduling

7. Development of Evaluation and Review Procedures

8. Writing the Submission
   Presenting the Submission

9. Obtaining Sponsor's Approval

10. Implementing Action
    Evaluation
12. A GLOSSARY OF VIDEO TERMS

* ABU
Asian Broadcasting Union.

* ACCESS VIDEO
a means whereby members of the public can produce their own video programs about community issues.

* ACoustics
the conduct of soundwaves in a video studio.

* ACROSS-THE-MIC
a command to the talent to speak across the field of the microphone to cut speech noises; see Sibilance.

* ACTION
an instruction given by the director for the talent to begin speaking; also means the movements of the talent within a shot.

* ACTUALITY FOOTAGE
shots of real events broadcast live or videotaped for replay; see also NEWSREEL, DOCUMENTARY.

* AD LIB
impromptu speech or actions not written into the script.

* AIR
put to air, or broadcast a television program.

* ANALYSIS
to find what information needs to be taught.

* ANCHORMAN
the main presenter of a television program.

* ANGLE
the line along which the camera looks at the subject.

* ANGLE OF VIEW
the angle of the lens; narrow or wide angle, which a cameraman selects to compose shots.

* ANIMATION
the illusion of movement created by drawings; can now be done with computer generated graphics; see VIDEO IMAGE COMPOSER.

* ANNOUNCER
a person who presents news, station announcements or comperes a program.

* ASCAP
American Society of Composers, Authors, Publishers.

* ASPECT RATIO
the ratio of picture width to picture height; television 3:4, for film 4:5

* ASSEMBLE EDIT
to edit together a number of video sequences in sequential order.

* ATMOSPHERE
wild sound that provides background sound effects.

* AUDIENCE RESEARCH
information collected to obtain feedback about a video program, or information collected to set goals and objectives for a proposed video program.

* AUDIO
the sound heard by the human ear, approximately 20 to 20,000 cycles per second.

* AUDIO
the sound portion of an instructional learning program, produced on an audio cassette tape, or the soundtrack of a
video program that includes narration, dialogue, music and sound effects.

* AUDIO TAPE
  magnetic tape upon which sound is recorded.

* AUDIO VISUAL AIDS
teaching aids consisting of visual and aural materials that assist in imparting an educational message.

* AUDITION
  a trial for presenters or actors to see whether they might be suitable for parts in a video program.

* AUTHOR
  can refer to the scriptwriter or producer of a video program or the person who produces CAI computer programs.

* AUTO CUE
  trade name for a prompting device that projects a script in front of the video camera lens, and allows the presenter to read, looking straight at the video camera.

* AVAILABLE LIGHT
  ordinary domestic lighting or natural outdoor illumination.

* BACK
  to add music or sound effects behind speech.

* BACK-LIGHT
  a light directed on the talent from behind, but not shining into the camera lens.

* BACKDROP
  a painted scenic background.

* BACKGROUND
  the area behind the talent or the back of the set; can also mean background music or sound effects.

* BBC
  British Broadcasting Corporation.

* BEHAVIORAL OBJECTIVES
  objectives that relate to what the learner must do.

* BEND-THE-NEEDLE
  too great an audio signal can cause the VU meter needle to hit the limiting pin and sound distortion will occur.

* BIG CLOSE-UP
  a shot where a subject's whole head fills the screen or an object is seen in full.

* BIG BIG CLOSE-UP
  a much closer shot than the BIG CLOSE-UP; a subject's eye or mouth may fill the screen.

* BLACK
  video screen with no information.

* BLANK TAPE
  video tape containing no recorded picture.

* BOOM
  a device which holds a microphone on the end of a telescopic arm and follows the talent wherever he goes; the boom must be kept out of camera range.

* BOOM MIC
  a directional microphone on the end of the boom, pointed at the talent, but must be out of shot.

* BOOM OPERATOR
  the person who operates the BOOM MIC device.
* BOOM SHADOW
  the shadow of the BOOM arm and microphone which may fall on
  the set, or across the talent's face; can be difficult to
  eliminate.

* BREAK
  a break in the studio rehearsal, or can also mean 'to remove
  the set.

* BROADCAST QUALITY
  television equipment or video program material that is
  suitable for production or good enough to be put to air.

* BROADCASTER
  a company or government department that is legally
  authorised to air television programs.

* BUDGET
  the proposed cost of the video program.

* BUSY
  a set, background, or video picture with too many visual
details can detract from the talent and the message.

* Cam
  videocamera.

* CAMERA
  the electronic video device that converts visual images
  into electronic impulses.

* CAMERA CABLE
  the cable that carries power to the camera, and links it to
  the videorecorder.

* CAMERA LEFT/ CAMERA RIGHT
  a direction to the cameraman to PAN or DOLLY the camera to
  the left or to the right.

* CAMERA MIC
  directional microphone mounted on top of an ENG video
  camera.

* CAMERA MOVEMENT
  the actual movement of the video camera around the studio
  set; see also DOLLY SHOT, TRACKING SHOT, CRANE SHOT.

* CAMERA REHEARSAL
  a studio production rehearsal of cameramen and studio crew.

* CAMERA SHOTS
  shots that the cameraman frames during shooting; see also
  specific shot names, e.g.; CLOSE-UP, LONG-SHOT, MEDIUM-SHOT
  etc.

* CAMERAMAN
  the person who operates the video camera, keeps it in
  focus, and frames the shot.

* CANS
  slang term for audio headphones.

* CAPTION
  artwork, slides, photographs, maps, illustrative material
  that is set in front of the video camera for titles; usually
  mounted on on 9" X 12" tv board.

* CARDIOD MICROPHONE
  see UNI-DIRECTION MIC.

* CAST
  see TALENT.
* CATV
cable television.

* CCD
charge coupled device which replaces the video camera tube with a light sensitive matrix.

* CCTV
closed circuit television.

* CENTER
a direction to the cameraman to frame his shot with the talent in the center of the picture.

* CHARACTER GENERATOR
an electronic keyboard capable of producing alphabetic symbols on a video screen, for use as titles and credits; see also VIDEO IMAGE COMPOSER.

* CHROMA KEY
the blue parts of one picture are replaced electronically by parts of another picture; therefore by having the talent sit in front of a blue background we can insert a visual of another scene behind.

* CLEARANCE
the permission to use copyrighted video, film, music and printed material.

* CLIENT
the customer for whom the video program is produced.

* CLIENT BRIEF
The information the client provides to the scriptwriter when discussing the CONCEPT of the video program.

* CLIP
a shot inserted into a video program from a previously shot video or film sequence.

* CLOSE-SHOT
a shot of an object or a person's face that fills the screen.

* COMMENTARY
the descriptive audio part of the video program; sometimes called NARRATION; see NARRATOR.

* COMMERCIAL
advertising matter transmitted by television.

* COMPLEMENTARY ANGLES
when cross-cutting between two video cameras, each camera must be kept at practically the same angle to avoid jarring cuts.

* COMPOSITION
the artistic balance within the frame of the camera, achieved by a choice of shots, angles and lenses.

* CONCEPT
the preliminary idea for an instructional learning program.

* CONSULTANT
a person who provides information and advice in a specialised field; see also SUBJECT EXPERT.

* CONTENT EXPERT
the person who provides the content for a training video program; see also SUBJECT EXPERT.

* CONTINUITY
the illusion of continuous action, created by editing together video sequences shot at different times and in
different locations; also the transitions of actions, colors, and character details that must be kept consistent.

* CONTROL ROOM
the room from which the video producer and technical personnel control the video production by vision mixing, special effects, telecine or perform editing functions.

* COPYRIGHT
the ownership by an author, photographer, performer of his materials; a fee must be paid for the use of copyrighted materials.

* CORPORATE VIDEO
a video program, usually promotional, made for a large company or government organisation.

* COVER SHOT
a wide-angle shot from a video camera which takes in all the action of a particular scene.

* COVERAGE
the video recording of a scene or sequence.

* CRANE SHOT
upwards or downwards movement of the camera mounted on a crane arm.

* CREDITS
titles naming the talent and crew of a video program.

* CREW
the people working together to produce video programs

* CROPPING
the loss of picture information near the edges of the video screen; see also SAFE AREA.

* CUE
verbal instructions or hand signals given to the talent or video cameramen.

* CUE LIGHT
the small red light on top of a video camera which lights up when the camera is recording; also called TALLY LIGHT.

* CURRICULUM
the subject matter to be taught in an instructional learning package or video program.

* CUT
to replace one picture instantaneously with another, or a command for all action on the set to stop; also the point at which the EDITOR decides to join shots and the sequences together.

* CUT-IN
a close shot of something in the previous shot.

* CUT-ON-ACTION
to change shot or camera angle while an action is taking place.

* CUTAWAY
a reaction shot to a happening in the main sequence. CUTAWAY shots are also used to cover edit points and to compress time.

* DEADLINE
the time when a video program must be completed for the CLIENT.
**DESIGNER**
the person who designs the settings and backgrounds for a video program.

**DIALOGUE**
spoken words of a video program.

**DIRECTOR**
the person responsible for the organization, artistic interpretation and production of a video program; synonyms with VIDEO PRODUCER.

**DISC**
a gramophone record.

**DISSOLVE**
the gradual merging of one picture into another; see also MIX.

**DISTANCE TRAINING**
the ability of a trainer to teach his subject in the instructional systems format by using the technology of video, CBT and other media.

**DOCUMENTARY**
a program format depicting real events; see also ACTUALITY FOOTAGE.

**DOLBY**
the trade name of an audio noise-reduction system.

**DOLLY**
the action of moving the video camera on a wheeled-base, towards, (DOLLY-IN) or away, (DOLLY-OUT) from the talent or subject.

**DOW MUSIC**
to fade down the music.

**DRESS**
to give realism to a set by adding PROPS.

**DUB**
the process of duplicating video or audio tapes electronically.

**ECHO**
the reverberation of sound, natural or electronic.

**EDIT**
to electronically assemble all visuals and audio in a desired order, taking care with rhythm and length of shots.

**EDIT CONTROLLER**
the device that controls the two videorecorders during the editing process.

**EDIT-IN-CAMERA**
to shoot a number of sequences in the order that they will appear on the screen.

**EDIT POINT**
the FRAME on which the EDITOR decides to make his CUT.

**EDITING SUITE**
a rack containing two videorecorders and an EDIT CONTROLLER.

**EDITOR**
the person who edits the video program.

**EDUCATE**
to teach or train somebody.

**EDUCATION**
any planned learning event that has the major goal of
providing a person with basic skills, knowledge and abilities for entry into the world of work.

* EFFECTS
can be any visual effects using an SEG, or audio effects dubbed from sound effects recordings.

* EFP
electronic field production system.

* ELECTRONIC EFFECTS
see SEG.

* ENG
electronic news gathering system.

* ERASE
to wipe a video-tape clean of all electronic information; see BULK ERASER.

* ESSENTIAL AREA
the area in the centre of the television picture that will be reproduced in full by any television monitor.

* ETV
educational television.

* EVALUATION
the planned effort to ascertain whether the training program or video has fulfilled the stated OBJECTIVES.

* EXT
exterior, means the sequence is located outside.

* EYE-LINE
the line along which a person is looking, so we must position the video cameras to ensure continuity of balance within the frame.

* FADE
to control the video picture, or audio signals, by signal amplitude to increase or decrease the visual or sound component.

* FADE TO BLACK
fade the video picture to black.

* FAVOUR
to see more of one person's face than that of another person in the same shot.

* FEEDBACK
this acoustic feedback occurs when a live microphone is placed in front of an audio speaker.

* FEEDBACK
the reporting back to the subject expert or media producer on how a particular learning program has been accepted by the learners.

* FIELD SHOOT
to use a portable ENG video camera in the same way as a movie camera.

* FILL LIGHT
a soft light used to fill in harsh shadows caused by a KEY LIGHT or BOOM MIC shadow.

* FILM CLIP
a sequence of filmed material inserted into a video program.

* FIRST GENERATION
the original recorded master videotape.

* FLATS painted BACKDROP used in a video studio.
* **FLOOD LIGHTS**
  soft lights used for overall illumination; see also SCOOPS.

* **FLOOR MANAGER**
  the person who sees that the DIRECTORS’ orders from the
  CONTROL ROOM are obeyed; he also prepares the talent and set
  for the production.

* **FLUFF**
  a speech mistake by misreading or stumbling over a word or
  sentence.

* **FOOTAGE**
  slang term for a quantity of videotaped material.

* **FORMAT**
  program style, may be drama, documentary, interview or
  training video.

* **FRAME**
  one complete television picture, scanned at the rate of 25
  frames per second.
  to compose a video picture through the camera lens.

* **FRAME-UP**
  a direction to the CAMERAMAN to compose his shot
  artistically.

* **FREEZE**
  to still frame a picture on the video screen;

* **FREEZE FRAME**
  a single frame of the video picture that is electronically
  held in a static mode to give the effect of ‘freezing’ the
  action; also called STILL FRAME.

* **FX**
  audio sound effects.

* **GAFFER**
  an electrician in a video studio or on a film set.

* **GELS**
  gelatin filters placed over lights for colored effects.

