AN INTRODUCTORY GUIDE TO CREATING VIDEOS

Lessons Learned from the "Honouring the Voices: 40 years of First Nations, Metis and Inuit Health Research in Manitoba" project

MANITOBA FIRST NATIONS
CENTRE for ABORIGINAL
HEALTH RESEARCH

UNIVERSITY
OF MANITOBA

Prepared by Elizabeth Cooper & Darrien Morton

PRE-PRODUCTION

What is pre-production?

Pre-production is the initial phase of the video production process. It begins before the video product is produced and includes planning the production process, financial arrangements, gathering materials, storyboarding, and selecting actors/participants, locations, B-roll and music.

The entire video production process moves between the pre-production, production and post-production phases.

Why is pre-production important?

This stage is the most important phase.

It determines how full-scale production will be carried out. This avoids confusion, anticipates challenges, assesses the feasibility of the project and helps ensure you meet deadlines and get the product you need when you need it. This stage will ultimately influence the later stages of production and post-production.

Planning with a Purpose

You need to know what you are going to do before you start. This saves time, resources and money.

You are telling a story. It needs a beginning, middle and an end.

You need to have a purpose and a clear objective/ hypothesis that you will bring the viewer to realize.

You should have an "ah ha" moment where the viewer can come to the realization to which you lead them.
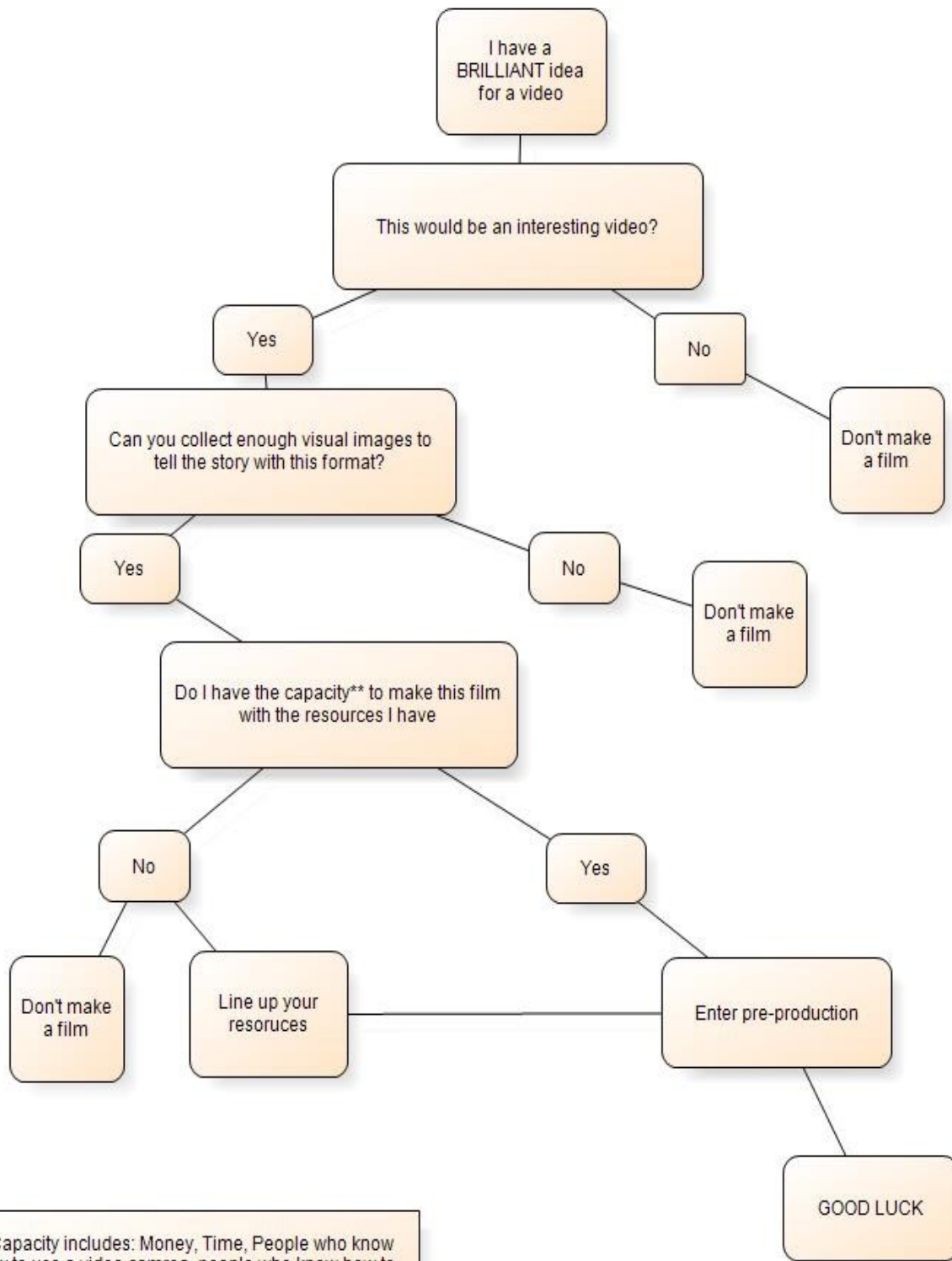
Here are a few tips and tricks to a successful project.

