Video Production And Arts Administration

By Christopher Brendan Rawlins

A Capstone Paper in Partial Fulfillment of
MS in Arts Administration
AAD Program
University of Oregon

Dr. Doug Blandy_____

Table of Contents

Purpose

The purpose of this capstone paper is to familiarize University of Oregon (UO) AAD students and arts administrators with video production equipment and its use. Information on video production offered through the UO School of Journalism will be presented in an accessible format in order for AAD students and those in an administrative position with no prior experience in video production to conceptualize and produce a short video segment for the benefit of their organization. The purpose of video production may include marketing, education and development of an arts organization.

Limitations

Because of its versatility, economy and availability to UO students and amateur video producers, camera and editing equipment addressed in this paper will be limited to the digital format. Specific video and editing equipment addressed in this paper was supplied through the University of Oregon School of Journalism. Video editing will be limited to techniques and concepts addressed in these classes.

Audience

This paper is directed towards UO Arts and Administration students and arts administrators involved with small non-profit organizations interested in producing videos of their organization.

Definitions

Throughout this paper key terms will be highlighted in pink. These definitions, collected from selected texts, will be presented in alphabetical order in an appendix A at the end of this paper.

Introduction

As mentioned above, this paper is limited to the use of digital video equipment and digital non-linear editing equipment. The primary reason for this is the availability and economy of this equipment in the university classroom setting. Numerous mini-dv cameras are available through the University of Oregon School of Journalism for those enrolled in a video production or film class. In addition filming and editing using a digital format is easier and faster allowing for more immediate feedback and a more forgiving platform for mistakes. For those interested in purchasing a camera the mini-dv format offers professional, National Television Standards Committee (NTSC) quality in a number of handheld cameras under $1000. When paired with a home computer equipped with a non-linear video editing program (such as iMovie or Final Cut Pro 3) an individual with little experience with video editing can produce a video segment that could be broadcast on Public, Community or Cable broadcasting channels.

Course Descriptions

The following descriptions are for the selected courses taken to fulfill the requirements of the capstone project. These courses were drawn from the University of Oregon School of Journalism.

J410/510 Introduction to Video Production and Editing. Dr. Daniel Miller

This course is designed primarily for students outside the School of Journalism. Dr. Miller states that this course "...introduces a wide range of students to the aesthetic and technical fundamentals of analogue and digital video field production, i.e., pre-production, production, and post-production." (Miller) Lectures on filming and editing techniques are dispersed between practical exercises and projects. The three final projects that incorporate the completion of pre-production, production and post-production procedures are: Evergreen Documentary, Dramatic Short and Ad Project. Key skills addressed in this course are:

- Identifying and developing creative ideas
- Producing those ideas into meaningful stories directed toward an audience

•Recording quality audio and video images using both analogue and digital equipment

•Framing and composing subjects and objects in classical, contemporary and innovative styles

•Editing sounds and images into meaningful, artistic and entertaining ideas and stories

•Developing critical skills required to produce and evaluate electronic media content, technique and aesthetics

•Develop the social skills required to work in group production situations

•Develop the skills required to exercise individual creativity and to build individual resumes and resume tapes

(Miller) J520 Documentary TV Production. Dr Daniel Miller

J421/521 Documentary Video Production. Dr. Miller

As the title suggests, Documentary Video Production is a production class in which students conceptualize, plan, promote and produce their own documentary. Miller states, “the mission of J4-510 is to produce quality documentaries and related web-sites regarding Oregon’s history, society and culture for public broadcast and submission to festivals and

competitions." Equipment provided in this class are prosumer video camera models (DSR 200A and DSR-PD150 cameras). These are high quality 3-chip video cameras, a step-up from single chip consumer quality models. In addition a professional digital editing program, Final Cut Pro 3, is used exclusively in this class. r. Miller emphasizes professional work in the development, documentation and presentation of the production process. The final products for this course are a complete project book and documentary. Dr. Miller encourages students to submit final projects for broadcast in conjunction with the Oregon Documentary Project. (Oregon Documentary project: http://odp.uoregon.edu/). Through production exercises, tests, lectures Dr. Miller further refines skills introduced in J4-510. The concept of parallel production is addressed in this class. "In the process we will also practice the principles of convergence and produce work for the Web, print, personal reels and for resumes."

So, ah...what does this thingy do?

There is a wide range of functionality and quality in equipment designed for use in the production and editing of video media. This section will introduce video, audio and lighting equipment commonly used in film production and the important differences that exist between them.

Video Camera Basics

There are three main categories of video cameras: studio cameras, ENG/EFP (electronic news-gathering/electronic field production) cameras, and camcorders. All types of video cameras include a specific series of components. These components are referred to as a **Standard Camera Chain.** The standard camera chain includes the camera head (or video camera), power supply, sync generator, and the camera control unit (CCU). The camera head captures the image, the power supply provides power to electronic and mechanical components in the camera, and the sync generator produces an electrical pulse allowing captured video images to "synchronize the scanning of video pictures in all cameras used in a multicamera telecast..." (Zettl, 2001, p. 70), and the camera control unit (CCU) provides the setup and control of camera functions. Each category of video camera incorporates each of the components in the camera chain to different degrees.

Size and function determine what category a video camera is placed into. Of these three categories of cameras, studio cameras are the largest providing the highest quality images. The tradeoff for a large camera head is that of portability. As their name suggests, studio

cameras are most often found in studios or as remote units at stadiums or venues close to a studio. Its size prevents the practical combining of the camera head with other elements of the camera chain. In addition, multiple operators are needed to operate the camera head and camera control unit (CCU) simultaneously. The size of these cameras, which may include a viewfinder, teleprompter and control mechanisms, need to be mounted on a sturdy structure that often includes a dolly.

Because many of the components in the camera chain are separate in studio cameras, cables and connectors play an integral role in this category of camera. There are a variety of cables currently used in a studio and when these cameras operate as remotes. Cables are divided into analog and digital systems. Multiple wires wrapped together are multicore cables. "Newer cameras us the thinner, lighter, and more flexible triax or fiber optic cables..." (Zettl, 2001, p. 71). Standard connectors for wires are BNC and RCA phone plug.

While studio cameras are defined in part by how they are used, crossovers between the different categories of cameras may occur. ENG/EFP cameras are often converted into studio cameras as an economic solution for providing a high quality camera to smaller studios such as universities.

An obvious difference between a standard studio camera and an ENG/EFP camera is size. ENG/EFP cameras are smaller. In addition these cameras include the entire camera chain but have the option of separating out the power supply and camera control unit through cables. The purpose of using an outside power supply ads mobility. An outside CCU or RCU (remote control units) will allow multiple cameras to operate in concert with each other. The size and flexibility has a cost however, image quality for an ENG/EFP camera is less than a studio camera.