* **GENERATION**
  refers to the number of times a tape has been copied or re-
  recorded; see also FIRST GENERATION.

* **GLITCH**
  a video picture problem.

* **GRAPHICS**
  artwork for video titles, usually drawn on tv board 10” x
  12”, one must allow sufficient SAFE AREA.

* **GRIP**
  a general purpose assistant responsible for transporting and
  operating heavy DOLLY, BOOM or TRIPOD equipment.

* **GUIDEPATH**
  a series of steps taken by an instructional program designer
  in planning a learning program.

* **GUN-MIC**
  a highly directional microphone which is pointed at the sound
  source; also called SHOT-GUN MIC.

* **HAM**
  to over act.

* **HAND HOLD**
  to shoot a sequence with the video camera balanced on ones’
  shoulder, the camera lens should be on wide-angle to lessen
HAND-SIGNALS
signs given by the FLOOR MANAGER to the TALENT and CAMERAMAN.

HARDWARE
the equipment used for running video, audio, films, slides or other audio-visual media; see also SOFTWARE.

HEAD ROOM
space between the TALENTs' head and the top of the video frame. The cameraman must allow sufficient space to avoid cropping; see also SAFE AREA.

HEADPHONES
worn by CAMERAMAN to receive instructions from the DIRECTOR. see also CANS.

HIGH TECH MEDIA
means high technology media like TVI, CBT, radio and television; see also LOW TECH MEDIA.

HOT SPOT
too much light on the talent or the set creates flashes of light that is annoying to the viewer.

HOUSE LIGHTS
studio lighting not intended for set illumination.

IDIOT CARDS
notes to prompt the TALENT or CONTENT/SUBJECT EXPERT as they are speaking ON CAMERA.

IMAGE
the picture taken by a video camera.

IN-HOUSE
a video program produce internally by the funding organisation.

IN-HOUSE TRAINING
the training of personnel within the organisation by whom they are employed.

IN-THE-CAN
slang term for a finished video program.

INPUT
any information inserted into a learning system.

INSERT EDIT
to 'drop-in' a video and audio sequence onto a tape that already has a recorded picture; see CONTROL TRACK.

INSTRUCTIONAL DESIGN
an educational process by which training programs are designed, produced and evaluated in a methodological manner.

INSTRUCTIONAL OBJECTIVES
indicate what the instructional program attempts to teach.

INSTRUCTIONAL PROGRAM
a training program that has a specific teaching objective.

INSTRUCTOR
a trainer or teacher who leads people through a planned learning program. Instructors are most often subject experts in some field.

INT
interior, means the sequence is located inside.

INTERACTION
the communication process between the learner, the training program and the instructor.
* INTERACTIVE VIDEO
  a video program in which the viewer actively participates by
  stopping the tape, completing notes in a workbook or
  discussing issues with other viewers.
* INTERCOM
  the communications system between the production and
  technical operations in a video studio.
* INTERVIEW
  to ask a person questions on-camera.
* INTERVIEWEE
  the person being asked questions by the presenter,
  or INTERVIEWER.
* INTERVIEWER
  the person who asks questions of the guests or INTERVIEWEE.
* JUMP CUT
  the joining of two shots together that causes a jarring break
  in visual CONTINUITY.
* KEY LIGHT
  the main light source used to light the TALENT.
* KILL
  to turn off the video cameras, lights and the sound system.
* LAPEL MIC
  a small microphone attached to the PRESENTERs clothing; often
  an OMNI-DIRECTIONAL MIC.
* LEAD-IN
  the beginning of a video program with voice-over narration or
  these music.
* LEADER
  the first few feet of videotape run through the videorecorder
  to allow the equipment to 'get-up' speed.
* LEARNER
  a trainee or student.
* LEVEL
  the intensity of an audio or video signal as measured on a VU
  meter.
* LIGHTING
  the setting of the lamps to light the TALENT or the SET.
* LIMBO
  a black background which gives the viewer the impression of
  a large space.
* LINE-OF-ACTION
  an imaginary line joining two subjects together; e.g.; the
  EYE-LINE between an INTERVIEWER and an INTERVIEWEE.
* LINE-OUT
  the main video source that becomes the recorded master or
  goes to AIR.
* LIVE
  a video program broadcast directly to AIR.
* LOCATION
  any place away from the video studio.
* LOG
  a description of the contents of a video-tape, logged shot by
  shot.
* LOGO
  a visual image that symbolises a television network or
program series.

* LONG-SHOT
  a shot that establishes the location and the characters
  within that setting.

* LOW TECH MEDIA
  refers to face to face lectures, the printed word, audio
  cassettes, tape-slide programs, teleconferencing and multi-
  media kits.

* LS
  long shot.

* MAGNETIC TAPE
  video and audio tape with a polyester base, coated on the
  recording face with a thin iron-oxide layer.

* MAKE-UP
  preparation of the appearance of the TALENT for a video
  production.

* MASTER
  the original video recording made during a telecast or
  production; see also FIRST GENERATION.

* MCU
  medium close-up.

* MEDIA
  usually refers to modern communications technology like
  television, radio and newspapers; also a term that includes
  all the communication agencies presenting information to
  the public.

* MEDIA PRODUCER
  the person who supervises and co-ordinates the overall
  production of an instructional learning program.

* MEDIA-MIX
  refers to the use of a variety of media in an instructional
  learning program.

* MEDIUM
  the channels of communication whether it be video programs
  and audio tape, film, slides, radio, magazines, books, other
  printed material.

* MEDIUM-SHOT
  a shot that enables the viewer to identify characters and see
  facial reactions, usually taken from the waist up.

* MIC
  microphone.

* MIC SHADOW
  shadow from the BOOM MIC that falls on the SET or across the
  face of the TALENT, must be eliminated.

* MIC STAND
  a microphone support with a telescopic boom arm.

* MICROPHONE
  an instrument that converts sound waves into electrical
  impulses; see also individual types of microphones, e.g.;
  UNI-DIRECTIONAL, OMNI-DIRECTIONAL, SHOT-GUN MIC.

* MIX
  a gradual change from one shot to another.

* MIXER
  the control panel through which video or audio sources are
  mixed together.
* MIXED-MODE
refers to the instructional system of training that uses video, film, print, audio, tape-slide and other multi-media materials. see also MEDIA-MIX.

* MLS
medium long shot.

* MONTAGE
a series of pictures edited together to evoke a mood, atmosphere or emotional response.

* MOOD MUSIC
background music to assist setting the atmosphere of a scene.

* MS
medium shot.

* MULTI-CAMERA
the technique of shooting with a number of cameras simultaneously in a studio; can also be accomplished in a field situation by using multiple EFP video cameras linked to an SEG.

* MULTI-MEDIA LEARNING PROGRAM (KIT)
an instructional program that combines audio, video, realia and printed materials in one package.

* NARRATION
the written words for the script of a video program; see COMMENTARY.

* NARRATOR
the talent who delivers the commentary for a video program, if he is entirely 'OFF-CAMERA', then his words are called 'VOICE-OVER'.

* NATURAL LIGHT
normal outside lighting. On a bright day reflectors may be used to eliminate harsh shadows on presenters' faces.

* NEEDS
the information needed to be covered in a video program.

* NETWORK
t a television broadcasting company that has a national link-up.

* NEWS
information gathered from the four points of the compass: north, south, east, west.

* NEWSCAST
a news broadcast.

* NEWSREADER
a presenter who reads the news on camera.

* NEWSREEL
a short video or film program of current or historical events.

* NOISE LEVEL
the level of unwanted sound in the background of an audio recording.

* NON-BROADCAST STUDIO
a video studio for the production of IN-HOUSE video program.

* NON-BROADCAST VIDEO
video programs produced 'in-house' for the personnel of that organisation, usually played on a videorecorder.
* NOTE-SCRIPT
  video program script in short note form.
* OB
  outside broadcast.
* OBJECTIVES
  the aims of the video program, ideas the CONTENT EXPERT hopes to teach the viewers.
* OFF-AIR
  video pictures received directly by an AERIAL.
* OFF-CAMERA
  out of the cameras view.
* OFF-MIC
  sound that is directed away from the microphone to give the impression of sound heard from a distance.
* OFF-THE-AIR
  no longer broadcasting.
* OK
  ready to begin rolling the videorecorders.
* OMNI-DIRECTIONAL MIC
  a microphone that is sensitive to sound coming from all directions, referred to as dynamic type; can be mounted on a MIC STAND or hand-held; usually has a built-in wind filter which reduces breath noise when used close to the mouth.
* ON-AIR
  the transmitting of a live television program or studio production.
* ON-CAMERA
  the TALENT who is in front of the video cameras.
* ONE-SHOT
  a shot with one person within the frame.
* OPENING TITLES
  the introductory sequence of a video program its LOGO and TITLES.
* OS
  over the shoulder shot.
* OUT OF FOCUS
  not a sharp picture image.
* OUTSIDE BROADCAST
  a video program or production recorded live for instant transmission or later re-play.
* PACING
  the artistic or intellectual rhythm of a video program; the timing of a video program to control the rate of presentation.
* PAN
  panoramic shot.
* PAN AND TILT HEAD
  a TRIPOD head which allows the camera to make smooth panning and tilting movements.
* PAN-SHOT
  a shot in which the camera moves horizontally across a scene, usually from left to right.
* PARALLEL ACTION
  the editing together of two sequences that appear to be happening simultaneously.
PERFORMANCE
- a statement of exactly what we want the trainee to achieve.

PERMISSIONS
- see CLEARANCE.

PIXILATION
- single-frame operation of a video camera to create the illusion of movement of inanimate objects.

PLAYBACK
- the replay of a video picture with image and sound.

PORTAPAK
- portable video camera and videorecorder in a single unit.

POSTPRODUCTION
- the editing, mixing, dubbing and production activities of finishing a video program.

POV
- point of view shot, taken from the view of the TALENT, seeing the scene or action.

PREPRODUCTION
- the planning and scripting of a video program.

PRESENTER
- the main talent in a video program.

PRETEST
- an assessment of students entering abilities before they view a training video program.

PREVIEW
- to examine a video picture on a monitor before recording it, or putting it to air.

PRINT MEDIA
- usually means books, newspapers, journals, magazines and other printed materials.

PRINTED WORD
- words printed on paper.

PRODUCER
- see MEDIA PRODUCER, VIDEO PRODUCER or DIRECTOR.

PROGRAM
- a self contained video program or learning package, talk, documentary, interview or scientific video.

PROMPT
- to give a cue to the TALENT who has forgotten his lines.

PROPS
- any objects that are used by the talent on-camera.

PULL FOCUS
- to change the focus of the video camera from a distant object to a closer object, while it is recording.

QUITE-ON-THE-SET
- a command from the Director that talent and crew should be on STAND BY.

RADIO MIC
- a microphone with a miniature transmitter, which sends radio signals to a receiver some distance away.

RATIO
- see SHOOTING RATIO.

RAW FOOTAGE
- unedited video-tape footage.

REACTION SHOT
a shot of a person reacting while another speaks.
* READY
  see STAND BY.
* RECCE
  reconnaissance of a location prior to shooting.
* RECEIVER
  a device for receiving broadcast television signals; e.g.: television set.
* RECORD
  to permanently store video footage on magnetic tape; to permanently store audio sounds on magnetic tape.
* REFLECTOR BOARD
  a board painted white or covered with aluminium foil, used for reflecting sunlight into dark areas; see NATURAL LIGHT.
* REPLAY
  to play the recorded video footage on a videorecorder at normal speed.
* REPRODUCTION
  refers to the technical quality and definition of a recorded video program, e.g.: "very good reproduction".
* RESEARCH
  to investigate the known facts about a particular subject in preparation to writing a script.
* ROLL TAPE
  a command to begin recording on a videorecorder, or PORTAPAK system.
* ROUGH CUT
  the first edited version of the 'RUSHES', assembled in a rough order.
* ROUGH DRAFT
  some jottings and ideas about the proposed video program.
* RUN THROUGH
  a continuous studio rehearsal, attempting all shots and passing over minor mistakes.
* RUNNING TIME
  the length in hours and minutes, of a video program.
* RUSHES
  the original videotape footage recently recorded, viewed by the VIDEO PRODUCER and EDITOR to check if the footage is usable.
* SAFE AREA
  the extra area surrounding titles or graphics, or the space a cameraman allows around a CLOSE-SHOT.
* SATELLITE
  an artificial body in orbit around the Earth, used for telecommunication purposes.
* SCENARIO
  the shooting script for a video program.
* SCENE
  the location of a setting for a video program.
* SCENERY
  the set pieces which give the illusion of reality to a SET.
* SCOOPS
  lights that give a broad range of illumination.
**SOUND RECORDING**
the process whereby sounds are converted into electrical impulses and stored on magnetic tape.

**SPECIAL EFFECTS**
miniatures, models, mechanical or electrical effects used to create illusions, of reality.

**SPECIAL EFFECTS GENERATOR**
called an SEG: an electronic device for changing video images by means of wipes, patterns, superimpositions, dissolves and split screen.