✓ Do I have money and have I done a scan of my resources? Can I maximize the output from my resources?

✓ Who is my audience?

✓ How long will the film be:
  ▪ Remember, in this day and age, people tend to be more willing to watch short (<5 min) videos.
  ▪ Average TV shows are 22 minutes long without commercials.

✓ Where am I going to disseminate this video?

✓ Is there a dual purpose for the video (e.g. teaching, fundraising, etc). Could 2 videos be made from the same material?

✓ Can I tell the story in that length of time?

✓ Who will be involved in making decisions about what to include or not include?

✓ Will people be interested in this topic? Will I be interested in this topic 6 months from now:
  ▪ Remember: Making a film is not a weekend project. You need to be interested in what you're doing.

✓ Are visuals the best way to tell the story?

"It's a Ken Burns documentary about Ken Burns documentaries."

CN COLLECTION

Before you start:

```
                        ┌─────────────────┐
                        │   I have a      │
                        │  BRILLIANT idea │
                        │   for a video   │
                        └─────────────────┘
                                │
                  ┌─────────────────────────────────┐
                  │ This would be an interesting     │
                  │            video?                │
                  └─────────────────────────────────┘
                    │                           │
                  Yes                          No
                    │                           │
  ┌──────────────────────────────┐        ┌──────────────┐
  │ Can you collect enough visual │        │ Don't make   │
  │ images to tell the story with │        │   a film     │
  │        this format?           │        └──────────────┘
  └──────────────────────────────┘
      │                    │
    Yes                   No
      │                    │
      │              ┌──────────────┐
      │              │ Don't make   │
      │              │   a film     │
      │              └──────────────┘
  ┌──────────────────────────────┐
  │ Do I have the capacity** to   │
  │ make this film with the       │
  │      resources I have         │
  └──────────────────────────────┘
      │                    │
     No                   Yes
      │                    │
  ┌──────────┐  ┌───────────────┐  ┌─────────────────────┐
  │ Don't    │  │ Line up your  │──│ Enter pre-production │
  │ make a   │  │  resoruces    │  └─────────────────────┘
  │ film     │  └───────────────┘            │
  └──────────┘                      ┌──────────────┐
                                    │  GOOD LUCK   │
                                    └──────────────┘
```
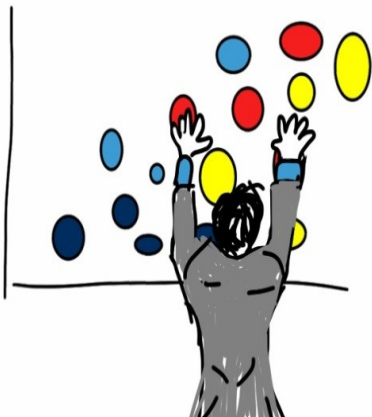
**Capacity includes: Money, Time, People who know how to use a video camrea, people who know how to edit, people who know about sound, people who know how to write an effective story and people with content expertice

Storyboard Part 1

A storyboard is the document that will guide your process. It is where you include information about your film.

It is an extremely detailed outline.

Here are a few things to think about when starting your script

✓ Consider hiring a writer.

✓ Remember, a video is a story with purpose.

✓ Outlining your main points will assist with determining needed resources.

✓ What is the 'hook' – why will people want to watch?