Camcorders are essentially smaller versions of ENG/EFP cameras with smaller lenses, image processors and video tape recorders. The range of quality is wider in this category. While this type of camera is generally marketed towards consumers. Higher-end camcorders are used by both average consumers and professionals. Zettl refers to these as prosumer cameras. For those who are interested in producing their own films, this category of camera is the least expensive. These cameras are in analog and digital formats. Digital formats are slightly more expensive but simplify the editing process.

Video Camera Elements

All video cameras consist of a lens, camera and viewfinder.

Within the camera is a beam splitter and Charge-coupled devices (CCDs).

For studio cameras the amplifier and processor are outside operations while ENG/EFP and camcorders include them in the body of the camera. A CCD or charge-coupled device processes the light that enters the camera through the lens. In general multiple chip devices offer a higher quality image because they increase the surface area of the chip that accepts light. However recent developments in technology improve single chip CCDs, especially those that include a mega pixel of resolution. These are comparable in quality to multi chip cameras. Many single chip cameras offer 500 lines of resolution. This is high enough to provide quality images on television.

Audio Equipment and Function

The microphone is perhaps the most important piece of equipment in an interview. In addition to recording clear conversation levels during the interview, impromptu performances or instrumental demonstrations may necessitate the need for a selection of microphones. This section will introduce a variety of microphone types that are available. Microphones are categorized by their pickup pattern and their transducer.

Pickup patterns are three-dimensional bubbles that represent where microphones collect sound. Three pickup patterns are omni directional, bidirectional and unidirectional. The omni directional microphone is represented as a sphere that is sensitive to sound on equal points surrounding the microphone. "Some microphones are sensitive in the front and back, but not on the sides. These are bidirectional microphones." (Compesi, Sherriffs, 1990, p. 228) Unidirectional microphones or cardioid microphones have a pinched sphere or "heart-shaped" (Zettl, 2001, p. 180) pickup pattern. Built in microphones on camcorders often use a cardioid pickup pattern. The cardioid pattern in some microphones is stretched or elongated in front. These are called supercarioid or hypercardioid microphones. Microphones that have a long and narrow pickup pattern are referred to as shotgun microphones. In

addition to the extended pattern in front of the microphone supercardioid and hypercardioid microphones project a smaller bubble in back that also picks up sound.

Pickup patterns are created by the sound collecting devices or transducers that comprise the microphone. The type of transducer determines the quality of sound collected. The three types of microphone transducers are dynamic, condenser and ribbon. Each type of microphone has specific characteristics that compliment the situations they are used in. Skill and experience with microphones also is a factor in using microphones.

Dynamic microphones are very forgiving both in construction and the skill needed to operate them. "You can work with them close to extremely loud sounds without distorting the sound too much or causing damage to the mic." (Zettl, 2001, p. 181) In addition to input concerns, dynamic microphones are more tolerant of environmental changes that may occur between outside and inside interview locations.

Condenser microphones are more sensitive allowing them to produce higher quality sounds. The sensitivity of these microphones however makes them more susceptible to environmental concerns such as humidity and physical shock. For that fact they are more ideally suited

for interior use. Between recording conversation and music these microphones are the most versatile for the purpose of interviewing a musician. Unlike the dynamic microphone the condenser microphone requires its own source of power this is solved through either small batteries inserted into the microphone or power routed through a special audio cable. The supply of power to a condenser microphone through a cable connection is referred to as "phantom power".

Ribbon microphones sit on the opposite end of the spectrum from dynamic microphones, "--they are very seldom used in television field production because of their size and extreme fragility.' (Compesi, Sherriffs, 1990, p. 231) While the sound they produce is rich, their sensitivity limits their preferred use to interiors that have control over environmental factors as in a room or studio. Interior interviews provide a stable environment for more sensitive and fragile microphones. Exterior interviews require more resilient equipment.

Lighting Instruments

Like video cameras, the range of lighting equipment varies greatly in size and power. However Zettl (2001) states, “Despite the many lighting instruments available, there are basically only two types: spotlights and floodlights” (p. 150). Zettl (2001) defines each: “Spotlights are designed to throw a directional, defined beam that illuminates a specific area...Floodlights produce a great amount of nondirectional, diffused light that yields transparent shadows.” (p. 150)

Three main types of spotlights are the Fresnel spotlight, ellipsoidal spotlight and the portable spotlight. The Fresnel spotlight, named after Augustin Jean Fresnel, offers a focused or more diffused beam of light depending on how near or far the lamp reflector is adjusted toward the spotlight’s lens. The pattern on the lens aids in focusing the beam of light. *Barn doors* are additional pieces of equipment that aid in directing the beam of light. Ellipsoidal spotlights are specialized lights. Unlike the

Fresnel spotlight, the beam of light is focused by adjusting the distance of the lens closer to or farther away from the bulb and reflector that remains stationary. Slots are included allowing the operator to insert shutters or filters for lighting effects. Portable spotlights may be either smaller versions of the Fresnel or Ellipsoidal spotlights but are often scaled down. “To keep their weight to a minimum, these portable spots are relatively small and “open-faced,” which means that they do not have a lens.” (Zettl, 2001, p. 152) This adjustment in weight sacrifices the “precision” of the spotlight.

If more diffused light is needed, floodlights provide illumination without the sharp shadows created by a focused spotlight. A variety of floodlights are available for use both in a studio and on remote locations. These are: the scoop, the broad, the softlight, and portable floodlights. “Named after its scooplike reflector, the scoop is a relatively small and flexible floodlight...” (Zettl, 2001, p. 154) Scrims may be attached in front of the lamp further softening the light. The broad floodlight is a large set of lights used to light a large space evenly. Similar to the broad floodlight, the softlight is another large piece of equipment but has a diffuser or scrim placed in front of the light-source allowing a large area to be illuminated without creating strong shadows. Smaller, portable

floodlights are available that operate on household current. An EFP floodlight is a single bulb floodlight with moveable reflectors and mounts for attachment of lighting umbrellas and scrims to diffuse its light.

Selected Equipment

Of the wide variety of video, lighting and audio equipment mentioned above, the following selection is what was available to students at the UO. The equipment selected by Dr. Miller for the use in video production in the J521 Documentary TV Product and J510 Introduction to Video Production and Editing courses, was determined by a number of factors. Availability, economy, quality, size, and format are all elements considered in compiling video, audio, lighting and editing equipment. The selection of these specific pieces of equipment influenced the manner in which students approached filming and editing in Dr. Miller's class. The UO School of Journalism provides students with a complete assembly of production equipment. Once enrolled in the J-510 class a student is able to reserve and check out equipment for 24 hours.

Camcorders, specifically Sony TRV Mini DV camcorders, where selected by Dr. Miller and the School of Journalism for students' studio and field production projects. Picture quality, recording format: digital vs. analog, CCD chip size and number, camera size, camera lens and LCD screen are elements considered in camera selection.

Picture quality is important when considering it's broadcast on television. Anything above 500 lines of horizontal resolution will provide

good picture quality on T.V. NTSC televisions have 525 lines of resolution and the lowest quality digital television system have 480 lines.