**SPLIT SCREEN**
the video screen is split between two separate video sources so that two scenes can be seen together.

**SPOTLIGHT**
a light that is concentrated on a small area of the scene.

**STAGGER-THROUGH**
the first 'in-studio' video camera rehearsal with talent and crew: see RUN-THROUGH.

**STAND BY**
CUE to TALENT and CREW that recording of a video program is about to begin.

**STATIC-SHOT**
a shot in which neither the talent or camera moves.

**STEREO**
audio that uses two channels to give an impression of sound depth.

**STILL FRAME**
the playback of a single video frame to 'freeze' the action: also called 'FREEZE FRAME'.

**STILLS**
photographs or illustrations used in a video program.

**STOCK SHOT**
archive video or film footage.

**STORYBOARD**
a script with drawings representing each sequence, somewhat like a comic strip.

**STUDIO**
large sound proofed room, complete with curtains, scenery, video cameras, microphones, and lights where video recordings are produced.

**STUDY GUIDE**
a booklet or worksheet used by a student in conjunction with a video program.

**SUB-TITLES**
printed or computer generated titles and words superimposed on the video screen to provide added information; see SUPER.

**SUBJECT**
the talent or objects at which the video camera is looking.

**SUBJECT EXPERT**
a trainer, teacher or instructor with expertise in a specific field of knowledge; also known as CONTENT EXPERT.

**SUN-GUN**
a small powerful battery light, often mounted on top of an ENG video camera.
* SUPER
  the superimposition of one image on top of another so both are visible at the same time; used for captions, diagrams and titles.
* SYNOPSIS
  a brief description of a proposed video program.
* T/C
  telecine.
* TAKE
  the videorecording of a scene.
* TALENT
  the presenter or subject expert who is the main person in a video program.
* TALKING HEADS
  static shots of people talking on camera; can be boring television style.
* TALLY LIGHT
  the small red light on top of a video camera that indicates it is the recording camera; also called CUE LIGHT.
* TAPE
  magnetic tape upon which video or audio is recorded, has a ferro-magnetic oxide coating with a polyester-based backing.
* TAPE LIBRARY
  a library of video or audio tapes.
* TARGET AUDIENCE
  the group to which an instructional learning program is intended.
* TEACHING TECHNIQUES
  the skills acquired to enable an instructor or trainer to impart his knowledge to learners; the "art" of teaching.
* TELECINE CHAIN
  a device that uses a video camera, 35mm slide or 16mm movie film projector to record or send pictures through the video system.
* TELECOMMUNICATIONS
  the transmission and reception of information over a distance by any form of electromagnetic system like television, radio, telephone, telex, facsimile or computers.
* TELECONFERENCING
  an instructor and a group of learners using the telephone to discuss subject matter.
* TELEPHOTO LENS
  a lens of a very narrow angle and long focal length used to gain close-up pictures at long distances.
* TELEPROMPTER
  see AUTOCUE.
* TELEVISION
  the electronic transmission and reception of video images and sounds; television means to 'see afar'.
* TELOP
  a trade name for an apparatus that projects still pictures, maps and slides, for transmission through the video system.
* TEST PATTERN
  a card with a tv grey-scale and lens definition lines printed on it to assist the technicians in accurate lining
up of the television equipment; it includes a specially made pattern of lines and circles used for setting focus and linearity registration balancing.

* TEST RECORDING
  a brief recording made to test that the video system is working OK.

* THEME
  a musical sound signature written specially for a video program.

* THREE SHOT
  a shot of three people within the frame.

* TIGHTER
  a command to the cameraman to zoom in for a closer shot.

* TILT UP/TILT DOWN
  to move the camera on the tripod, upwards or downwards on a vertical plane.

* TIME LAPSE
  the presentation of an event, compressed into a few seconds, that may have taken hours or days to record.

* TIME-BASE CORRECTOR
  an electronic device that corrects errors on a pre-recorded video tape; also known as a DIGITAL TIME-BASE CORRECTOR.

* TIMESHIFT
  using a videorecorder to record programs off-air to view them at a more convenient time.

* TIMING
  the talent's sense of pacing, pausing and presentation during a video program.

* TITLES
  graphic information about the video program, its name, and personnel who made it.

* TRACKING-SHOT
  to move the camera in a parallel line with the subject.

* TRAILER
  a short film or video clip made to advertise a video program or feature film.

* TRAINEE
  a learner.

* TRAINER
  a person qualified in instructional systems technology and has a knowledge of individualised learning and charged with a broad range of training responsibilities, such as the identification of training needs, design, development and evaluation of training programs.

* TRAINING
  means any planned learning event that has the major goal of enhancing the skills and knowledge of people in the work force.

* TRANSFER
  to record from a film onto videotape or vice versa.

* TRANSITION
  to move from one scene to another, must be visually smooth, one might use a musical bridge or visual effect.

* TREATMENT
  narrative description of the way a TVI video program will be
presented and discusses the method of instruction.

* **TURNTABLE**
  a gramophone deck for playing records.

* **TV**
  television.

* **TWO SHOT**
  a shot with two people in the frame.

* **TX**
  transmission of television and radio signals.

* **U-MATIC**
  three-quarter inch video cassette/recorder system.

* **UNI-DIRECTIONAL MIC**
  a microphone that is sensitive to sounds coming from one direction only, but it has a wide heart-shaped acceptance angle; used in an INTERVIEW set-up.

* **UP MUSIC**
  a command to fade up background music.

* **VALIDATE**
  to assess the quality of learning that has occurred in the course of a learner completing an instructional learning program.

* **VCR**
  video cassette recorder.

* **VHD**
  video disc.

* **VHS**
  half-inch home video cassette system.

* **VIDEO**
  the visual part of a television program; an electronic signal carrying picture information; also means television, or any material shot or presented on videotape.

* **VIDEOCASSETTE**
  an enclosed reel to reel videotape system.

* **VIDEO EDITING**
  the electronic cutting and assembling of a video program.

* **VIDEO PRODUCER**
  the person responsible for the organisation, artistic interpretation and production of a video program, see DIRECTOR.

* **VIDEO PROGRAM FORMAT**
  the style in which the video program will be produced eg: documentary.

* **VIDEO IMAGE COMPOSER**
  a computerised electronic device used for producing TITLES, GRAPHICS, patterns and manipulating color and images.

* **VIDEODISC**
  a video recording on a record-like format.

* **VIDEORECORDER**
  a machine for recording image and sound onto videotape.

* **VIDEO TAPE**
  magnetic tape upon which vision and sound are recorded simultaneously.

* **VIEWER CONTROLLED VIDEO PROGRAM**
  a video program controlled by an individual viewer, learning at his own pace.
**VIEWERS**
the television audience.

**VIEWPOINT**
the position from which the camera looks at the subject.

**VISION MIXER**
an electronic device that switches between various cameras and manipulates visual effects, fades, and dissolves.

**VISUAL LITERACY**
the ability to communicate and learn visually.

**VISUALISATION**
the process by which a concept is translated into visual terms for a video program by the producer; see also TREATMENT.

**VISUALS**
ilustrative graphics used in a video program; see STILLS.

**VOICE-OVER (VO)**
the words spoken by an off-camera narrator.

**VOLUME**
the intensity or loudness of an audio frequency wave.

**VT**
video tape.

**VTR**
video tape recorder.

**VU**
volume unit meter, used to measure the intensity of audio and video signals.

**WALK-THROUGH**
a rehearsal of camera shots, talent and studio personnel by the video producer/director; see STAGGER-THROUGH, RUN-THROUGH.

**WARDROBE**
costumes for talent.

**WIDE ANGLE LENS**
a lens with a large depth of field and a wide angle of view, used for hand-held shots.

**WINDSHIELD**
a foam covering placed over a microphone to eliminate wind noise.

**WIPE**
a transitional line that crosses the screen as one scene is replaced by another.

**WORKBOOK**
a small book, manual or worksheet containing exercises for a training video program.

**WRAP-IT-UP**
slang term for the completion of shooting a video program.

**ZIP PAN**
a very fast pan shot that moves quickly across the scene and ends in a blurr.

**ZOOM LENS**
a variable focal length lens, that may be manually or power operated.
Workshop on Video Scripting & Production
(8 to 10 July 1997)

Prof. Wayne Levy

Jointly Organised By

AMIC
The Commonwealth Foundation
Somra Ltd.
• **ABOUT THE WORKSHOP ORGANISERS**

This video scripting and production workshop is a joint venture of AMIC (Asian Media Information & Communication Centre with Head Office in Singapore), the Commonwealth Foundation and Somra Ltd (Bangladesh).

**AMIC:** A non-Government, non-profit organization, dedicated to promote the study of communication and its application in the Asia-Pacific region, and to improve its quality, spread, accessibility and accountability. The organisation aims to foster exchange of ideas, information, and experience, and to aid in the development of skills so that the potential of communication for socioeconomic development is realised by all the countries in the region.

To assist communicators AMIC conducts regular Workshops and training programs in mass communication and allied subjects, focusing mainly on development communication issues and new information technology and its relevance to the region.

**The Commonwealth Foundation:** This prestigious body of the Commonwealth, having considered the vitality of the Workshop, has kindly undertaken to ensure partial financing.

**Somra Limited:** A leading Survey Research Consultancy House of Bangladesh. The Company regularly carries out Social, Developmental and Marketing Research Consultancy, including Mass Communication Research, for bilateral and multilateral donors / non-profit organisations and multinational / national companies.

Somra Limited is one of the worldwide Institutional Members of AMIC.
• ABOUT THE WORKSHOP

This workshop has been conducted successfully in many parts of Asia. It has been lauded as very useful for organizations interested in developing audio-visual mass communication materials, corporate videos, advertising, etc. The workshop has proved to be particularly useful to persons working in the public information departments, communication and information units as well as the advertising agencies.

The proposed Workshop will provide the participants with an opportunity to gain hands-on exposure to various aspects of video production.

The workshop facilitator will be using a combination of techniques, i.e. lectures, participation and practical exercises. All participants will be given relevant materials for future reference.

The three day workshop will detail the various steps involved in video production and help in a better understanding of how to:

• Use the language of film and video
• Prepare budget and work out cost estimates
• Create concepts and write scripts
• Visualise and prepare storyboards
• Plan and prepare the shooting
• Embark on a race trip
• Carry out actual shoot
• Maintain a log of shooting.
• Do on-line editing, audio editing, music / sound effect mixing & screening.
WHO SHOULD ATTEND

The three day Workshop will benefit

- Creative personnel/ Copywriters / Artists;
- Account Executives;
- Media / Communications Executives, Marketing/Brand Managers;
- Social/Development Communication Practitioners;
- Documentation unit personnel of any organization.

KEY RESOURCE PERSON

Professor Wayne Levy, a Senior Lecturer in Information Management at Deakin University, Melbourne (Australia), will conduct the workshop. He has over 20 years experience in video production. He has also won several awards in Australia and Singapore for his documentary videos.

Every year he spends about two months conducting similar workshops in various countries of the world. Mr. Levy’s rapport and interaction with participants makes the workshop a memorable experience and the hands-on exposures, provided to the participants, enables developing skills in an interesting and enjoyable manner.
WAYNE ROYAL LEVY

Date of Birth:
26 January, 1944. Age: 53 years.

Marital Status:
Married to Marilyn Levy. Children, Sally 21 years & Nicholas 18 years.

Present Position:
Senior Lecturer in Information Management at Deakin University, Melbourne, Australia.

Academic Qualifications:
Master of Science in Instructional Systems Technology. Indiana University (1980).
Bachelor of Education. La Trobe University (1978).
Bachelor of Arts, Media. Royal Melbourne Institute of Technology (1977).

Professional Qualifications:

Awards:
Singapore Science Centre for Documentary Video (1985).
Singapore Publishers Prize (1986).

Teaching & Industrial Experience:
1965 - 1970 Primary Teaching at Sydney Grammar School.
1976 to present Lecturing at Deakin University.
1979 Study & part-time lecturing at Indiana University.
1985 Video Producer & lecturing at National University of Singapore.
Professional Association Memberships:
The Australian Teachers of Media. (Honorary Life Member & Past President).
Australian Screen Studies Association. Member.
Australian Society of Authors. Member.
Melbourne Cineastes. Member.
Fellowship of Australian Writers. Member.
Australian Film Institute. Member.
Australian Institute of Training & Development. Member.

Publications: Books.
• PROGRAM STRUCTURE

DAY 1

Using the language of film and video.
Thinking visually and preparing story boards.
Ideas for video production.
The corporate video program
Documentation and information video program.

DAY 2

Scripting and shooting

DAY 3

Editing and screening of video
Wrap up discussion.

REGISTRATION

Since the number of participants will be restricted, interested participants/organisations are requested to send in the completed registration forms on or before 29 June 1997 to:

SOMRA LTD.
3/16 Iqbal Road, Mohammadpur
Dhaka - 1207.

Tel: 814985 & 9122585
Fax: 812150
E-Mail: somra@citechco.net
Fees : Taka 5,000.00 (five thousand) per participant.

Payment should be made in favor of "Somra Ltd." by Payorder, Demand Draft or A/C payee cheque only.