✓ Ensure there are smooth transitions and that the story moves through time in a sensible manner.

✓ You should have a realistic, tangible goal. For example, 'provide insight into hidden homelessness in Winnipeg' (realistic) vs. 'ending poverty' (unrealistic).

✓ Build up to the 'ah-ha moment' where people can draw their own conclusions about the work.

✓ Have an ending that completes the story.

As an Academic, he knows the data. Through the use of animation and bubble plots, he allows the data to tell its own story.

"CS2C: Fun with Storyboards" by Kenneth Chan

1. Establishing shot of classroom. One student snoring. One sits up in alarm over assignment.

2. Student feels overwhelmed. Voiceover: "I've never done this!" Camera pans slowly to make space.

Pan

3. Ideas surrounded by blurry thought bubble. Brainstorm may also be video montage surrounded by blurry frame.

4. Moment of clarity. "Aha!" Ding or chimes; lightbulb moment.

5. Working in a dark dorm room. Sounds of clock ticking and pencil scratching on paper.

6. Proudly shows off finished storyboard. Wipes sweat off brow. Victory music. Zoom in on storyboard.
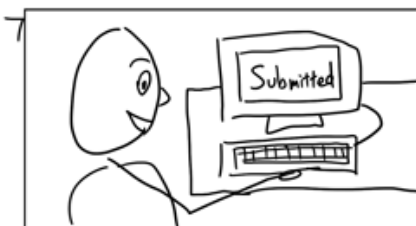
7. Submitting via Coursework. Fade out as if ending.

8. Back to the classroom. Keep as similar as possible to original. "Elaborate on your storyboards!"

9. Back to the drawing board. Looking haggard but determined. Fade out.

Audience

The purpose of the video and your audience go hand in hand.

You need to know who your primary audience is that will watch the video (e.g. academics, community members, youth, rural communities, etc).

Remember the greater the diversity of your audience, the harder it will be to please everyone.

Video is an emotional tool, so don't try to include everything. Based on the audience, content should be weighed against emotion effect.

Here are a few things to think about when determining your audience.

✓ Is a video the best way to communicate with your audience? Would a book, poster or something else be better?

✓ Who needs to see your video?
  • Is it relevant to their experience?

✓ Can your audience access the film? (e.g. Availability of high-speed internet or DVD players)

✓ Is the language used in the video accessible and understandable among your audience?

✓ Are your information sources (e.g. pre-recorded materials, interview footage) relevant and available?

USES A MEME REFERENCE FROM THE 90'S
AUDIENCE IS TOO YOUNG TO UNDERSTAND IT
memegenerator.net
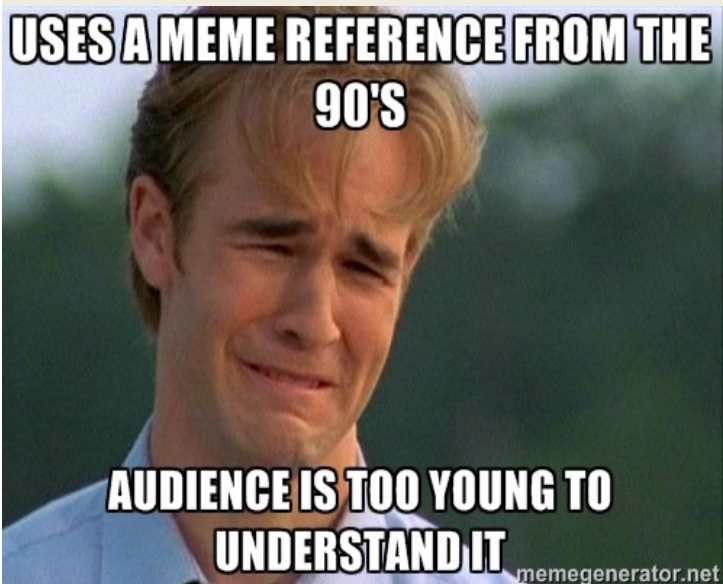
Checklist to Determine Audience

- Who needs to know this information/story?
- Why do they need to know this information/story?
- Will they be interested in the story?
- Are they part of the video?
- Are they part of the story that is being told in the video (remember, you are always telling a story)?
- Are there multiple audiences? Will they all be interested in the story?
- Should I have a few short videos instead of one long video designed for various audiences?
  - Remember a video designed for kids about how to feed elephants at the zoo might not be a high priority for policy makers to watch who are interested in issues around poaching.