Dr. Miller states that digital formats, especially mini DV, provides a versatile, economic, compact and user-friendly format for both amateur and professional filmmakers. Paired with computer systems configured for non-linear digital film editing, a filmmaker can produce a film fairly easily. Digital editing and video effects can be added through programs such as iMovie and Final Cut Pro.

The CCD chip determines how much information collected through the lens will be processed and recorded to the digital videotape. Camcorders such as the Sony TRV commonly have a single chip. Dr. Miller suggests a single mega pixel CCD may have comparable picture quality to older three chip cameras because of the size and design of the CCD chip.

The compact nature of camcorders makes them ideal for field production. Camcorders are lightweight and are not as restricting as studio or even ENG/EFP cameras. A single person is available to carry, setup and operate the camcorder. A high quality lens provides a clean image for the CCD chip to process. A large clear LCD screen aids in framing and filming a subject.

Lighting kits provided by the U of O School of Journalism are selected on reliability, size and economy. Two portable spotlights and two portable floodlights are supplied to students for field production. Included are scrims, screens, umbrellas, stands and barn doors to provide variety for the limited styles of lighting.

Audio equipment available to students included cardioid handheld microphones, shotgun microphones and Lavaliere. Dr. Miller suggested using these attached microphones because of the limited quality and range of the internal microphone. In addition noise normally picked up from the cameras recording machinery would be reduced.

This selection of video, audio and lighting equipment provided through the UO School of Journalism allows for the production of a wide variety of video productions including documentaries (evergreen films), public service announcements, and advertisements.

The Three Ages of Video Production

Video production is divided into three definite segments: pre-production, production and post-production. Quality video production requires forethought and planning. The following sections will touch upon the procedures and practices video producers should follow in producing a quality video document.

Pre-Production

Planning and Sample Documents

Prior to the actual filming of an interview, a producer of a filmed interview segment should develop a *formal program proposal* (Compesi p. 410). Compesi lists a number of elements that will aid in the organization and implementation of a filmed production. These elements are: treatment (or film idea), outline of major elements, list of locations and setups, outline of proposed shooting schedule, comments on technical feasibility, script, evaluation, and budget. The more time and detail a producer puts into these elements the more prepared the producer will be. Sample pre-production outlines provided through Dr. Miller's J421/521 class is provided in appendix B of this paper.

Production

Camera and Filming Basics

Production in the studio or in the field requires a basic understanding of both the operations and functions of a video camera and the basic fundamentals of filming a subject. Camera function and filming aesthetics will be presented in order to provide a foundation for filming a subject. Technical functions of a video camcorder will be presented first, followed by descriptions of filming fundamentals and guidelines provided by the Introduction to Video Production and Editing Course.

The end result of understanding the technical functions of a video camcorder is clean video. Clean video is described by Dr. Miller as an image that successfully uses concepts of focus, exposure, white balance, zoom and handheld and tripod techniques. Clean video provides the producer with consistent images for a wide range of editing. Without clean video, attention is drawn away from the subject and towards the flaws in a filming technique. Each of these elements relates specifically to common functions provided by video camcorders.

Focus is the function of the camcorder's lens. Although the camcorder's CCD will process any light entering through the lens, Compesi (1990) states, "The use of the lens focus is important in directing the audience's attention to what is important in a shot" (p. 82). In acquiring sharp focus on a subject, Dr. Miller suggest zooming the video camera on the eye of the subject, getting a sharp focus then zooming out. Many camcorders provide an auto focus option for the camera. While convenient there are a few drawbacks that Zettl (2001) refers to, "...there are times when the camera is fooled or gets confused by very bright or low-contrast scenes and leaves you with a blurred image. Or it may not know exactly which object in the picture you want to bring into focus." (p. 128) Because of this and a cameras propensity to reestablish focus after a period of time, Dr. Miller suggests manual focus following the procedure mentioned before.

As important is the exposure. "Since the aperture setting affects not only the quality of the image, but also the level of the video signal, it is extremely important to correctly set the aperture by finding the correct exposure for the scene." (Compesi, 190, p. 71) Clean video will provide an image that is neither to dark or light. Images that are too light or dark affect the detail of an image and draw attention away from the

subject being filmed. When an image is too light, or over-exposed, details in the image are lost. This is referred to as being "washed-out". Another problem that occurs when an image is over-exposed is the creation of hot spots. These "very bright, glowing spots" (p. 72) distort the detail and detract from the color of an image. Furthermore, hot spots may permanently damage the camera by overwhelming the CCD device. Most camcorders offer auto exposure along with auto-focus but are often problematic in practical use. Like the auto-focus function on a camcorder, the auto-exposure function may be fooled or misinterpret information in an image unduly changing the exposure setting. In my personal experience the automatic exposure settings are too low resulting in images that are too dark.

Dark images are equally problematic in filming a subject. Compesi (1990) states, "If the exposure is too low, it will produce a picture with a lot of electronic noise, muddy or gray colors, and an inadequate video signal" (p. 72) Electronic noise is the polar opposite of clean video. A "noisy" image is also referred to as a "grainy" image. Examples of this can be found when viewing old, worn out videotapes. These images often are blurred, dark and lose color consistency.

Although manual exposure is preferred when attempting to produce consist, clean video, the auto-exposure function is more adaptable to the changing light when filming outdoors. In addition, Dr. Miller suggests using the auto-exposure function to establish the correct exposure setting for an image. This is accomplished by turning on the auto-exposure function, framing your subject then turning off the auto-exposure function, setting it.

The color of light entering a camera can vary greatly between sources. Outside light is considered white, or full spectrum, light while most interior lights are more yellow in hew. Because of this a camera may portray a person's skin as blue when being lit outside (or by an outside source) while interior lighting may appear more golden. To correct for this, camcorders often offer a semi-automatic function called "white balancing". This function corrects the color problem created by the light source. To establish white balance, a camcorder operator will need a white piece of paper or cardstock. It should not have a glossy surface. The card needs to be placed where the subject will be with the actual lighting conditions. Once the white balance function is set to manual the camera should zoom in until it completely fills the frame. This position

should be held for approximately 15 seconds. Setting the white balance will provide accurate representation of color in the image.

Most camcorders are equipped with an adjustable lens. This zoom function allows the camcorder operator to alter the field of view and depth of field without moving the camera. The zoom function, when used in filming, also creates motion by changing the field of view and depth of field. The effects created by this function will be addressed in the framing section of the paper. If overused, the whipping movements of the zoom will generate video noise and draw attention away from the subject.