Registration will be acknowledged on receipt of the workshop fees.

Note: Sponsors would be welcome, their participation in funding will be duly acknowledged, and their participants will be accepted without any fees.

Venue:

Alliance Francaise
26 Mirpur Road, Road No - 3,
Dhanmondi, Dhaka.
WORKSHOP ON VIDEO SCRIPTING & PRODUCTION

Dhaka, 07 to 09 July 1997

Registration Form

Name of the participant (1) :

Designation :

Name of the participant (2) :

Designation :

(max. 2 persons from one organization)

Name of Organization :

Address :

Telephone Number(s) :

Fax Number :

Payment details :

(By account payee cheque / pay order / demand draft only in favor of “SOMRA LTD.”)

Date: Signature : Designation :

(of authorised person)
The word 'television' has as its Latin roots two words 'tele' meaning 'afar' or 'across' and 'vision' meaning 'to see'. The more modern use of the term 'video' in Latin means 'I see'.

In using the medium of television we are trying to get an audience to 'see' our message across the vast distances that television is broadcast around our country or across the world.

Our video program is something we want our audience to see and to have learnt from or have been entertained by!

If the audience 'likes' our video program then we have 'communicated' with them on their level of understanding. It is no use scripting a video program that our audience will not understand or be stimulated by. In scripting a video program we must 'entertain' at the same time as we are imparting information.

Video means 'I see' therefore the video script must be written in a visual manner and in a visual context.

Video scriptwriting too, is an act of communication, of the scriptwriter, with the production team!

Before the scriptwriter begins putting pen to paper, or thoughts into the computer, he/she must understand the following three principles:

1. Who will be the viewers. (This we call the 'Target Audience').
2. What are the objectives of the communicator or the video program's sponsor.
3. How can the visual medium of video facilitate the realisation of the sponsor's goals.

An audience profile should be carefully researched. We should find out if they have any prior knowledge of the topic or the product. Do they have any existing attitudes that we may want to change, or build on. We should know the audience's educational or technical knowledge about the subject of the video program. All of this information, if we can get it, will help to determine the content level of the video script, the type of language we will use, the visuals and the presentations techniques that we might employ to get our message across to the audience.

As well as giving an audience information, we must also entertain them, and in this way we help them remember the 'message' we are trying to communicate. 'Entertainment' is NOT a 'rude' word!

Know what you want the video program to 'say'!

-State the program's objectives in definite terms. Do not deviate from your main objective. The 'aims' of the video program should be quite narrow. If the aims of the video program become too broad based and complicated, then the scriptwriter and producer will have to consider the need for a series of programs, rather than a one-off video program.

REMEMBER: The simpler the message, the higher the audience retention rate!
Principles of Video Scripting:

1. To raise the awareness of the Target Audience about a particular issue.
2. To enrich the Target Audience about the relevance of the issue to their daily lives.
3. To teach or instruct the Target Audience.
4. To entertain an audience.

5. Commercial: To sell a particular product by outlining its benefits to the audience.
6. Commercial: To show a product's technical features, durability or after sales service etc.
7. In-House: To inform employees about the company, new plans, job retraining etc.
8. In House: To show new product development, quality control schemes, cost effectiveness etc.
9. Corporate: To promote the company.
10. Corporate: To promote a social issue or concern with a low key, corporate sponsorship.

THE SCRIPTING PROCEDURE:

All scripts should begin with an outline which states the aim of the video program and the target audience to which the program is directed. Always include a 'working title' for the video program. This helps to focus ones' thoughts about the 'problem of the proposed video. State the approximate duration of the proposed video program.

VIDEO SCRIPT

WORKING TITLE: "GALLE------THE TARSHISH OF BIBLICAL TIMES".

TARGET AUDIENCE: Foreign Tourists.

DURATION: 30 Minutes.

SCRIPT OUTLINE:
'This documentary video will look at Galle in its historical context, tell of its connections to biblical times, the Portuguese and British influences and show the tourist what the museum and archaeological survey departments have done to promote tourism in this living fortress city. The documentary will look at the fort itself, the museums, The Oriental Hotel and the tourist artifact and souvenir, gem shops'.

* The Script outline serves the purpose of focussing the video producers attention as to the aims and objectives of the video program and to whom it is directed. The script outline opens up research directions and material to be collected. The script writer may be an in-house writer or a freelance writer commissioned to the research and the scripting. The script outline will contain information about the subject matter and how it will be treated in the video program. The target audience will be defined and the type of information and content to be presented will be discussed.
SCRIPT EXPLANATION or TREATMENT

* This will be a few brief explanatory paragraphs about the content of the proposed video program, based on the objectives and the target audience's background. The outline is written in ordinary prose and will explain WHY the video program is being produced, and by WHOM. Also the SUBJECT MATTER of the video program is explained.

'This video program is being made to advertise the tourist interest in Galle. The program will show the beauty of Fort Galle and tell of its historical interest and show that today it is still a living town. The program is being produced by the Sri Lankan Tourist Association. The video program will show the various points of interest in Galle, especially the old Fort, but also show the colonial Hotel Oriental and other places of accommodation. The program will also show the many tourist activities and shops that make searching for antiques and souvenirs in Galle an exciting and interesting experience. The duration of the video program will be thirty minutes and may be screened in-flight, in-house in Hotels or broadcast by Rupavahini. The video program is aimed purely at the foreign tourist.

The video program starts with a shot of passengers arriving at Galle station. Explaining that it is an interesting 2 hour journey from Colombo. Galle Fort is a 10 minute walk from Galle station. The life and activity around the station is shown and then the tourist looking at his guidebook walks over to Fort Galle. The tourist could have a beautiful Sri Lankan woman as a friend and guide. She will be a well educated woman and obviously from a Government department showing the tourist, (a writer), the sights, sounds and life of Galle.'

THE STORYBOARD:

This is a very useful production tool. After an initial recce during which still photographs have been taken, or sketches drawn, the video scriptwriter will put the 'pictures' into order, somewhat like a comic strip, so he/she can 'visualise' the intended video program. When the writer is happy with the flow of the pictures he will then begin to write a commentary or narration. Some writers prefer to write the commentary and narration first and then put the 'pictures' to the words. Either method is fine, it merely depends which way the writer is comfortable working. The pictures are usually pasted down the left side of the 'script' in sequential order, while the space on the right hand side is used for writing the commentary or narration.

SCRIPTING FOR VIDEO:

Scripting a video program is very different from writing a magazine article or a novel, which is usually quite descriptive. The video scriptwriter must write 'visually' by visualising the scenes and at the same time 'hearing' the words that will accompany the pictures. The video scriptwriter should not describe and explain scenes. The pictures should themselves describe and explain. The video commentary should enhance the video sequences. Words as well as music and sound effects will be used. Unlike the radio scriptwriter or print journalist, who is denied the support of moving pictures, the video scriptwriter must know how to use the technology of moving pictures, words

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and sounds to enhance the screen for better understanding by the audience through the television medium which uses the senses of seeing and hearing, to communicate with the viewers or target audience. Therefore the video scriptwriters choice of words should 'harmonise' with the pictures that appear on the screen.

ORGANISING THE VIDEO SCRIPT:

Your video script may pass through a number of stages, or drafts. What ever you write first-off will never be the final script. One must firstly write an outline and then work on this, expanding it, and changing it, as one develops the ideas and the visuals. Even when we eventually arrive at a script that we will shoot, when it comes to editing and putting down the commentary, things will change! However to start any video project we must come up with a written script that will give us a basis for working on, and changing, and developing.

THE DRAFT SCRIPT:

This may be a rough, skeletal detail of ideas and words, which can be visualised and used for discussion with the scriptwriter and video director. During the discussions the script will be amended as commentary and visuals are modified as an outcome of argument and suggestion. The video script should have the following features:
1. A clear grasp of the aim of the video production.
2. How the visual sequences and will both work together to express the aims of the video production.
3. The video scriptwriter should understand the restraints, the possibilities and requirements of the television medium.

REMEMBER:

If the video program objectives are not adhered to, the video program will run off the rails, and not even the best visuals or technical expertise will support your message.

THE SCRIPT

The video script, although of course, it appears in PRINT, it should express clear visualisation through the narration or commentary. The scriptwriter should use audible words and phrases. Sentences should be short and succinct. Where necessary indicate PAUSE signs to allow scope for the visuals. Any one narrated sentence may mean many visuals, or different angles and shots of the same talent or subject. Dialogue written for the talent, the narration or commentary should be natural and uncomplicated. Avoid abstract academic presentations and written essays. A good rule is to write as you speak, and then read aloud onto a cassette tape to gauge the effect.

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The scriptwriter must be willing to change his ideas and prose, and to accept criticism from others during the planning and discussion stages. As the main purpose of the script is to communicate with others, the scriptwriter must develop an ear for listening to what other people say, and accept alternate views. The script should be written in an informal style, and read and sound as though it were conversational rather than didactic. Imagine you are speaking to one 'real' viewer who is a member of the target audience, rather than speaking to a mass audience of thousands of people. Try to understand the audience's questions, expectations, doubts and possible objections to your 'story'.

After typing up the script, you should read it out loudly to yourself. Do you think that the language flows naturally? Is it conversational and informal in style? If you think that it does not come up to scratch, then the scriptwriter must change his script by using a thesaurus to find crisp and succinct words, and use shorter phrases and sentences. All the time the scriptwriter must avoid complex sentences and stilted and convoluted forms of expression. Try to visualise the material appearing on the screen as the words are being spoken. This is why the scriptwriter matches his words up to the visuals before setting out to shoot any footage.

In a video program it is not necessary to have a continuous interpretation or commentary which explains the visuals. The visuals should fill in the 'gaps' during 'quiet' parts of the commentary. In any video program it is the visuals that are of paramount importance. The audience learns more from seeing than listening. So the commentary, narration and explanations are written to ACCOMPANY the visuals. In actual fact the script is secondary to the visuals. The script of narration, commentary and sound effects is used merely to add another dimension to the video program and not used to state the obvious. It is very important for the scriptwriter to know the target audience so he/she can choose the appropriate vocabulary for controlling the pace and delivery of the words. The commentary should lead the viewer, step by step, through the visual sequences of the video program.

THE SEQUENTIAL FLOW:

The various stages of the video program should have a logical flow to it. To put it simply it must have a beginning, middle and end! However many variations and directions may 'hang' off the continuum of the sequential plan. The sequential plan might have a vibrant beginning, an explanatory middle and an open ending or we could design a plan where there is a very low key beginning, an extremely interesting middle and an unforgettable conclusion. There are many variants on the sequential plan.

A video program is basically a series of visual sequences edited together, each dependent upon the previous sequence and building up 'tension' all the time to keep the attention of the audience. If the logic of the sequences is broken or unclear, then the viewers' interest will wane and they will not be stimulated by, or learn from the video program. So all the time we must be thinking of how we are going to keep the audiences' attention by interesting visuals and smooth flowing words and phrases that complement each other.
A script can, if necessary have a flashback. This is a flashback of visuals to reinforce a point. Likewise the script can provide for diagrams, models, charts and other supporting communicative material if the scriptwriter feels it is necessary to show the inside working of a steam turbine or a cross section of a diesel engine. But maybe this is old hat! With miniature video cameras or 'lip stick' videocameras we can get visuals from inside dangerous or unusual places or even inside the human body at the time of conception when the male sperm fertilizes the female egg.

So therefore it is a good idea to sketch the visuals and marry them to the commentary. This we refer to as the Storyboard script.

**SCRIPT STRUCTURE:**

The structure of a script can be thought of as a 'diamond'. Thin at the top and bottom and wide in the middle.

1. The beginning of the video script will be brief (and interesting to attract the audiences' attention) to introduce the subject and outline the purpose of the video program. The beginning should be attention catching and 'grab' the viewer. The video program should have sharp and imaginative opening phrases and sentences, great music or sound effects, together with eye-catching visuals.

2. The middle part of the script may be more descriptive or instructional and keep the viewers' attention by using a range of different shots, angles and camera movements. The commentary will be conversational and informal, backing up the visual sequences.

3. The pace of the script and the tempo of the visuals will increase towards the end of the video program, hoping to have captured the imagination of the viewer and leave the viewer with something to think about.

The format for the video script is usually A4 size paper, divided into two parts. On the left hand side of the page may be drawn the visuals, while on the right hand side is printed the commentary. Since video scriptwriting is for a visual medium, we should use words and phrases that have a visual relevance, mellifluous tone which together will impact of the viewer. We must be economical with words and use short, succinct and crisp sentences. The visual which appears on the screen should be almost self explanatory.
THE EIGHT 'C's OF COMMUNICATION:

As scriptwriting is a tool for communication it is a good idea to keep in one's mind the following eight basic ideas which contribute to the effectiveness of communication.

1. CAPABILITY:
The capability of the audience to understand the video medium. The scriptwriter must gauge their background, their educational level, interests, commitment to the subject, quality consciousness or purchasing power etc.

2. CREDIBILITY:
The credibility of the source of the information. Communication with the viewer is gained through trust, hence any technical, scientific, informational or commercial information might be presented by eminent scientists, engineers, educators or researchers. Reputable institutions or companies known to the audience might be used to give the program added credibility.