Selecting a Location

If you are filming new footage, consider possible locations that suit your purpose.

Make sure these are feasible options (e.g. a studio, public or private spaces, indoors or outdoors, across different spaces).

What to think about when selecting a location.

✓ Is the location feasible in terms of:
  • Cost?
  • Access? (e.g. legal/privacy issues)

✓ Can the necessary equipment be acquired, transported and handled in this location?

✓ If a variety of equipment is used, ensure it is of the same format and technical quality.

✓ Does the location align with the purpose and tone of the video?

✓ Think about the location's environment (e.g. lighting, sound).
  • Noisy spaces with lots of movement can be distracting, and subtle background noises can be captured on film.

✓ If you are shooting across locations, try to be consistent.

LOCATION, LOCATION, LOCATION
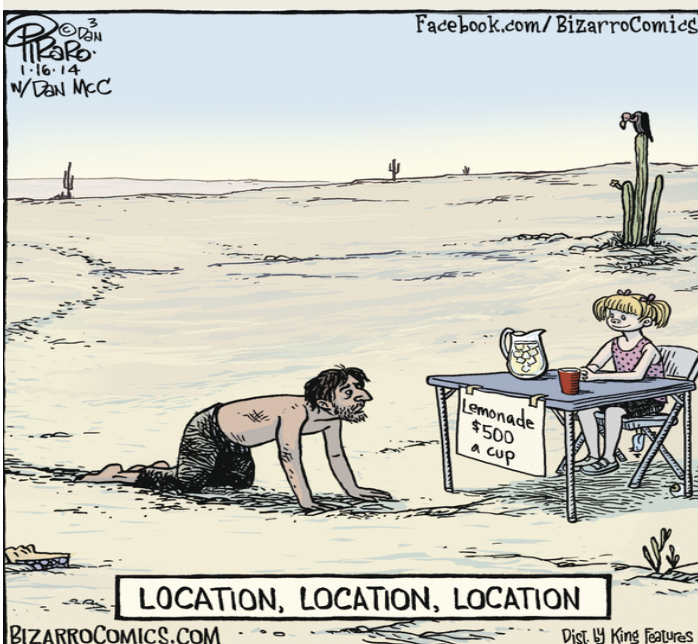
Checklist for Selecting the Location

- Have you decided on a location?
- Can you afford to shoot in your preferred location?
- Do you have access to the preferred location (this might include getting permission)?
- Can filming equipment be acquired/transported to and handled in your preferred location?
- Does the location fit with the audience, purpose and tone of the video?

Constructing a Timeline

Ensure the timeline for filming and production is sufficient and well considered.

All individuals and groups should be aware of, and in agreement with, the timeline.

Post-production will consume most of your time. So don't delay shooting the raw footage.

Some issues that may arise without a good timeline.

✓ Seasonality: *You want to film about dog sledding and shoot all your footage in July...oops*

✓ Location: *You want to film across Canada in a month but are travelling by road...oops*

✓ Conflicting priorities: *You want to film 50 interviews of high school teachers but most of them are away on vacation during the summer...oops*

✓ Availability of resources: *You want to do reshoots but the funding is finished...oops*

i'm not a procrastinator

i just prefer doing all my work in a deadline-induced panic

invisiblebread.com

Checklist for Constructing a Timeline

- Have you worked out an agreed timeline?

- Have you accounted for any delays in the production process?

- Do you have sufficient time to conduct shooting and complete post-production?

- Have you thought about seasonality, location, conflicting requirements and the availability of resources in relation to your proposed timeline?

Inclusion/Exclusion when Identifying Participants

Remember that you cannot include everyone you want to, even if they are really important.

Many people that you film may still be cut during the post-production phase.

In documentaries you are not looking for acting ability but sources of information.

Things to think about when identifying participants.

✓ Diversity of different voices.

✓ Strike a balance between a coherent but multivocal story.

✓ The politics of who is included/excluded can depend on representation, importance of information, status and people who fit with a storyline.

✓ Conflict of interests may force people to be excluded. (e.g. a CEO of a mining company would not be the best person to include on a documentary funded by a social justice group on the negative health effects of mining).