Unnecessary motion created by the camcorder operator may also create video noise drawing attention away from the subject. Dr. Miller strongly suggests the use of a tripod when filming. When stationary the unintentional body movements transmitted to the camera when filming creates an unstable picture. In addition the camera movements an inexperienced camera operator make are less consistent and more erratic when the camera is handheld. When a subject is zoomed in on, any small motion on the operators end will translate to large movements at the subjects end. Bracing and steadying techniques are options for amateur camera operators but “should only be used as a last resort and only when it is motivated...” (Miller)

Framing and Film Aesthetics

Understanding the operation and functions of a camcorder will not in itself produce a clear and concise story of the subject. How a producer films a subject often includes aesthetic techniques beyond the fidelity of clean video. Dr. Miller offers a number of guidelines for filming a subject with consideration to aesthetics.

- The Eyes are the Window to the Soul
- The Eyes are Golden (golden section 3/5ths, “rule of 3rds”)
- The Face is the Source of Expressive Communication
- The Face is Golden
- Shed Light on the Subject
- Don’t look Down on the Subject
- Look at the Subject Eye to Eye to Eye
- Give Dimension to the Subject
- Don’t Put the Subject “Up Against the Wall”
- Don’t Make them Blue
- Focus on the Subject not the Background
- Get Close Up to the Subject! Then Get even more Close Up
- Cover the Subject Story (get basic shots required to tell the story)

- Place Yourself in the Subject's Position
- Respect the Subject
- Shoot to Edit

These guidelines refer specifically to universal concepts in filming. Zettl (2001) categorizes these concepts into three main headings.

- **The Basics of Framing a Shot**

  Aspect ratio, field of view, vectors, composition, and psychological closure

- **Manipulating Picture Depth**

  Z-axis, lenses and perceived z-axis, lenses and depth of field, and lenses and perceived z-axis speed

- **Controlling Camera and Object Motion**

  Camera movement and zooms, and shooting moving objects (p. 80)

The pneumonic devices that Dr. Miller incorporates in his guidelines offer a simple solution in maintaining awareness of aesthetic concepts while filming. These guidelines will be used now to address the aesthetic issues in the Introduction to Video Production and Editing Course and accompanying literature.

- **The Eyes are the Window to the Soul**
- **The Face is the Source of Expressive Communication**
- **Look at the Subject Eye to Eye to Eye**
- **Focus on the Subject not the Background**

The eyes are the windows to the soul. Dr. Miller uses this proverb to address a number of critical elements in filming. To assure communication, eye contact is obviously required. The camera lens operates as an eye. Zettl (2001) states, “Eye contact with the Camera lens establishes eye contact with the viewer” (p. 321). And mentioned before, a sure technique for acquiring sharp focus of a subject is to zoom in and get a sharp focus on the eye. The eye, in addition, is a key point when establishing the proper frame of a subject and determining index vectors and eyeline match.

The frame, simply put, is everything within the video camera’s viewfinder rectangle. Zettl (2201) addresses the importance of opening this mechanical “window to the soul” and mapping out the territory of the subject it is focused on.

“The most basic considerations in framing a shot are how much territory you include in the shot, how close an object appears to

the viewer, where to place the object relative to the screen edges, and how to make the viewers perceive a complete object when only parts of it are visible on the screen". (p. 80).

So, in reference to Dr. Miller's first guideline, the camera's eye is literally a window complete with four sides limiting the viewers' perspective.

Vectors are divided into index, graphic and motion. Within a frame, they direct the viewers' focus to something on or off screen. "A vector is a directional force with various strengths" (Zettl, 2001, p.84). The "strengths" refer to how successful they are in drawing the viewers' attention to a point in the frame or an imagined point off screen. The eye or eyeline of a subject is a vector that draws the viewers' attention toward where the subject is looking. "Index vectors are created by someone or something that points unquestionably in a certain direction" (Zettl, 2001, p. 84) While similar to index vectors in the use of subjects or objects within the frame to direct the viewers' attention, graphic vectors are literal lines between stationary objects within the frame. There is no implied line. Good examples of graphic vectors in imagery are power lines or train tracks. Motion vectors are created by the movement of a subject through the frame such as someone walking from left to right in the frame.

•The Eyes are Golden (golden section 3/5ths, "rule of 3rds")

The placement of a subject in the frame should not be arbitrary. This guideline refers to elements of composition and psychological closure. But, before addressing issues of composition and psychological closure, a producer must know what the aspect ratio of the frame will be. The aspect ratio is the respective height and width of the screen that an image will be recorded and shown on. Standard televisions use a 4 X 3 aspect ratio (four wide by three high). However, wide screen formats, as used in HDTV (High-definition television), have a ratio of 16 X 9 (wide screen). Although a majority of films produced on camcorder will be viewed in a 4 X 3 ratio, knowing what format a subject is filmed in will prevent inadvertent compositional errors when filming.

The frame, while limiting what is viewed by the audience, may inadvertently draw attention away from the subject if he or she is placed to close to one of the frame edges. "Somehow the edges of the video screen seem to act like magnets and attract objects close to them" (Zettl, 2001, p. 87). Because of this, compositional

elements include headroom and noseroom. Headroom refers to the proximity of the top of the subject's head to the top of the frame and noseroom refers to the proximity of a subject's head in profile facing a side of the frame. To avoid the inadvertent "magnetism" created by the frame, Dr. Miller suggests the using the "rule of thirds" and "golden section" to aid in composition. The rule of thirds, places the subjects eyes approximately two thirds from the bottom of the frame or one-third from the top. Like the rule of thirds, the golden section relates to the placement of the subject in the frame. It refers to asymmetrical framing. In referring to golden section framing Zettl (2001) states, "It makes the picture look more dynamic and the horizon less divided than if you placed the vertical object exactly at midpoint" (p. 86). An important difference between these somewhat similar guidelines is that the rule of thirds relates more specifically to the subject when it takes up a majority of the frame, as in a close up shot. The golden section is an area within the frame that is more generalized and can be used in various fields of view. "Fields of view refers to how close the object seems to the viewer, or how much of the "field", or scenery, in front of you is in the shot (Zettl, 2001, p. 82). Examples of fields of view are: extreme long shot, long shot, medium shot, close-up and extreme close-up. When the subject is a

person or group of people the fields of view may be further described as: bust shot, knee shot, two-shot (two people), three shot (three people), over-the-shoulder, and cross shot. These fields of view address the more specifically where the frame lines are in relation to the subject.

- The Face is Golden
- Shed Light on the Subject
- Don't Put the Subject "Up Against the Wall"
- Don't Make them Blue
- Give Dimension to the Subject

Once the subject is framed and in focus, lighting plays an important role in the aesthetics of filming a subject. Dr. Miller's guidelines refer to specific elements that relate to lighting a subject. These guidelines address the "various aspects" of lighting that Zettl addresses in his book. Lighting can be divided into three main components:

- Light

  Directional and diffused light, light intensity and how to measure it, and contrast

- Shadows

  Attached and cast shadows, and falloff control

- Color

  Additive and subtractive mixing, the color television receiver and generated colors, and color temperature and white-balancing

“The face is golden” refers to the focus that is placed on the face when lighting a subject in a close-up or bust-shot field of view. Dr. Miller states, “Faces and eyes are the most interesting and informative features of people...” To properly light a subject Dr. Miller recommends a specific lighting setup. “Always place the primary light source behind on shoulder of the shooter, or, place the camera so that the primary light source is behind the shooter.” The types of lighting equipment used for filming a subject depends on the location and time of day. The primary or key light during the day is the sun. For exterior shots, the producer should have his or her back to the sun and slightly over the right shoulder. This positioning will light the subjects face and keep the image from becoming washed out by shooting into the sun. When filming indoors while using natural light the same technique is used but the window will become the key light.