3. CONTENT:
The content should be relevant to the audience's needs and expectations and leave no doubts or confusion in their minds.

4. CONTEXT:
The context of the script in reference to a situation or subject matter which is of interest to the viewers.

5. CHANNEL:
As the communication with the target audience is through the visual medium of television, we must use the language of TV and video to explain the subject matter.

6. CLARITY:
A clear and concise visual presentation and a clear and simple script will assist the viewers in understanding the subject of the video program.

7. CONTINUITY:
Explaining to the viewer how he can get further information about the subject of the video program. The script should have 'guided' the viewer from beginning to end and with continuous interest in visuals and commentary assisted the viewer to 'remember'.

8. CONSISTENCY:
The script should be consistent in its approach to the subject matter. The script and visuals should be compatible with what was mentioned in the program. There should be no contradictions between the commentary and visuals.

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1994
THE 'AIDA' FORMULA:

A = attention
I = interest
D = desire
A = action

This acronym is a useful communication device for any scriptwriter to bear in mind as he or she is writing. It will help to attract the attention of the viewer, which of course is most important if the viewer is to remember the content of the video program.

If ATTENTION is ensured at the beginning of the video program, then the appropriate commentary and visuals will create INTEREST, leading to a DESIRE to accept the message which will cause the viewer to take some form of ACTION.

This short outline for video scriptwriting has been written by Wayne Levy of Deakin University, Melbourne, Australia in conjunction with Professor S. Bashiruddin, Dept. of Communication & Journalism, Osmania University, Hyderabad, India. We hope we have given you some ideas for writing and visualising a video program. Now put your writing and visualising talents into action. However, don’t forget to be willing to review, modify and improve your script through discussion with the producer and video director.

Wayne Levy Deakin University
NOTE:
i. Title of Movie.
ii. The Stars, Principal Actors.
iii. Date of Production/Release.
iv. The Director.
v. Well known crew members (the cinematographer).

DISCUSS:
Brief outline of plot.
- original movie scenario.
- adapted from a novel.
- novel to movie.

The Director.
- auteur/studio/group.
- in relation to his other movies.
- in relation to other movies from his country.
- personal interpretation/outlook.
- emphasis on movie techniques/actors/content.
- semiotics — symbolism.

Date of Production.
- as related to evolution of movie technique.
- technical advances. Sound. Widescreen. Film stock.
- particular film movement: New Wave, Neo Realism, Road Movie.

Actors
- main characters.
- quality of acting.
- minor characters.

Editing.
- tight, loose.
- long takes — unusual.
- evident — detracts.
- added to movie's dimension.

Music.
- composer.
- used as sound effects.
- specially composed theme.
Genre.
- escapist musicals of the depression.
- actor "typed" (Lon Chaney, Boris Karloff — horror).
  (John Wayne — western).
- "cross genre", "non-genre".
- compare with other movies of this genre.

Technical aspects.
- in relation to sound (audio).
- in relation to picture (visual).
- obvious technical innovations.
- reasons for unusual technical aspects.

Cinematography.
- style of cinematography (conservative, hand held).
- colour, focus.
- camera movement.
- camera angles.

Special Effects.
- actors' make-up (Planet of The Apes, Frankenstein).
- glass shots, optical effects, split screen.
+ bullet holes, explosions, blood.

Issues Raised.
- morals.
- censorship.

Country of Origin of Movie.
- political/government pressures.
- a certain type of movie.

Economic Factors.
- had to be made in a certain country. "Quota Quickies".
- box office take.
- budget of movie.
- cheap — effect on quality of actors/style.
- public relations guff. Grossed more than …….. etc. — is this important?

Costumes.
- costume drama.
- futuristic.
- convincing/correct.

The Sets.
- use of natural setting (western).
- specially made sets (Intolerance, Camelot, Lost Horizon).
Setting of Movie.
- historical setting.
- modern period (recent past).

Audience.
- audience reaction.
- rapport with the movie (laugh/cry in right places).
- was the movie worth seeing — why?
- would you send Grandma to see this movie.
- star rating — 1 to 4 * * * *

1. Excellent.
2. Very good.
3. Fair.
4. Miss it (or have a ‘snuggle’ in the back stalls).
1. Read the camera manual and explore your camera. Locate and operate the controls. Practise holding and moving the camera. Fiddle with it.

2. Put some tape in your camcorder. Also insert and check the batteries.

3. Check the focus.
7. Action. Give clear direction to your crew and actors. Quiet on the set; Roll camera; Action.

6. Frame your shots. The scene through the viewfinder should conform to certain generally accepted rules of composition.

5. Pan with your camera. Use a tripod and pan slowly.

4. Zoom the camera. Do not lose focus. Focus on an object, pull back the lens, zoom in; Focus should remain constant. Remember do not zoom constantly when making your movie.

9. Long shot. Mount camera on a tripod. Long shots should run for longer than medium shots or close-ups.

8. Close-up. Make sure camera is in focus. Check to see if your camera has a Macro capability.

10. Tilt. Tilt up or down can add unusual or dramatic effects to your movie.

11. Following the action. If not using a tripod make sure to hold the camera steady.

12. You are now a fully fledged movie director. Premiere your movie.
STANDARD TERMINOLOGY OF SHOT SIZES

1. long shot (ls)
2. medium long shot (mls)
3. mid-shot (ms)
4. medium close-up (mcu)
5. close-up (cu)
6. big close-up (bcu)
7. very long shot (vls)

NOTE: (a) With the exception of the term Close-up, all other terms apply only to the shot size of a human figure, e.g. You can't have a Mid-shot of a car.
(b) There is no suggestion here that these are necessarily always the desired framings of shot. They are just standard points of reference.
(c) Very Long Shot is often a vague term meaning any shot of a figure 'wider' than a Long Shot.
THE VIDEO BRIEF FOR THE PRODUCER

These are the important components that should be included in an effective video brief:

1. BACKGROUND:
   Why is the video being commissioned.
   The product, the issues, the organisation.

2. AIMS & OBJECTIVES:
   No more than 1 or 2 aims and objectives.
   Write down what information you want your audience to be told.

3. AUDIENCE:
   Note your 'Target Audience'.
   Age, sex, socio-economic group.

4. CONTENT:
   List the major points to be communicated.
   Prioritize.
   Concentrate on 3 or 4 major points.

5. LOCATIONS:
   Where will you be travelling to.
   Try to visualize any problems. (Crowds of people, storms etc).

6. BUDGET:
   Build in a contingency.

7. FORMAT:
   Video or Film.
   VHS or Super VHS.
   High Band or Low Band U-Matic.
   Video Hi 8.

8. VIDEO LENGTH:
   10 to 15 minute pro mo.
   10 minute video segment of a longer video program.
   30 minute plus documentary.

9. TIMING:
   When is the video program required for transmission or distribution.

10. DISTRIBUTION:
    Final form: VHS, U-Matic, transfer to film, give-away video brochure.

11. TALENT:
    Names of presenters or celebrities who may be used on camera.

12. OTHER:
    Language or languages to be used.
    Travel Agency contact person.
TO PRODUCE AN EFFECTIVE VIDEO PROGRAM

1. Research and collect all facts and relevant information.

2. Know what it is you want to communicate.

3. Determine the objectives or aim of the video program.

4. Will the sole use of video enable you to communicate your aims.

5. Know your audience: TARGET AUDIENCE.

   Age.

   Sex.

   Culture.

   Level of knowledge about the subject of your video.

   Economic group.

   Other considerations.
THE CONCEPT

(HOW TO DEVELOP A GOOD IDEA)

What is a CONCEPT?

The 'concept' is the theme, storyline or the treatment which tells how the idea will be communicated to the viewer.

The CONCEPT should:

1. Communicate to the target audience at their level of understanding.

2. Creatively and simply convey the message.

3. Be entertaining.

4. Have a beginning, middle and end.

5. Indicate visual look and style.


7. Have continuity and clarity.

8. Be realistic within the allocated budget.
CONCEPT APPROACHES

There are any number of possible approaches or styles of producing a video program. The concept should be based upon the most effective method in which to deliver a message.

1. ILLUSTRATIVE:
   Most common technique.
   Voice-over accompanies changing visuals.
   Requires pacy and interesting visuals.

2. HUMOUR:
   Must be funny to the audience, not just the producer.
   Must not make fun of people.

3. DRAMATIC:
   Use believable actors.
   Takes longer to shoot.
   Expensive.

4. INTERVIEWS:
   Talking heads.
   Moving interviews.
   Location or Studio.
   Cut aways.

5. PRESENTER:
   Celebrity or actor.
   Real people.
   Vox Pops.

6. COMBINATION:
   Use all techniques to keep the video program entertaining and interesting.
GUIDELINES FOR A SUCCESSFUL VIDEO PROGRAM

1. VISUALS:
    Should be pleasing, appropriate, dynamic and well paced.

2. VOICE:
    Should be authoritative and reflect enthusiasm for the subject matter.

3. MUSIC:
    Should be appropriate for the intended audience. Avoid 'canned' music.

4. SCRIPT:
    The language should not be too 'complicated' for the visual medium of video.

5. PROFESSIONALISM:
    Obviously a well produced video program, no amateurish shots or personnel.

6. PURPOSE:
    Does the video program attain its aims and objectives.
LOW ANGLE
- looks up at subject

PAN
- camera gives us a panoramic view

TRACKING SHOT (TRAINING SHOT)
- camera mounted on moving tripod (car) etc

DOLLY
- camera moves with subject

ZOOM
- camera zooms in or out

DOLLYING and zooming notice that the background is enlarged with a zoom, but changes very little with a dolly.

BASIC SHOTS
NORMAL SHOT
view from cameraperson's view & eye height.

EXTREME LONG SHOT
shows location could be called WIDE-ANGLE hard to see character's faces

LONG SHOT
can see character's faces view of the whole scene

MEDIUM LONG SHOT
identify characters see facial expressions

CLOSE-UP
shows details

BIG CLOSE-UP
used for dramatic effect

HIGH ANGLE
looks down on subject
VIDEO PRODUCTION WORKSHOP

Organised by:
ASIAN MASS COMMUNICATION RESEARCH AND INFORMATION CENTRE (AMIC), SINGAPORE

Somra Ltd.

RICKSHAW

VIDEO NOTE SCRIPT

1. Top Shot of Dhaka City LS Pan Cut
2. CU Paddle Movement
3. Wide angle shot from ground level, rickshaw coming out of lane. ML - M 3 - HISS AMB. CUT
4. Top angle M S of huge clutter of rickshaws
5. LS Rickshaw coming towards camera, Speedy can pass by out of frame. Rickshaw stops, camera gets close to camera frame, passenger comes down. Rickshaw puller comes down, takes fare. FARE CUT

6a. Low angle shot, camera up elevation, Rick closed to camera frame, zoom in, fade out
   6b. CS of Rickshaw puller, wipes perspiration

7a. MS Rickshaw puller sits on foot rest, fade out

8. Fade in, living place of Rickshaw pullers. Non-working activities of Rickshaw pullers, family, cut to cut shots of surrounding, living unhygienic, bed sanitation, even crowded. Voice over, interview.

9. Cut shots of traffic jam, ringing bells, violation of traffic rules, cut
VIDEO PRODUCTION WORKSHOP

Organised by:
ASIAN MASS COMMUNICATION RESEARCH AND INFORMATION CENTRE (AMIC), SINGAPORE

Somra Ltd.

10. Interviews of users of rickshaw

14. Bus stand. Delay of bus. Two persons frequently move at their watches. Bus impatient. Calls a rickshaw gets own id. (Both dressed as middle income group.) (Bus over crowded)

13. Rickshaw with passenger goes straight out of focus. Frame mission.
C.S. Over crowded bus is coming.

L.S. Two men discuss together as a rickshaw pulls out, gets on it.

C.S. (Two shot) of two persons moving their viewpoint from left to right. Bus gone.

L.S. Two men consult together.