✓ Sometimes people need to be excluded because of unclear speech (umm…), stuttering, mumbling or fidgeting. Unclear accents can be dealt with using subtitles.

✓ Remember you are ultimately looking for someone who can tell a good story visually.

Checklist for Identifying Participants

- Have you identified the necessary people that will positively contribute to the video?

- Have you thought about any issues that may arise later about who is included and excluded?

- Are there any conflicts of interest about who is included?

- Have you anticipated what you will do if the speakers are unclear and don't translate easily (visually/ verbally) on the final product?

Writing vs. Speaking

Writing may include narration, scripted dialogue or voice over.

Often the way we write does not translate well to successful speech.

This is especially true within academia.

Add this cartoon to your blog or website FREE at http://EzineArticles.com/Cartoons/

On the advice of his readers, Jeffery decided to adopt a more formal writing style.

Here are a few tips and tricks to successful narration.

- ✓ Unlike narration, scripted dialogue is much harder to translate to spoken word.

- ✓ Write in short sentences.

- ✓ Use contractions ("I'm" and "it's" are recommended over "I am" and "it is").

- ✓ You do not need to follow grammatical rules. Sentence fragments are ay-okay.

- ✓ Use examples.

- ✓ Use words that draw on the imagination (e.g. "gave life to" or "stop and smell the roses").

- ✓ Don't use uncommon metaphors (e.g. the day was not pear-shaped).

- ✓ Read out loud what you write.

- ✓ Tape record it. Listen to it without reading along. Let someone else listen to it. Let someone else read it out loud to you. And think – would I want to listen to this?

Checklist for Scripting

- Do I have my facts straight?
- Do I use short sentences?
- Do I make my point quickly?
- Do I use jargon? Did I check with someone outside my field to see if I used jargon (sometimes we forget that everyone doesn't think that words like cohort or discourse are every-day words)?
- Your script writing might happen before you start, or after you have your video footage and transcripts. It will likely happen throughout the process.

Remember, editing and re-writing are good things to do.

Recording the Narration

Chances are you will need a narrator. However good storylines, segues and transitions may not require narration.

This provides you the chance to connect ideas or provide facts that do not emerge through the visuals or the interviews that you are using.

Things to think about when you're planning the narration.

✓ Who will be doing the narration?

✓ Do you need to have someone from your organization or project or target population narrate? Can you hire an actor/professional narrator?

✓ Is the person easy to understand? Do they have an accent, drop the last words or speak slow/fast?

✓ Does the person speak in an appealing way?

✓ Does the persons intonation match the script (e.g. a happy voice when talking about genocide is ill-advised).

✓ Do you have a balance of gender voices in your film? If all of your interviews are with women, you might want a woman narrating or you might want a male voice to add balance.

✓ Remember, one narrator is better for impact than multiple people each taking turns.

Checklist for Narration

- Do I know who I want to be the narrator?

- Are they available to narrate?

- Did I ask them how much they'll charge?

- Is this the right choice politically?

- Can the person pronounce all the words in the script the way you want (Worcestershire sauce anyone)?

What is A-Roll (Actual) and B-Roll?

A-roll (although not known commonly as this today) is the main video. Historically, this would include the audio component. B-roll are other images used to compliment your main video

Historically B-roll was a linear-based editing feature. Images would be cut and pasted onto the 16mm film. This material typically would not have sound. It could be still images or it could be video.

When to use B-Roll

Remember you need A LOT of B-roll and it should support what is being said.

Start collecting it early.

Plan for this. If you are not going to be able to have B-roll images, re-consider your storyline.

There is no such thing as **TOO MUCH B-ROLL**

Here are a few tips and tricks about using B-roll.

✓ B-roll can be used to cover unnatural movements.

✓ B-roll can be used to cover splices in video editing (the audio will sound okay if that sneeze is cut out, but the persons face will look pretty funny as they get ready to sneeze and then cut to after when you suddenly see them holding a tissue).

✓ People have short attention spans. You need visual stimulation.

✓ B-roll adds an element of interest.

✓ B-roll can tell a story that text does not. Remember a picture is worth a 1,000 words.

✓ Ideally you want to have a new image/action every 3 seconds. When it comes to B-roll less is certainly not more.

B-Roll: Photographs

Photographs are often a good addition to your project.

Collect old pictures.

Take new pictures.