Dr. Miller’s guideline to “shed light on the subject” refers to when natural lighting is not available or convenient. A lighting set-up is then needed to properly illuminate the subject. Three lights are needed to light a subject in a basic lighting set-up. These three lights are: the key light, fill light and back light. Following Dr. Miller’s set-up, the key light (a spot light) is placed on a 45-degree angle from the subject. The spotlight

illuminates the subject clearly but creates dark shadows wherever the light doesn't reach. Subjects that have high contrast have a fast falloff. "Fast falloff means that the light areas turn abruptly into shadow areas and there is a great difference in brightness between light and shadow areas." (Zettl, 2001, p. 138) Unless the producer is attempting to use dramatic lighting, a second light is needed to soften the attached shadows on the subject. Attached shadows are the shadows on the subject that give it shape and depth. "Without attached shadows the actual shape of an object may remain ambiguous when seen as a picture." (Zettl, 2001, p. 143) Depending on the location of the key light, the fill light will be placed opposite the key light and on a 45-degree angle from the subject. While the spot light is used as the key light is directly lighting the subject, the floodlight being used to "fill" in the subject is softer and diffused. This allows the key light to still create shadows for depth without distracting the viewer or implying any subtle subtext about the subject with lighting. Dr. Miller suggests a third and final light to provide a sense of location of the subject. Placing the subject "up against the wall" creates a lighting problem that may draw the viewers' attention away from the subject. The back light accomplishes this by lighting the subject from behind. This spot light is placed behind the subject and directed

towards the camera. The specific use of this light is, "To outline the subject more clearly against the background, and especially to give the hair—and with it the whole picture—some sparkle and luster..." (Zettl, 2001, p. 161) This light will aid in separating the subject from the scenery.

Making a subject "blue" is Dr. Miller's reminder about establishing the white balance of the subject. Because the various spot and flood lights emit lights of different temperature and color, the white card used in establishing balance needs to be placed where the subject is being lit in order to make the color correction.

- **Look at the Subject Eye to Eye to Eye**
- **Don't look Down on the Subject**
- **Respect the Subject**
- **Shoot to Edit**

These guidelines refer to techniques in filming a subject in order to preserve the continuity and positioning of subjects on film as formed by a mental map. "Every time we watch television or a film, we automatically try to make sense of where things are and in what direction they move on and off the screen. In effect, we construct a mental map that tells us where things are or are supposed to be. (Zettle, 2001, p. 294)" The easiest way to understand this concept is to watch a televised interview between two individuals where one subject is positioned off camera. "If you see a person in a close-up looking screen-right during a two-way conversation, your mental map suggests that the other person is located somewhere on the right off-screen space. (Zettle, 2001, p. 295) For most individuals who've been raised with T.V., this concept is a natural projection of how we communicate and how

we observe communication. However, for a producer involved in filming two subjects, there are important issues of camera positioning that may not become apparent until post-production editing occurs.

Vectors used in conjunction between subjects will aide in the development of a mental map. Three types of vectors exist within and between shots: continuing, converging and diverging vectors. Although vectors have been defined earlier in this paper as graphic, index and motion, do not be confused. Continuing, converging and diverging vectors define how they interact with each other, not the forms that they use. A continuing graphic vector for example may be a series of still images of a skyline, as in a panoramic shot. An example of converging vectors may be two subjects looking or moving toward each other in a single shot or selection of shots.

Diverging vectors are created when two subjects are looking away from each other or a moving vector is traveling away from a stationary subject. To successfully film any of these three types of vectors a producer must have an understanding of the relationship between these vectors and the camera or cameras recording these relationships.

As mentioned before, the eyes operate as an index vector within the frame. Dr. Miller's guideline "Look at the Subject Eye to Eye to Eye" relates to the positioning of the subjects within the frame and the use of eyeline match in order to create continuity between the subjects and shots. Diagram 1a illustrates the proper positioning for cameras and subjects in relation to the eyeline match often referred to as the vector line or the 180° line. Understanding proper positioning of subjects and cameras is necessary for the successful use of continuity editing commonly used in filmed interviews.

In the first diagram in Appendix B is a single camera used to film two subjects. Their eyes and faces create converging vectors. Two main lines, or vectors, exist in this situation. The eyeline match creates the vector line (180° line) between the two subjects. The camera pointed at the subjects creates its own line; this is referred to as the z-axis. In this example the camera is placed 90° off the vector line. As a result, both subjects will be in profile if the camera does not move and they maintain the same eyeline match.

Once off the 90° line one subject will begin to become more dominant. The reason for this is the third "eye" that Dr. Miller addresses in his guideline is the camera and through the camera, the audience.

Establishing more contact between one subject and the camera by moving the z-axis toward that subject will result in more focus being directed toward that subject. This should be an intentional technique to draw attention toward a subject. If not, the producer will inadvertently draw attention away from the intended focus within the frame.

The second diagram in Appendix B shows the proper camera positioning for establishing an over-the-shoulder shot or cross shot. The over-the shoulder shot places the camera on an angle behind one of the subjects. This allows the focus to be placed primarily on one subject while keeping the other subject in frame. The cross shot is filmed similarly but the subject is framed in a close-up shot omitting the other subject completely. These similar shots are the basis of filming most conversations. When filming, it is important not to cross the vector line. "Crossing the line with one of the two cameras will result in a position switch...crossing the line would definitely disturb the mental map and generate a big continuity bump" (Zettle, 2001, p. 306).

In addition to creating a mental map, the positioning of a camera when framing a subject will imply the importance of that subject. Dr. Miller stresses the more ethical issues of filming a subject with his guidelines "Don't look Down on the Subject" and "Respect the Subject".

Camera height should be eye level regardless if the subject is sitting or standing. Tilting a camera down on a subject may imply the unintentional condescending position of the camera and producer to his or her subject. It is unethical for a filmmaker to mislead his subject into believing he will be portrayed one way and through filming and editing be portrayed in another.

"Shooting to edit" is a guideline which reminds the producer of the shooting schedule and storyboard developed for a given film project. Dr. Miller adds, "Shoot to tell a story". Use the tools developed in preproduction to aid in filming and when filming be conscious of how the filmed shots will be used in order to convey a clear story or message.