C.S. Interview rickshaw passengers. a.b.c... different shots on problem of rickshaw will be inserted (voice over)
Workshop on
Video Scripting & Production
(8 to 10 July 1997)

Prof. Wayne Levy

Jointly Organised By

AMIC
The Commonwealth Foundation
Somra Ltd.
এই বইকের জন্য বিশ্ব সম্প্রদায়ের উপহার হলো বাংলাদেশ সরকার। সরকারের পত্রিকা বিভাগ চাকরির পত্রিকা কেন্দ্রের জন্য এটি একটি উপহার। তাই এই বইকের মাধ্যমে পূর্বে প্রমাণিত হয়েছে যে এটি সহজেই পড়া যায় এবং বিশ্ববিদ্যালয়ের কাছে থেকে প্রাথমিক শিক্ষা প্রদানের জন্য এই বইকের অর্থদানের সাথে বিতর্কী আলোচনা করা নিতে হবে।

এই বইকের পরিকল্পনা প্রথম টেস্ট দশকে রূপান্তরিত হয়েছে পাঠকদের সাথে সহায়তা করা হয়েছে। প্রথম এবং পরবর্তী বিশ্ববিদ্যালয়ের কাছে থেকে প্রাথমিক শিক্ষা প্রদানের জন্য এই বইকের অর্থদানের সাথে বিতর্কী আলোচনা করা নিতে হবে।

তিনি প্রমাণিত হয়েছে যে এর জন্য ডিস্ট্রিবিউশন ইন্টারন্যাশনাল করা হয়েছে। এই বইকের মাধ্যমে পূর্বে প্রমাণিত হয়েছে যে এটি সহজেই পড়া যায় এবং বিশ্ববিদ্যালয়ের কাছে থেকে প্রাথমিক শিক্ষা প্রদানের জন্য এই বইকের অর্থদানের সাথে বিতর্কী আলোচনা করা নিতে হবে।

এই বইকের পরিকল্পনা প্রথম টেস্ট দশকে রূপান্তরিত হয়েছে পাঠকদের সাথে সহায়তা করা হয়েছে। প্রথম এবং পরবর্তী বিশ্ববিদ্যালয়ের কাছে থেকে প্রাথমিক শিক্ষা প্রদানের জন্য এই বইকের অর্থদানের সাথে বিতর্কী আলোচনা করা নিতে হবে।
ডিভিডিও প্রোগ্রাম তৈরীর ধাপগুলি

ক্রায়েড গ্রীফ

উন্নয়ন চাহিদা সম্পর্কে লেট বেরা এবং পিখি রাখা।

ঝুলিয়া পরিকল্পনা

উন্নয়ন চাহিদা এবং ক্রিয়া প্রক্রিয়ার গবেষণার সময় তৈরী শিলিত বর্ণনা।

ডিভিডিও

ডিভিডিও প্রোগ্রামটি সম্পর্কে একটি সর্বক্ষণ রচনা।

লেট ড্রাফ্ট

ডিভিডিও এর বিভাজিত বর্ণনা অথবা এটি অধিক অধিক শুনো শুনো।

স্টোরি বোর্ড

একটি ধারাবাহিক বর্ণনা।
(ঢাকিকুস অল্পকরণ এবং জরিসফ)
ঢিবিয়ার অধ্যায়: চিত্রান্ত রচনার ধারাক্রম

কারণ ব্রীয় (উদ্যোগ সমন্বিত তথ্যাবলী)

উদ্যোক্তর সাথে লেখকের পরিচালক এবং কিছু শেষকের আলোচনা থেকে নোট নিয়ে কিছু লেখক উদ্যোক্তর চাহিদাগুলো বুঝতে চেষ্টা করবেন। পাশাপাশি তিনি প্রজাতন্ত্রটির মাধ্যমে কি পথ দেওয়া হবে, তোমার ডিনি উপাদান করতে হবে করবেন। অথবা প্রজাতন্ত্রটি সম্পর্কে বিষয় করে আরেক দিক লেখককে অনুশীলন প্রক্রিয়ার সময়ে উদ্যোক্তর সাথে একত্র হতে হবে। তাই তিনি যাচাই করে ধরবেন।

শব্দ পরিক্রম:

প্রথম: কিছু শেষক একটা বস্তু পরিক্রম তৈরী করবেন। নোট করার জন্য তিনি যে প্ল্যান ব্যবহার করে ধরবেন, এই পরিক্রমায় যতে করবেন চরণ। উদ্যোক্তর সাথে প্রতিমহকের আলোচনায় যদি কেনার তোমার অভিব্যক্তি বুঝতে পাওয়া যায়, তাহলে নোট তৈরি করতে হবে; পরে এহেন পর্যালোচনায় নিয়ে একটা বস্তু পরিক্রমা দিয়ে করতে হবে। এই পরিক্রমায় কিছু শেষক বিষয়ের ধারন তোমার নিয়ে পরিকল্পনা নির্দেশ করবেন। কেনার তোমার অভিব্যক্তি দেখার জন্য যদি দেখার তোমার দিয়ে হবে। অথবা বস্তু কথা যখন দেখার তোমার হবে, যে দিক প্রজাতন্ত্রটির বামেকো এবং উইল প্রজাতন্ত্র হিসেবে দাঁড় করতে হবে।

ট্রিমেটেন্ট:

কিছু শেষকের বিষয়টি ভুলে পড়তে চান, ট্রিমেটেন্ট তিনি সেইসবই লিখবেন। এখানে কিছু লেখক কে সহযোগী করার জন্য একক প্রচারিত তোমার পাশে থাকবেন। ট্রিমেটেন্ট সেখান হয় মূলতঃ উদ্যোক্তর চাহিদা। প্রজাতন্ত্রটি বিকল্প হয়ে গেলে সেটা রিপোর্ট করবেন, যেটাই কিছু লেখক এখানে চিহ্নিত করবেন। তিনি অন্যান্য প্রজাতন্ত্রটির মাধ্যমে করবেন সেভাবেই ভুলে ধরেন ট্রিমেটেন্ট।

ট্রিমেটেন্ট সেখান হয় গেলে পূর্বের ধারাবাহিক সম্পর্কে একটা পর্যালোচনা হওয়া দরকার। এটা করবেন উদ্যোক্তর এবং কিছু লেখক। এখানে যে সব বিষয় উদ্যোক্তর এবং কিছু লেখকের মধ্যে রয়েলস পরিপূর্ণ হয়, সেই বিষয় নিয়ে আলোচনা করাই উচিত। দিক্ষিত অভিযোগ বা বিতর্ক নিরসন করার দরকার। এ ধরনের অভিযোগ বা সমস্যাগুলো কেনার তোমার নোটে তোমার অভিযোগ করার সুস্পষ্ট দেখা দেয়। প্রয়োজনীয় বলে অভিপ্রেত হেতু এই লেখকগণকে আনা দেহী প্রয়োজনের করে তোমার জন্য কিছু উপায়কালের কিছু বিষয় বিশেষজ্ঞ পরামর্শ দেয়া করবে।

মেমো কথা হলো কিছু লেখক তার তীত্ব-অবস্থানলোকের কাছে নিয়ে রাখবেন ট্রিমেটেন্টের আকারে, যা এখন অভিযোগের সুস্পষ্ট করে তুলবে এবং পাশাপাশি তিনি প্রজাতন্ত্রটির উদ্যোক্তরের সম্পর্কে করলে তুলবে। মূল কিছু সেখান আরেক কিছু লেখকের পৃথিবী পাঠে হয়ে আসবে হবে। একেলা হচ্ছে:

a) আলোচনা (পরিচালক এবং উদ্যোক্তর সাথে)
b) বিশেষ৷ (পুরো এককটির উপর)
c) গবেষণা (যুদ্ধিত ও কিছুরাও অমূল্য)
d) প্রতিষ্ঠান (প্রজাতন্ত্রটির সামরিক ধারণা)

যে ট্রিমেটেন্টে বিশুদ্ধ বিষয়ের ব্যাপারে কিছু লেখক এবং উদ্যোক্তর উভয়ই স্বেচ্ছা প্রকাশ করেন বা ট্রিমেটেন্টটি ভালো হয়েছে বলে ধরে করেন, তাহলে ট্রিমেটেন্টেরা পরিষেবা করার কারণ ধরে দেয়া পারে। একটি ভালো ট্রিমেটেন্ট লেখা
প্রশ্ন অর্থপূর্ণ একটি কাঠিন কথা। একটি ট্রিমেটে লেখক তাই বলেন না। অন্ততঃ দুটি দুটি পার্থক্য পালন তালেবা হয়।

টিভিতে ট্রিমেটের একটি নমুনা

টিভিটের ইভিয়ান, অভ্যন্তরীণ

প্রক্ষেপ: 'সৌর শুভ্রাভাসিত আবহাওয়া কেন্দ্র স্টেশন'

লন্ধন ও উদ্যোগগতি:

১. কৃষিবিদ এবং খানার বায়ুমানসক্রিয়ক কাছে সৌরশক্তি চালিত আবহাওয়া কেন্দ্রের ধারণাটি পরিচিতি করে

২. ফিয়ার একটি সৌরশক্তি চালিত আবহাওয়া কেন্দ্র পরিচালনা করা যায়, যে ব্যাপারে কর্মীর

৩. ফিয়ার একটি সৌরশক্তি চালিত আবহাওয়া কেন্দ্রের সাথে একটি ডেটর কম্পিউটার সিস্টেমের

৪. তথ্যের ফিয়ার সম্পর্কে বুঝে অন্যা করা যায়, নোটা দেখানো।

৫. সম্বন্ধে ফেডারেশনের কাছে এর অন্যা ফিয়ার বুঝে ধরা

লন্ধন অনুগত (টাইমস অফ ইন্টার্নেট): খানার বায়ুমানসক্রিয়ক এবং কৃষিবিদ্য প্রতিষ্ঠান

টিভিটে:

একটি 'সৌরশক্তিকুলিত আবহাওয়া কেন্দ্র' স্থাপন করলে কি কি স্বাভাবিক পদ্ধতি পাওয়া সম্ভব, নোটা তুলনা ধরে এই টিভিটে প্রস্তাব।

প্রভূত একটি উপকরণ একটি আহ্লাদ করা 'এক্স্যালেন্ডা' যেটি দিয়ে তা করারা-চারর ঝড় যা মুক্ত করে কাজ নিজের লাগে।

একক খানার বায়ুমানসক্রিয়ক লাগ, যেখানে রিমোট চালিত তার সৌরশক্তি চালিত আবহাওয়া কেন্দ্র পরিচালনায় যাবেন। এরপর ফেডারেশন কোন কেন্দ্র কোন ভাবে কমিউনিটির কাজ করে- কিংবা মানুষের লাগার লেগে যা ডিস্টারিতে দেখানো হবে। তারপর দেখানো হবে মানুষের অংশগুলো একটির পাশে এবং কমিউনিটি তিনি তার দুই নিয়ন্ত্রণ হবে।

কমিউনিটি অনিয়মিত মাধ্যমে দেখানো হবে। কিংবা কেন্দ্রের প্রথম পাদে যেখানে একটি দূর্কাঠামো করা হবে।

নোট কিছু

উদাহরণ টিভিটে লেখকের তৈরী টিভিটেটা অনুমান করলে তাঁরা এটি আরও সহজ রূপে দেখার চেষ্টা করতে পারেন।

একটি নোটের দাঁড়া এটা লিখিতে হবে। যেমন হতে পারে যে এটির দুটি প্রয়োজন নেই-কিন্তু আলাদা একক ধরে লিখে টিভিটে লেখকের লিপিবদ্ধ মুক্তালো লিখিত হওয়ায় তাঁরা ভাবে অন্য দুটি দিয়ে পারবেন। নোট টিভিটে হবে তত্ত্বাবধায় সংক্ষিপ্ত ও বিস্তারিত বক্তার সময়ে-যা পাঠক হবে ধারাবাহিকতা বজায় রেখে।

নোটকিন্তু টিভিটের পুষ্টি সব্বায় হতে পারে। লিখিতে হবে কোন কওক করে- ডার্বল প্রস্তাব দিয়ে। একটি ৩০ সেকেন্ডের টিভি বিষয়ের নোট কিছুরাই কিছুরা দশ বক্তার মধ্যেই শেখ হবে বেতে পারে। কিন্তু একটি ডার্বল প্রস্তাবের নোট কিছু ১০ পৃষ্ঠোত হতে পারে।
The text is in Bangla and appears to be a set of rules or guidelines. It seems to be related to computer use or technology, given the terminology and context. Here is the table as represented:

<table>
<thead>
<tr>
<th>Section</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>নিচের প্রচারপত্র, অনুপস্থিতি</td>
</tr>
<tr>
<td>2.</td>
<td>নিচের লোগো</td>
</tr>
<tr>
<td>3.</td>
<td>ব্যবহারকারীর নাম : সৌন্দর্য নির্দেশিত সইবিষয়ে সন্দেশ</td>
</tr>
<tr>
<td>4.</td>
<td>ক্লিয়ার বিজ্ঞাপন চিহ্নিত একটি শর্ত করার শর্ত</td>
</tr>
<tr>
<td>5.</td>
<td>শর্ত সম্পর্কে সইবিষয়ে পর্যালোচনা শর্ত শর্তরূপ শর্ত করার শর্ত</td>
</tr>
<tr>
<td>6.</td>
<td>কম্পিউটার চিন্তা চিন্তার দৃষ্টিতে একটি দৃষ্টি শর্ত করার শর্ত</td>
</tr>
<tr>
<td>7.</td>
<td>প্রশ্ন উত্তর একটি প্রাচীন শর্ত করার শর্ত শর্তরূপ শর্ত করার শর্ত</td>
</tr>
<tr>
<td>8.</td>
<td>একটি অ্যাড এবং কম্পিউটার শর্ত করার শর্ত করার শর্ত করার শর্ত</td>
</tr>
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<td>9.</td>
<td>সৌন্দর্য নির্দেশিত সইবিষয়ে পর্যালোচনা শর্ত শর্তরূপ শর্ত করার শর্ত</td>
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<td>10.</td>
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<td>11.</td>
<td>একটি অ্যাড শর্ত শর্তরূপ শর্ত করার শর্ত শর্তরূপ শর্ত করার শর্ত</td>
</tr>
<tr>
<td>12.</td>
<td>সন্দেশের লোগো প্রদর্শিত শর্ত শর্তরূপ শর্ত করার শর্ত শর্তরূপ শর্ত করার শর্ত</td>
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<td>13.</td>
<td>সৌন্দর্য নির্দেশিত সইবিষয়ে পর্যালোচনা শর্ত শর্তরূপ শর্ত করার শর্ত</td>
</tr>
<tr>
<td>14.</td>
<td>সৌন্দর্য নির্দেশিত সইবিষয়ে পর্যালোচনা শর্ত শর্তরূপ শর্ত করার শর্ত</td>
</tr>
<tr>
<td>15.</td>
<td>ইত্যাদি, ইত্যাদি</td>
</tr>
</tbody>
</table>

The text ends with a note in English, which translates to: "ATTENTION: The Singapore Copyright Act applies to the use of this document. Nanyang Technological University Library."
চিত্রকারী (স্টোরীকথা)

যদি কিছুটা প্রভাবশালী সম্পর্কে কেনন একটি ধারণা দেন, তা একটা চিত্রকূট, সেটা কিছু কথা কয়েকটি পড়ে করার যে পুরো প্রাক্তনটি 'বিশ্বাস' করতে পারবেন না। যদি তাদের, তাও কিছু প্রাক্তনটি তীর্থ হয়ে পর কোন দেখায়, সেটা বুঝতে হবে। অর্ধ্বেশ পর্যন্ত প্রাক্তনটি কেনা রাখার মানে আগ্রহ করবে, সেটা আহ্মদ হবে। একে এটা, আলাদান এবং ব্যাপারের জন্য সরকার স্টোরী বোর্ড। সর্বাধিক এটা তৈরি করবেন একত্র চিত্রকূট (ARTIST).