Do have pictures.

Here are a few tips and tricks to using photographs.

✓ Make sure the photos/scans/ slides are high resolution or converted to high resolution.

✓ Make sure the colour is clear.

✓ You can pan in or out of a shot or crop a shot to add intrigue.

✓ Blurry photos or photos that do not have high resolution can be used for effect. Use this sparingly.

✓ If you are using images of people, who are they? Do you have permission? If an archive picture is over 50 years old you can use it without permission according to federal law.

✓ Do you know who the photographer is? Do you have image rights?

"Pretend you don't notice him."

Where can I find B-Roll Pictures?

- Stock pictures on the internet.

- Stock pictures from other collections.

- Pictures from the archives.

- Pictures from research participants.

- Pictures that you take for the project.

- Pictures you have other people take for the project.

- Purchase pictures to use.

Remember to archive all the pictures you collected for the project, even the ones you do not use. Someone else might be able to use them in the future.

B-Roll: Video

This adds another element and texture to your video.

It can add context you do not get with photographs or with the videos you took specifically for the project.

Here are a few tips and tricks to using videos

✓ You might be able to use existing footage.

✓ Make sure that you use similar video settings to ensure quality.

✓ Make sure that you have permission to film in public spaces.

✓ If there are people in your background shot, do you have permission to film them.

✓ Remember to use different angles and get different perspectives (from the side, from above).

✓ Remember more is always better when it comes to B-roll.

Where can I find B-Roll Video?

- Stock video on the internet.

- Video from the archives.

- News videos or promotional video archives.

- Videos you take for the project
  Documentary is about Hydro development: Perhaps you want a video of a hydro dam. Perhaps you want a picture of flooding. What is your message?

- Videos you have other people take for the project.

Remember to archive all the video footage you collected for the project, even raw footage. Someone else might be able to use this in the future.

B-Roll: Other

Other visuals might be useful for your B-roll. But again, they should support what is being said.

Here are a few tips and tricks to successful narration.

- ✓ Graphic images
- ✓ Text
- ✓ Animation
- ✓ Cartoons
- ✓ Pictures of documents
- ✓ Logos
- ✓ Be creative.

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ANDERSON

"I've got it! How about a funny picture!
People *love* funny pictures!"

What other B-Roll items can I use?

- Do you have documents you want to highlight (don't use too many, people tend to find this boring)?

- Do you have charts or graphs to show (again, use this sparingly)?

- Any cartoons? Graphics?

- How about animation?

- Maybe you have money and can hire someone to do animation or to draw specific images for your project.

- Text can also be used for specific points of transition.

- Be creative.

Remember to archive all the B-roll you created or collected for the project, even drafts. Someone else might be able to use this in the future.

Music

Music adds an important dimension to your video.

Music is meant to elicit emotions. It keeps people engaged. It triggers memories and helps people remember what they see.

Music can set the tone.

Music is only as good as the video editor. The effect of music on the viewer is made through appropriate choices in the editing room.

"He puts them on hold so he can do background music."

Here are a few tips and tricks to using music

✓ Who recorded the music? When was it recorded? Who owns rights to the song or recording?

✓ Can you have music written for your project?

✓ Is the music studio quality?

✓ What tone do you want to set with the music (if your film is about genocide, "when you are happy and you know it clap your hands", is probably not the best choice).

✓ Do the musical styles/ instruments fit together with smooth transitions.

✓ Music may be selected during the post-production phase, but it is something you need to think about at the start of your project, especially since cost are typically associated.

✓ Consider hiring a musician.

Where Can I find Music?

Remember to archive all the music you collected for the project, even unedited scores, if you have the musicians permission. Someone else might be able to use this in the future.

Some sources for free music online upon permission by the artist:

- *soundcloud.com*
- *freemusicarchive.org*
- *creativecommons.org/music-communities*

"There are of course many ways to skin a cat, but the better you plan it out in the beginning the better things will go"

David Wilder

Media Production Specialist

(email correspondence)

PRODUCTION

What is production?

Production is a middle phase of the video production process which involves the collection of the raw video footage and storing the collected footage for editing the final product.

Why is production important?

This phase is important as it entails capturing the raw video footage that will usually make up the majority of content in the final product. When done with meticulous care and sensitivity it ensures a smooth transition to the final phase of post-production. While it is less labour intensive than the final phase, production is the hardest phase to revisit as your resources (including actors/participants, locations, funds, production designs, etc.) may be expended or no longer available-- so try to get it right the first time around.