Post-Production Editing

The key post-production activity is editing. Zettl (2001) states, "Editing means selecting significant event details and putting them into a specific sequence to tell a story with clarity and impact." (p. 292) Editing techniques rely primarily on the equipment being used in both production and post-production editing. Two types of video editing exist: linear and non-linear editing. As mentioned earlier in this paper, a producer may decide to select analog or digital formats in filming. However with the advent of more powerful home computers and the accessibility of editing software such as Final Cut Pro and iMovie, non-linear digital editing is faster and easier and is used exclusively in Dr. Miller's classes. Both linear and non-linear methods of editing will be addressed followed by editing techniques and concepts.

Both analog and digital video camcorders are equipped with a linear editing system. The VTR or videotape recorder in the camcorder often has a set of editing controls in addition to the recording controls. "The basic principle of linear editing is copying selections of the source tapes to the edit master tape in the desired sequence" (Zettl, 2001, p. 265). The drawback of a linear editing system is the lack of flexibility. All editing

must be done in chronological order and no adjustments can be made to the individual clips once placed on the master tape.

Non-linear editing systems allow for more adjustment of filmed sequences and non-sequential placement into the main file. The two main programs used in Dr. Miller's classes are Final Cut Pro and iMovie. In class, both programs used the Macintosh platform available in the University of Oregon School of Journalism computer lab. Using the mini dv digital format, film footage was uploaded onto the Macintosh systems through a VTR. Once on the hard drive, the computers operated as non-linear editing systems. "Because the video and audio information is no longer stored on tape but compressed on high-capacity hard drives, you can call up any shot directly by its time code address or file name without having to roll the video back and forth to locate it (Zettl, 2001, p. 275).

One end product of using a non-linear editing system on a home computer is an EDL or edit decision list. This is basically a sequence of time codes that match up with the sequences uploaded onto the computer. SMPTE time codes are: "A specifically generated address code that marks each video frame with a specific number (hour, minute, second and frame)." (Zettl, 2001, p. 404) The Society of Motion Picture

and Television engineers (SMPTE) establishes the standards for these codes and is the most commonly used address system.

The purpose of editing is as important as the aesthetic elements in filming a subject. Zettl places editing functions into four main categories: combining, condensing, correcting and building. Each function effects the entire product and the individual film clips in different ways. Combining is an additive editing technique. Combining two clips together may have a variety of results. Combining can be found in the two aesthetic editing principles of continuity editing and complexity editing.

In continuity editing, clips are combined together to "create seamless transitions from one event detail (shot) to the next (Zettl, 2001, p. 312). An example of this would be a clip of a subject looking off screed right and asking a question combined with a second shot of another subject looking off screen left and answering the question. Combining can also be used in complexity editing. Zettl (2001) defines complexity editing as: "Building an intensified screen event from carefully selected and juxtaposed shots." (p. 397) An example of this type of editing would be filming a subject speaking and combining it with a clip of a donkey braying to create a new idea that the subject may not no what he is talking about.

Condensing and correcting deal mainly with elements within the selected clips being edited. Condensing allows the editor/producer to change the overall length of the edited clip by adjusting when the clip will begin and when it will end. Correcting addresses problems that surface as a result of mistakes made while filming. Non-linear editing programs such as Final Cut Pro and iMovie have functions that will allow you to make minimal corrections to shots that are over/under exposed, color correction and sound adjustment. Dr. Miller reminds his students, however, that these are not seamless corrections and there is no substitute for "clean video". Zettl (2001) also states, "Careful attention to preproduction and production details can obviate most corrective editing." (p. 293)

Building is the editing function with the most creative latitude incorporating both aesthetic editing principles. Because of the range of results produced from continuity editing and complexity editing, Zettl (2001) states, "The most satisfying editing is done when you can *build* a show from a great many carefully taped shots." (p. 293)

Conclusion

Current and future arts administrators are confronted with the issues of marketing, development and education of their arts organizations. More educational institutions are developing programs that offer courses and degrees addressing these issues. In turn, these programs provide students with necessary tools for the successful administration of a wide range of non-profit and arts organizations. Like the focus the UO AAD Department places on technology, video production classes through the UO School of Journalism provide another tool for arts administrators. Through video production, arts administrators may address a wide range of issues to a wide range of audiences. The possible use of the completed video product may be converted to tape and distributed, placed on an existing website, or broadcast on community, public, cable or network television. Topics may focus on one element of an organization for its board of directors or give a general overview to its audience. Cost is naturally a limiting factor for most organizations. While not cheap, the current technology in video production available to an average computer user provides a level of professionalism that was previously only available in film studios. Video production, although a powerful tool, is not a magic bean. It is a perfect compliment to the UO Arts Administration Program's

Technology Component but will not solely make or break the an arts organization.

Recommendation

I highly recommend further exploration and development of the Technology Component within the UO AAD Department. A natural progression for this development would be into video production as taught in Dr. Miller's video production and editing courses in the UO School of Journalism. The information I've acquired through these classes has given me skills that are much sought after in arts administration. The availability of this equipment and the skills I've developed in their use will allow me to provide even small arts organizations an opportunity to produce videos previously limited to arts organizations with larger budgets and more resources. These skills are not difficult to refine and are available to any arts administrator or AAD student willing to explore them.

Appendix A

Definitions

Definitions were selected from the following books:

- Small Format Television Production (Compesi, Sherriffs)
- Television Production (Burrows)
- Video Basics 3 (Zettl)

aspect ratio
The ratio of the width of a television screen to its height. In STV (standard television), it is 4 X 3 (four units wide by three units high); for HDTV (high definition television) it is 16 X 9 (sixteen units wide by nine units high).

attached shadows
Shadow that is on the object itself. It cannot be seen independent of (detached from) the object.

beam splitter
Optical device within the camera that splits the white light into three primary colors: red, green, and blue.

back light
Illumination from behind the subject and opposite the camera. Usually a spotlight.

bidirectional
The microphone can hear best from two opposite sides.

bust shot
frames the upper part of a person

cardioid
A unidirectional microphone pickup pattern.

Camera control unit (CCU)
Equipment, separate from the actual camera, that allows the VO (video operator) to adjust the color and brightness balance before and during the production.

Charge-coupled devices (CCDs)
Stands for charge-coupled device. An image-sensing element that translates the optical image into a video signal.

close up shot (CU)
Objects or any part of it seen at close range and framed tightly. The close-up can be extreme (extreme or big close-up) or rather loose (medium close-up).

complexity editing
Building an intensified screen event from carefully selected and juxtaposed shots. Does not have to adhere to the continuity principles.

composition
Some of the most basic compositional factors involve (1) subject placement, (2) headroom and leadroom, and (3) the horizon line.

condenser microphone
High-quality, sensitive microphone for critical sound pickup. Used mostly indoors.

continuing vectors
Graphic vectors that extend each other, or index and motion vectors pointing and moving in the same direction.

continuity editing
Assembling shots so that vector continuity is ensured.

converging
Index and motion vectors that point toward each other.

cross shot (X/S)
Similar to over-the shoulder shot, except that the camera-near person is completely out of the shot.

depth of field
The area in which all objects, located at different distances from the camera, appear in focus. Depends primarily on the focal length of the lens, its f-stop, and the distance from the camera to the object.

diffused light
Light that illuminates a relatively large area with an indistinct light beam. Diffused light, created by floodlights, produces soft shadows.

diverging vectors
Index and motion vectors that point away from each other.

dolly
To move the camera and its mount closer to (dolly in) or farther from (dolly out) the subject.

dynamic microphone
A relatively rugged microphone. Good for outdoor use.