চাতিটি বোর্ড অনেকটা নিস্ক্রিয় মাটে। কিন্তু স্টোরী বোর্ড পৃথিবীর বাণ সিক্রেট হবে এবং দলিল থেকে পদ্ধতি শর্তে বর্ণনা। তবে সেটা বিশ্বাসপত্রের স্টোরী বোর্ডের পৃথিবী জুড়ে ছবি আঁচল হবে এবং ছবি নিয়ে থাকে এর সরদার বর্ণ।

'নির্দেশ' এবং প্রশ্নক/পরিচালক পরস্পরের সাথে যন্ত্র সম্পর্কে কেনা কাজ করবেন। যাচাই মাখাই তালিকায় যে কি ধারণা সেটা যায় যে ব্যাপার আলোচনা করতে হবে। একে স্টোরী বোর্ড কিছুটা নির্দেশের ধরন যা কাজের মূলতাবক কর যে হবে, সেটা সিক্রেট রাখতে হবে। এগুলো বিশ্বের হচ্ছে চালচিত্রের তৈরি নেতাস-নেতাদের আপাত, লং শত, সিলিয়াম, শত, পাদার, ডালি, স্টোরী ইত্যাদি।

অবশ্য কখনই প্রাক্তনটি তৈরি এভাবেই পরিবর্তন করা হয় না। কোন কোন কোন প্রাক্তন/পরিচালক স্টো সাহায্য প্রকাশটি করে এবং নির্দেশটি কিছু কাজে স্টোরী বোর্ড তৈরি করতে হবে-সেটা স্টোরী হবে। অর্থাৎ এদের চেয়ে যে কোন কোন প্রাক্তন স্টোরী বোর্ড নির্দেশ না করেই ছবি বানায়ে করলেন। তিনি বিশ্বাস, মাহিক সরকার কর্তৃক কিছু টেকনিকাল তিনি প্রাক্তন তৈরি করতে হবে স্টোরী বোর্ড তৈরি করা যথেষ্ট অগ্রগতি। কারণ উদ্যোক্তাকে সমক্ষে এবং দেখাতে হবে যে আপনি কিছুর উপায়গুলোর সমস্তটি সমাধান করছেন। এখানে পূর্বে প্রকাশটিতে একটা 'সমস্যা' সিক্রেট হয়েছিল ও তাছাড়া কিছু প্রাক্তনটি তৈরি করেন, সেটা আলাদা নিয়ে কাজের স্টো হচ্ছে দরকার। স্টোরী বোর্ড আপাতকে এ ব্যাপারে সহায়তা করবে।

খালী অপার, আলাদা চিত্রকর, সিটিংমন সিপাহীবগ এবং সনাতন রাজের মত বাথ দেখা পরিচালকা স্টোরী বোর্ড তৈরীর পর্যালোচনা ছিল। দুই ঘণ্টা পরে আলাদা বিভিন্ন দুর্গাের ধারাবাহিকতা স্টোরী বোর্ডে স্টুডেন্ট তোলে যায়। কাজেই সিটিংমনের আলাদা স্টোরী বোর্ড প্রকাশকে একটা নির্দেশকায়া পরিকল্পনা পক্ষে হিসেবে এর জন্যে পরিকল্পনা করতে পারি।

কখন কিন্তু তথ্য স্টোরী এই বিষয়ের সাথে প্রাক্তনটি নিতে সিটিংকুল কিছু কখনোই বলস্বরূপ, অথবা তাকে বিভিন্ন কর্তৃক কথার জন্য প্রাক্তনটি তাদেরকে একজন ভারসাম্যের সাথে পালন করতে হবে। যদি তাদের কোন কোন কথা বর্ণনা দেয় তিনি কিছু প্রক্রিয়াকরণ করতে চান, তাহলে তারা প্রথম প্রলোভন যত হয়ে উপায় হবে। স্টোরী: বোর্ডের ছবি এবং প্যাটে থেকে তিনি প্রাক্তনের ভাগ পরিত্যক্ত করতে হবে। পরিচালকপ্রধান ইচ্ছে করলে পরিদর্শন এবং দুই ঘণ্টাের মত স্টোরী বোর্ড ব্যাপার করতে পারে। অন্যান্য ইচ্ছে করার একটা প্রাক্তনের আগে স্টোরী বোর্ড ব্যাপার নিয়ে পারেন। এটা তার মত সুবিধা এবং প্রশস্তের ব্যাপার।
তৃতীয় অধ্যায়: চিন্তামন্ডল চর্চা

উদাহরণস্বরূপ কথা হলে ক্রিকেট প্লেয়ার একটি সম্পূর্ণ ধারণা নিতে হবে যে ডিভিড়ন ভাতারেট্টার অধ্যায় চিত্র বিপ্লবন্ত নিয়ে কি করতে হবে। উদাহরণস্বরূপ চারিত্রিক এবং তার দেখা অথবা ক্রিকেট প্লেয়ার তার নিজের জন্য নিয়ে কি করতে হবে। তাকে অপারেশন ব্যারেক্টর/পারিসংখ্যান এবং দলের অন্যদিকে অনুরূপ বালকের সাথে নিপুণতাকে কাজ করতে হবে।

উদাহরণস্বরূপ সমস্যা এখন দুর্বল রাখতে হবে, যাতে নিয়ন্ত্রণের সময় অনুইশায়নটি কেন্দ্র উদাহরণ অবিভাজ্য হবে না পড়ে। উদাহরণ প্রদানের প্রয়োজন একটি অনুইশায়ন অর্থনৈতিক করতে হবে একটি খুব কারুকাজ হবে।

ক্রিকেট শেখ হচ্ছে ডিভিড়ন নির্দেশনার পরিকল্পনা প্রস্তাবনার একটি দাদার ব্যায়ী ভাঙ্ক। উদাহরণস্বরূপ, ক্রিকেট শেখক বা পরিসংখ্যান সব সময় চারিত্রিক উদাহরণের চারিত্রিক সাথে সামগ্রিক যে কিরো বিষয়বস্তুর সাথে মিল রেখে অনুইশায়নটি তৈরী করতে।

উদাহরণস্বরূপ চারিত্রিক পুরুষ করা ক্রিকেট শেখের একটি অন্যরূপ কাজ।

তথ্যমূলক বা গ্রামায়ণ ডিভিড়নের জন্য এক ফটা ব্যাপী দীর্ঘ অনুইশায়নের চাইতে ১০ থেকে ২০ মিনিটের ছোট ছোট অনুইশায়ন অদেখ তালো। এক শনাক্তকরণ একটি অনুইশায়ন তৈরীর অর্থ হচ্ছে নির্দেশনা বা যা নেয়া চন, সংই দলপত্রাধীন সাধারণ সৃষ্টি করা। এতক্ষণ অনুইশায়নটি খুব সকালের ঢালে থাকা হয়ে মেরে পড়ে। এবারের তার স্বীকৃতি ঠাকুর আলোগী হয়।

তথ্য বা গ্রামায়ণ অনুইশায়নের কাজে সকল সম্পদ বা শোষণ হচ্ছে না। কেবল কিছু বিষয় অন্যতম তারা বলবেন, দলপত্রাধীনের উচ্চতর কাজ করতে হবে।

ক্রিকেট শেখক, ব্যারেক্টর বা পরিসংখ্যানের কাজটি হচ্ছে মনুষ্য সাথে পোশাকযোগ্য। কাজেই তারা অপারেশন করতে নির্দেশনা দেয় ব্যাপারের উচ্চতর দৃষ্টান্ত করে। কিন্তু ডিভিড়ন অনুইশায়নের পরিকল্পনা তাদের অনুষ্ঠান এবং মূল অর্থনৈতিক করা যায়।

একক ক্রিকেট শেখ ধুলি কিছু অনুযায়ী, কিন্তু একক বলেই পুরোপুরো ক্রিকেট শেখ শেখ করার। ক্রিকেট শেখের নিয়ন্ত্রণ, ধারকের ও পরিচালকের কর্কে মেলার মূল ম্যাগোর নথি দিয়ে ক্রিকেট শেখার কাজটি এগিয়ে যায়।

ক্রিকেট শেখার দূর্বলতার ভিত্তি আছে। একটি হচ্ছে প্রথমে দূর্বলতাগুলো ঢোক করে যে তাপার শেখালগুলো (ধারাবাহিক, সংশয় বা হলে) শেখা। আর অন্যান্য হচ্ছে প্রথমে শেখালগুলো দিয়ে সেরা সমীকরণের শূন্য করা করার। আমরা আমরা একক করে পরিনয়ন্ত্র যাত্রা অনুইশায়নের জন্য আগে।

ক্রিকেট তৈরি হচ্ছে এবং পরে দূর্বলতা চূড়া হচ্ছে। সব ডিভিড়ন বিবেচনার ক্ষেত্রে দূর্বলতা হচ্ছে।

ক্রিকেট তৈরির সময় ক্রিকেট শেখালগুলো চিহ্ন পাশাপাশি দূর্বলতা করতে হচ্ছে। দুটি কাজ চালাবে একই সাথে।

একক অর্থনৈতিক নির্দেশনার কাজগুলো এইটি। অনুইশায়নটির বিবেচনা এবং দলপত্রাধীনের ব্যাচার কাজটি সবসময়ই মনে রাখতে হবে।

ক্রিকেট শেখার কাজটি আলোচনায় করতে চাইলে অন্যান্য ডিভিড়ন অনুরূপ দেখা এবং এককের বিবেচনা করার জন্য চূড়া হচ্ছে। এটা মনে রেখে চিত্রের প্রয়োজন হচ্ছে বল ব্যাপারের সরাসরি আগে হচ্ছে। তবে আগের এই কাজ মেজাজ হচ্ছে যে কিছু কিছু পড়াশুনা করা, উদাহরণ ও ভিক্ষুর বিবেচনায় সাথে কথা বলে আরে অন্তর্দিক আলোক দেওয়ার সময় হচ্ছে।

২
চুতাঙ্গ অংশাভাগ: ভিডিও প্রযোজনার লক্ষ্য ও উদ্দেশ্য

একটি রমণীয় ভিডিও অনুষ্ঠানের কঠোর তৈরীর ক্ষেত্রে প্রথমেই কাজ শুরু করা দরকার তার মধ্যে একটি কাজ হচ্ছে লক্ষ্য ও উদ্দেশ্য লিখে রাখা, যা কিংবা তাদের মধ্যে প্রতিফলিত হবে।

এই লক্ষ্য ও উদ্দেশ্য ভিডিও শেষের জন্য অন্তর্গত হয়েছে। উদ্ধৃতির সমস্ত সম্ভাব্য মাত্রা তা থাকতে হবে। চুতাঙ্গ ও উদ্দেশ্য সুনির্দিষ্টভাবে প্রকাশ দ্বারা অনুষ্ঠানটি তৈরীর সাথে অভিন্ন সমন্বয়ের একটি সম্পৃক্ত ধারণা গড়ে ওঠে যে ভিডিও অনুষ্ঠানটি কি বলতে চায়, কি আনাতে চায় বা কি শেখাতে চায়।

প্রশিক্ষণ্মূলক ভিডিও অনুষ্ঠান তৈরীর ক্ষেত্রে অনুষ্ঠানটি তৈরীর আগে এবং পরে প্রশিক্ষণ্মূলক একটি পরিসংখ্যানের একটি পরিসংখ্যা নেয়া উচিত।