EDL
Stands for *edit decision list*. It consists of edit-in and edit-out points, expressed in time code numbers, and the nature and transitions between shots.

ENG/EFP cameras
Highly portable, self-contained camera for electronic news gathering (ENG) or electronic field production (EFP).

extreme close-up
A shot, usually of a person, that shows less than the person's full face.

extreme long shot
A shot in which the characters are so far away that they are not distinguishable as specific individuals.

eyeline
A line created by the eyes when someone looks at a target object. Eyelines and the position of the target object are very important in creating continuity through editing.

falloff
The speed (degree) with which a light picture portion turns into shadow areas. Fast falloff means that the light areas turn abruptly into shadow areas and there is a great difference in brightness between light and shadow areas. Slow falloff indicates a very gradual change from light to dark and a minimal brightness difference between light and shadow areas.

field of view
The portion of a scene visible through a particular lens; its vista. Expressed in symbols, such as CU for close up.

fill light
Additional light on the opposite side of the camera from the key light to illuminate shadow areas and thereby reduce falloff. Usually done with floodlights.

frame
One complete television picture, consisting of two fields, lasting one-thirtieth of a second.

headroom
The space left between the top of the head and the upper screen edge.

hue
A recognizable color: red, blue green, and so on.

hot spots
Overexposed portions of a picture; bright, glowing spots in which color and detail are lost.

hypercardioid
A microphone with a very narrow pickup pattern that has a long reach. It can also hear sounds coming directly from the back.

index vectors
These vectors are created by something that points unquestionably in a certain direction.

key light
Principal source of illumination. Usually a spotlight.

knee shot
shows the person approximately from the knees up

linear editing system
Uses videotape as the editing medium. It does not allow random access of shots.

long shot (LS)
Object seen from far away or framed very loosely. The extreme long shot shows the object from a great distance. Also called establishing shot.

medium shot (MS)
Object seen from a medium distance. Covers any framing between a ling shot and a close-up.

mental map
Tells us where things are supposed to be on- and off-screen.

non-linear editing system
Allows random access of shots. The Video and audio information is stored in digital form on computer disks.

noseroom
The space left in front of a person looking or pointing towards the edge of the screen.

omnidirectional
Pickup pattern with which the microphone can hear equally well from all directions.

over-the-shoulder (O/S)
Camera looks over the camera-near person's shoulder(shoulder and back of head included in shot) at the other person.

pickup pattern
The territory around the microphone with which the mic can hear well.

psychological closure
Mentally filling in missing visual information that will lead to a complete and stable configuration. Also called closure.

Ribbon microphone
High-quality, highly sensitive microphone for critical sound pickup. Produces warm sound.

scrims
A heat-resistant spun-glass material that comes in rolls and can be cut with scissors like cloth; it is attached to a scoop to diffuse the light beam.

shotgun microphones
A highly directional mic with a shotgunlike barrel for picking up sounds over a great distance.

SMPTE time codes
A specially generated address code that marks each video frame with a specific number (hour, minute, second, and frame).

supercarioid
A very directional microphone pickup pattern that is sensitive to sound in a very narrow angle in front of the microphone. Characteristics of shotgun microphones.

teleprompter
A prompting device that projects moving copy over lens so that the talent can read it without losing eye contact with the viewer.

three shot (three people),
Shows three people or objects in the frame

two-shot (two people),
Framing of two people in a single shot.

unidirectional
Pickup pattern with which the microphone can hear best from the front.

vector line/180° line
An imaginary line created by extending converging index vectors, or the direction of motion vector.

viewfinder
A small video monitor on a camera that displays the picture the camera generates.

VTR
Videotape recorder

white balancing
The adjustments of the color circuits in the camera to produce a white color in lighting of various color temperatures (relative bluishness or reddishness of white light).

z-axis
Indicates screen depth. Extends from the camera lens to horizon.

Appendix B

Green Light Productions
Individual Idea Proposal
Production Book Part I

This is the initial phase of the final project selection process.

- Documentaries have **great stories**, **great characters**, **great interviews or performers**, **great visuals, great scholarship, great writing** and they must be **simply accomplished and rewarding**.
- Idea resources include Oregon Quarterly, Oregon History, Oregon Special Collections, Guard/Statesman-Journal/ Oregonian Sunday Feature sections and web sites, Flux, Oregon Coast, related magazines, books, photos, archivists, professors, etc.

1. WORKING TITLE:_____
Topic: _____
Client:_____
trt: _____ Format_____

Story Description/Pitch (3 sentence narrative description): _____
_____
_____
_____
_____
_____
_____

Two Characters:

1)_____

2)_____

Two Research Citations/Resources: Journal/Book/Author/Date/URL
1)_____
_____

2)_____
_____

Green Light Productions
Proposal and Treatment Template
Production Book Part II

- **Cover Letter:** Letter introducing yourself, your purpose, and your project to the client, the funding organization, or the programmer who will make decisions on supporting your project with funding, resources or distribution. Write three paragraphs including introduction, pitch, conclusion and thanks.

- **Company Name and Mission: Company** name that conveys the "identity" of your company and one sentence company mission.

- **Working Title**: Conveys the meaning of your work, focuses your work, conveys your personal approach and point-of-view to the work. Hooks the reader by sparking an interest. Make it "catchy"

- **3-Liner Story Description**: 3 sentences describing your project story to your potential producers, clients, distributors, funding agencies, viewers.

- **Target Air Date:** Always know your deadlines

- **Trt** (total running time):

- **Working Hypothesis:** A personal working hypothesis, i.e., your approach to and view of what you are going to "say" in this documentary before it is produced. Your personal view of the story you anticipate telling, **before** you tell it. Your own **point-of-view**.

- **Form:**
  - Historical Documentary with String of Interviews (A-roll, Contemporary Actuality Images (B-Roll), Archival Images, Narration or No Narration, Sound and Music
  - Contemporary Actuality Documentary, Direct Cinema: minimum of photographer/director/producer involvement and no interviews
  - Contemporary Actuality Documentary Cinema Verite: Catalyst Documentary in which the director/producer is part of the documentary
  - Contemporary Actuality Documentary Personal or Diary: About the life of the director/producer
  - Compilation Documentary (Historical or Contemporary or Both): Documentary that is a compilation of actuality, interviews, archival footage, and more.
  - Experimental: Various stylistic conventions broken and stylistic innovations attempted (Errol Morris or City Symphony or Dziga Vertov)

- **Format:** Film or Broadcast Quality Video Format, SVHS or DVCAM or Beta SP or mini DV acquisition and non-linear editing.