এটা নিশ্চিত হওয়ার জন্য যে লক্ষ্য ও উদ্দেশ্যগুলো অভিন্ন হয়েছে কিনা।

সুনির্দিষ্ট লক্ষ্য ও উদ্দেশ্যের বিদ্যমান ও প্রতিক্রিয়া আনুষ্ঠানিক অনুষ্ঠানের জন্য অন্তর্গত হয়েছে। অনুষ্ঠানের মাধ্যমে আমাদের অনুষ্ঠানটি কি বলবে না বলে উন্মুক্ত হবে, একজন পরিচালিত ভিডিও পরিবেশে অখ্যাত এই শেখানোর প্রতিক্রিয়া একজন সহায়ক হিসেবে ভিডিও রাখতে পারেন। কিংবা শেষককে এটি এমন রাখতে হবে, যদি তিনি একটি ভালো বা প্রশিক্ষণের মূল ভিডিও অনুষ্ঠান তৈরীর কাজ করেন।

এই লক্ষ্য ও উদ্দেশ্যগুলো এমন কিছু যা অনুষ্ঠানটি দেখার পর দরকার বা শিক্ষার্থী যে রাখতে বা যে অনুষ্ঠানের জন্য রাখবেন বা যে অনুষ্ঠানের জন্য রাখতে হবে না তাকে যা দেখাতে হবে না, যা দেখাতে হবে না তাকে প্রতিক্রিয়া ফি করতে হবে অনুষ্ঠানটি বা আরও শেখার মাধ্যমে তাকে দেখাতে হবে।

অনুষ্ঠানের পরিবর্তন তার ফলস্বরূপ কিংবা পরিবর্তন করাটি করা হবে একজন শূন্য রাখতে পারবে। এমন কিছু যা আমাদের চাইলা মাধ্যমিক শেখানো এমন কিছু কা হবে? কেন কারণের প্রতিক্রিয়া তোলা শিক্ষার্থী প্রতিক্রিয়ার সাথে এমন কাজ দেবে?

লক্ষ্য ও উদ্দেশ্য শেখার মাধ্যমে কিংবা ভিডিও শুরু বা শিক্ষার্থীর মধ্যে একটি পরিবর্তন ঘটানোর ইচ্ছা প্রকাশ করবেন। এই পরিবর্তন যেটি অনুষ্ঠানটি দেখার পর।

লক্ষ্য ও উদ্দেশ্যগুলো: 

1. দরকার শিক্ষার্থীর কাজ থেকে কি ধরনের প্রতিক্রিয়া প্রতিফলিত করবেন, তা ব্যাখ্যা করুন
2. অনুষ্ঠানের জন্য সহায়ক নির্দেশাধীন তৈরীর করুন
3. দরকার-শিক্ষার্থীর চাহিদার সাথে পরিচিত করতে শেখার চেষ্টা করুন

১০
8. কিছু লেখক, ধ্বংসকারী বা পরিচালককে অনুষ্ঠান তৈরীর সাথে মাধ্যম (কর্মচারী) বেহে নিতে সহায়তা করন

5. কিছু লেখক, ধ্বংসকারী বা পরিচালককে শিশুদের মূলক দুঃখার্দ্ধ সাধারণত সহায়তা করন

6. নিম্নতা বা প্রশিক্ষদানকারীকে অনুষ্ঠানের কার্যকারীতা পরিচালনা করতে সহায়তা করন

একটি সুপারিশ লক্ষণ ও উদ্দেশ্য থেকে কিছু লেখক সহজেই বুঝতে পারেন কোন কোন যে তথ্যগুলো অস্বাভাবিক করতে হবে এবং অনুষ্ঠানের তৈরীর ক্ষেত্রে কোন কর্মচারীকে বাধ্যতা করতে হবে। অনুষ্ঠানের ধরন কি হবে, সেটি তিনি বুঝতে পারবেন। বিভিন্ন ধরনের তিনি অনুষ্ঠানের মধ্যে রয়েছে কিছু বিশেষ, তথ্যপূর্ণ বা প্রাথমিক অনুষ্ঠান, মেয়াদ সাধারণ, অনুষ্ঠান, বর্তমান মুভূমি বা আলোচনা অনুষ্ঠান।

শব্দ ও উদ্দেশ্যগুলোকে কখনোই উল্লেখ করে ফুসফুস না। যদি রাজবন্ধু টেলিভিশন করেনকেই কিছু বিতর্কের মত অগ্রিম বিষয় উপস্থাপন করতে পারে না। এটা নিশ্চিত হোন যে দর্শক-শিক্ষার্থীরা বা অর্থে করবেন, সেটা তাকে আর না ধরতে। বিভিন্ন অনুষ্ঠানের তৈরী আর এই স্থানে দর্শকদের পরিকল্পনা নিয়ে নিশ্চিত হতে হবে যে শব্দ ও উদ্দেশ্যগুলো পুরোপুরি অস্বাভাবিক হলো কিনা।

একটি সৌরশিক্ষার অবহিত অবহিত করার ওপর নির্মিত কিছু অনুষ্ঠান তৈরীর ক্ষেত্রে কিছু লেখক ও বলা তার লক্ষ্য
অনুষ্ঠানের পরিবেশে নিষেধ নিতে রাখতে পারবেন, তা হলো।

1. বিভিন্ন অনুষ্ঠানের উদ্দেশ্য কি

কৃষি ও বালক বালিকাদের একমাত্র অবহিত যে ক্ষেত্রে কিছু লেখক বেহে নিতে সহায়তা করে, সেটা দেখান।

2. কি কি তথ্য পরিবেশে হবে

সৌরশিক্ষালতি অবহিত করার একমাত্র কৃষি বালিকাদের জন্য অপরিহার্য।

একের কাছে বিভিন্ন উপলব্ধির অবহিতোর উপর স্বপ্ন তাকে দেখান।

এই কেদে তালাল, তালাল ও ভারতীয় অগ্রগতির অগ্রগতি, সুরক্ষা, নুতন ও বাদামের গতির প্রাপ্তি তথ্য ও উপাদান সমর্পন করত।

3. অনুষ্ঠানের মাধ্যমে আমরা কি বলতে পারি

সৌরশিক্ষালতি অবহিত করার ওপর প্রতি-প্রতি গতির প্রাপ্তি তথ্য নিতে সহায়তা করে।

একটি কর্মচারীর স্থানে বিভিন্ন প্রশিক্ষণের চাহিদা যে তথ্য উপাদান সহায়তা করত।

যাইহোক, লক্ষ্য ও উদ্দেশ্য থেকে প্রক্ষেপ শব্দ কিছু লেখক কিছু করবেন। এখন তিনি সেটা করবেন, সেটা অস্বাভাবিক। তা হলো কারণ, তবে যদি লেখক কিছু তৈরী করা। উদ্যোগ-রক্ষণ, ট্রান্সমিট ও টেলিভিশন তৈরীর মাধ্যমে তিনি কিছু লেখার

11
পাঠক অধ্যায়: ভিত্তিক প্রয়োজনের বিভিন্ন দিক

১. প্রথম পুষ্পকরণ
কোন বিষয় বিশেষজ্ঞ কি সৃষ্টির কামেরা বিষয়গুলো তুলে ধরবেন? আমরা কি একজন পেশাদার উপস্থাপক বা সত্যিকারের তথ্য দেবেন? আমরা কি কোন অসৎ অভিনেতা'কে কামেরার সাথে কাজ করা এবং কথা বলার জন্য অধিক দেবেন?

২. প্রথম পুষ্পকরণ
ভিত্তিক পুষ্পকরণের অন্য কি কর্ম সংযোগক ব্যবস্থাপনা করার হবে এবং আমরা কি একটি সম্পর্ক স্টাইলের জন্য প্রয়োজনীয় সাহায্য করতে এবং সাহায্য করতে নেবো? নতুন কিনা? নয় সাহায্য করে পোশাক কিবু দূর ধরন করবে?

৩. পোশাক
পোশাক হলো ভিত্তিক চিত্রায়নের মূলক্ষেত্র। এটি অত্যন্ত অন্যপুরুষ একরণের মূলক্ষেত্র, প্রযোজক বা পরিচালকের সমন্বয়ে এটির বিষয়কে একত্র করবে এবং পোশাকের বুঝতে করে তারা চিত্রের মূল ধরণের কয়েকটি পোশাক পাবেন।

৪. ধারাবাহিক সংগঠন, কামেরা, সাহায্যদার, অভ্যন্তরীণ পালন
পোশাক নেটওর অন্তর হবে ভিত্তিক চিত্রায়নের কোন ধরনের উপস্থাপন স্টাইলের ধরন হবে। চিত্রের ধারাবাহিক সংগঠন কোন পোশাকের উপস্থাপন নিতে পারেন এবং পোশাক করতে পারেন।

৫. পোশাকের ধরন
ধরনের জন্য কি ধরনের ডায়া ময়মনি স্তরের ধরন করা হবে। কোন বিশেষ দৃষ্টির জন্য কোন বিশেষ ডুরু বা সময়ের দুর্বল করতে হবে?

৬. ধূম, ফেন-আধুনিক, পোশাক
পোশাক করে চিত্রের বিষয়কে ফ্যাকার্ট হলো দৃশ্যের জন্য ধরনের ধরন হতে হবে। একজন তাকে উপস্থাপন, ইনস্টাগ্রাম, ফেন-আধুনিক ও বিষয়কে প্রতিশোধ করতে হবে, এবং পোশাকের ধরনের স্তরে প্রতিষ্ঠিত করা হবে।

৭. প্রশ্ন
উদ্দেশ্য হলো পোশাক প্রকাশ করার জন্য কোন ভিত্তিক পোশাক অথবা কোন বিশেষ ধরনের প্রযোজন হবে?

৮. পরিকল্পনা
ধরনের পরিকল্পনার সময় ক্রিয়া লেখন চিত্রে শুরুতে একটি সুস্পষ্ট ধারণা নিতে কাজ করতে হবে। এছাড়াও মানুষের প্রকাশ-প্রকাশ।
৯. আলোকসম্পত্তি
ছবিটি হলো যে কোন বিশেষ আলোকসম্পত্তি বস্তুর বা কোনো তোপকের দরকার হবে? আলোর ব্যবহার কি লোকেরা করা যাবে?
রিফ্রেক্টর, জ্যেল একাডেমির কি প্রয়োজন আছে? সমুদ্রের প্রয়োজন আছে কিনা, তাও ভাবতে যাবে।

১০. ইলেকট্রনিক ইনফ্রারেড
স্পেসি ইনফ্রারেড স্টেশনের (এস ই ইসি) দিয়ে শত শত রকম স্পেসি ইনফ্রারেড প্রতিষ্ঠায় করা যায়। যেমন, ওয়াইপ, স্বাক্ষর, ভিজনিত্রি। 'কোয়ার্কি' এর মাধ্যমে আপনি আপনার উপস্থাপনকে বিবেচনা করে যে কোন স্থানে স্থাপন করতে পারেন।
ব্যাকটেরিয়া নির্দিষ্ট (মাইট) কিছু চলতি দুর্রোদিক ছবিটি ব্যবহার করা যায়।

ক্রিপ্টোর সমূহ তিনি ইমেইল কম্পাউন্ডের মাধ্যমে নানা ধরনের টেমপ্লেট তৈরি করা যায়। দুপুরের পথে যাইনো অফার সুপার ইম্পোর্ট করা যায়।

মেমোনিকাল ইনফ্রারেড যেমন কুমার, নোয়া, কার্তুন একলো ব্যবহার করা যায়।

১১. শর্ত
ছবিটি হলো যে কোনো দৃশ্যায়নের সময় সরাসরি শর্ত ধারণ করার দরকার আছে? এটা করতে গেলে কি কোন সময়ে যাতে পারে। নিয়ম ছবির সরা শর্ত সম্পাদনার সময় এবং অট্ট শেষে দোকাও করা যাবে?

১২. অনুমতি, যুদ্ধ, দুঃখ, শঙ্কা ও হামলার অপেক্ষায় কলার কিছু হঠাৎকে মূল্যবান যুদ্ধ হলো শর্তের অনুমতির দরকার। শিরীষ, উপায় এবং বিদ্যালয়ের অপরাধ এই সরাসরি শর্ত করার জন্য হঠাৎকে সহ করতে হবে। অন্য কোন ছবিটি থেকে দৃশ্য ব্যবহার করতে হলে সেটার কলার কিছু কিছু দেখে বিবেচনা করতে হবে। এবং সেওয়াজ জন্য মূল্য পরিশোধ করতে হবে। ব্যবহার মায়া ও অন্যান্য হামলার ব্যাপারেও একই কথা।

১৩. টেক্সট
ছবিটি শব্দের হয়ে শব্দ কিছু টেক্সট ব্যবহার করতে পারেন। সেগুলো তিনি ইমেইল কম্পাউন্ডের মাধ্যমে করা যেতে পারে। আরার কোন শিশুর যা। পাখো নেতা যেতে পারে।