- **Client:** Oregon Public Broadcast, Schools, Non-profit, Corporation, Ad Agency, Commercial Broadcast or Cablecast, Community Access, Community Organizations, Individuals.

- **Target Audience**: Public Broadcast audience, commercial, educational Market Audience, students, client, non-profit audience, narrow targeted market (Doctors, Migrants, Musicians),

- **Hook:** What will hook your viewer into watching. The hook is that early introductory feature in the film that gives your audience enough information and enough curiosity about what they will see and discover in your piece that they will watch.

- **Take-Aways:** Two things your viewer will take away from the experience of watching that they will remember a week later. Public Broadcast requires this in proposals for any project. What makes your piece unique and memorable? ***Remember, the goal is not to produce a film. The goal is to produce an experience in the audience.***

- **Producers:** Company, Producer(s), Names and Positions

- **<u>TREATMENT</u>: (MOST IMPORTANT ELEMENT OF YOUR PROPOSAL)**: **1-2 page narrative description** of the project story told colorfully as a dramatic narrative with enthusiasm and passion.

- **General Schedule and Timetable**: The deadline for completion schedules for pre-production, production and postproduction times. All major events scheduled with lots including Meetings and Shoots.

Green House Productions

Research and Development Profile Template

Production Book Part III

- **Working Title**: Good working titles capture the essence of the project!

- **Working Hypothesis:** A personal working hypothesis, i.e., your approach to and view of what you are going to "say" in this documentary before it is produced. Your personal view of the story you anticipate telling, **before** you tell it. Your own **point-of-view**!

- **Topic:** What is the Project and two or three sentences about it.

- **Story/Plot Elements**: The specific events, people and timelines of an event. For example "In 1998 two international studies students sought historical documents on coastal tribes at the Smithsonian Institution. They were told it was hopeless that in all likely-hood nothing would be found. They persevered and discovered a treasure trove of documents that is now dramatically changing the historic record of tribes across the country. Recently a major gathering of tribes came to the Law School to ceremonially accept the documents on behalf the University of Oregon and researchers from around the world are now studying them. It was a great victory for them, Native Americans and the University of Oregon where these documents now reside at the University of Oregon Law School."

- **Character Elements:** (Biographies and Disaster Stories get the highest ratings on the PBS series The American Experience because they feature narrative dramatic action and interesting and dynamic characters) **Protagonists**, Antagonists, Heroes, Villains, Supporters and Helpers, Community Members, Innovators, Strong, Weak, Greedy, Courageous, Brothers, Sisters, Mothers, Daughters, Fathers. Make a list of the characters in your story including names, backgrounds, parts they will play, if they are contemporary or archival characters.

- **Dramatic Elements**: (Biographies and Disaster Stories get the highest ratings on the PBS series *The American Experience*) Drama is based on conflict and resolution. It involves events, characters, actions and emotions. The top of the dramatic curve includes Rising Action, Climax, and Falling Action. The bottom includes the exposition, inciting moment, complication, and resolution.

- **Action Elements and Sequences:** What actions will you videotape? Voting, eating, working, playing sports, shooting photos, examining patients, taking drugs, children playing, anarchists confronting police, tribal ceremonies, firing clay pots, making animated films, protesting abortions, putting out fires, building houses, teaching, celebrating, engaging in domestic activities

- **Visual Elements:** What are you going to photograph that is visually interesting and dynamic?
- **Sound Elements:** What interesting and dynamic sounds are you going to record?

- **To-Camera Interviews:** (to-camera interviews/the storytellers):

- **Locations:** Name and provide the attributes of the locations in which you will shoot.

- **Accessibility:** (physical, geographical, technological, personal):

- **Archival Materials (**films, photos, documents, audio and radio recordings):

- **Research and Archive Resources**: (where are you researching for or getting your archival materials)

- **Special Problems**:

- **Budget:**

- **Funding Resources:**

- **General Schedule:** Air Date, Pre-production, Production, Post-production, Deadlines for (Go Decision, Principal Research and Contacts, Script, Principal Shooting, Principal Editing, Principal Sound)

- **Research and Writing Contact List:** ***Person, Position or Role, Number, Result*** : Make a List of specific persons you consider interviewing for this documentary. Provide Names, contact numbers, professions, involvement in the story (historian, authority, relative, friend, participant, etc.)

1. _____
_____
_____
_____
_____
_____

2. _____
_____
_____
_____
_____
_____

3. _____

Green Light Productions
Production Company Book Template

Production Book Part IV

- **Company Name:**
- **Company Mission:**
- **Documentary Topic:**
- **Working Title:**
- **Documentary Three Sentence Description:**
- **Production Staff Names, Contact Numbers, Five Sentence Bios:**
- **Individual Resumes:**
- **Production Positions:**

Executive Producer(s)

_____

_____

Producer(s)

_____

_____

Director(s)

_____

_____

Director(s) of Photography (DP)

_____

_____

_____

Editor(s)

_____

_____

_____

Writer(s)/Researcher(s)

_____

_____

_____

Sound Director(s) _____

_____

_____

Art Director(s): _____

_____

_____

Parallel Production and Web Director(s)_____

_____

_____

Budget and Financial Director (s)_____

_____

_____

Crew: _____

_____

_____

_____

General Availability Schedules: Times each week when students are available

Name_____ Days and Times _____

_____

Name_____ Days and Times _____

_____

Name_____ Days and Times _____

_____

Name_____ Days and Times _____

_____

Name_____ Days and Times _____

_____

Name_____ Days and Times _____

_____

Weekly Meeting and Production Days and Times: Primary days and times when you plan to shoot and edit

Meetings: Day_____, Time_____ Day_____, Time_____

Shoots: Day_____, Time_____ Day_____, Time_____

Posts: Day_____, Time_____ Day_____, Time_____

Ten Week Pre-Production, Production and Post-Production Schedule:

Week 1

_____
_____
_____
_____
_____
_____
_____

Week 2

_____
_____
_____
_____
_____
_____
_____

Week 3

Week 4

Week 5

Week 6

Week 7

Week 8

Week 9

Week 10

Reference

Burrows, T. D., Gross, L. S., Wood, D. N., (1995). Television Production: Disciplines and Techniques (6th ed.). Madison, Wisconsin, Dubuque, Iowa: WCB Brown & Benchmark Publishers.

Compesi, R. J., Sherriffs, R. E., (1985). Small Format Television Production (2nd ed.). Needham Heights, MA: Allyn and Bacon.

Rabiger, M., (1998). Directing the Documentary (3rd. ed.). Burlington, MA: Elsevier Science.

Renov, M., (1993). Theorizing Documentary. New York, NY: Routledge.

Zettl, H., (2001), Video Basics 3. Belmont, CA: Wadsworth/Thomas Learning.