Shooting

Here are a few suggestions to keep in mind when shooting.

Figure out who and how may people will be doing the videography.

Figure out how many people will be in the recorded images and their position (e.g. single person, panel, circle, etc).

The more people on screen means more cameras and videographers will be needed.

Plan how you would like your shots and test what they will look like on screen if you can.

- ✓ Consider hiring a production company. They will ensure good shots.

- ✓ Ensure lighting and sound checks are performed. You cannot change footage. Your only option is to reshoot.

- ✓ If you have invited someone to be filmed, ensure all the equipment is ready to go. No one likes to wait.

- ✓ Generally for one individual on screen you will need at least two cameras. This helps changing angles when editing.

- ✓ Your location will effect the filmed images and sound. Should you be in a studio or not?

- ✓ For cameras that move, the speed of the camera should be steady..

- ✓ Sometimes you will see or hear something interesting that you want to learn more about. DO NOT change storylines during production if possible. New information will emerge but it should emerge in relation to the storyline.

- ✓ Back up footage after shooting.

Checklist for Shooting

- Do you have the necessary videographers and equipment?
- Do you know how you want the recorded images to look like? Are these angle/positions feasible to be captured on video?
- Is your location suitable for filming?
- Did you think about sound quality? Can you hear construction or wind or people in the background? Remember your ears filter sound allowing you to focus on what is being said, recorders do not.
- Are you sure you have finalized your story line? Do you need any more information to tell the story?
- Did you film any B-roll?
- Do you have necessary hardware to store filmed footage?

A Few Suggestions for filming interviews

THE INTERVIEWER

- ✓ Interviewing is a skill. Hiring a professional who knows how to ask questions in front of cameras is something to consider.
- ✓ Have an interview guide. You might circulate it prior, you might not. That's a methods question not a videography question.
- ✓ Make sure you have informed consent, both for the interview but also for distributing the information shared.
- ✓ Establish rapport with the person. Spend some time before filming getting to know them. This will improve comfort during the filming and result in a better product.
- ✓ Ask clear and concise questions that require little clarification.
- ✓ Ensure participants talk about the question and do stray too far away.
- ✓ To affirm what participants have said, do not use verbal cues (mmmhh or laughter) but nod or gesture with your hands. These noises will be captured on film.
- ✓ Make constant eye contact with interviewees so they don't look elsewhere or into the camera.
- ✓ Interview guides on paper can make noise, so be aware of turning pages. Having a stand with the materials on it that you can see all at once might be the best option.
- ✓ Collect information such as name, title or affiliation from participants during the interview so you know how they would like to be represented on the final product.
- ✓ Request B-roll from participants before the interview and try to collect it the same day as the interview.

THE INTERVIEWEE

- ✓ Sit still.
- ✓ Don't wear too much jewelry. And DO NOT wear earrings that dangle as the editing phase will make images choppy.
- ✓ Necklaces and ties that might move can be taped down with double stick tape
- ✓ Do not directly look into the camera but slightly off to the side, possibly at the interviewer.
- ✓ Turn off cell phones and pagers. When that line that you know will make it into the final cut is said, the worst is to have it ruined by a phone ringing.
- ✓ Take time to think about what you're going to say before the interview.
- ✓ Get a good night sleep prior to the interview if you can and try to not be distracted by thoughts of activities you have coming up.
- ✓ Speak slowly and clearly.
- ✓ Remember to breath. Sometimes people get nervous and forget about this.
- ✓ Remember that sections can be edited, so do not feel that what you say needs to be perfect.
- ✓ If demonstrating a skill, make sure that you are not physically blocking what you are trying to share. For example, can people see your hands? Can they see what you are pointing at?

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POST-PRODUCTION

What is post-production?

Post-production is the final phase of the video production process which proceeds production or shooting. This stage consists of many different processes which result in the assembly of the final video product. This phase includes video editing, adding B-roll, music and effects, reshoots, colour grading, inserting credits, and preserving materials as well as translating the product into accessible formats. This stage is a lot more complicated, may take longer than the production phase, and it is where hard decisions need to be made.

Why is post-production important?

This stage is important as it is the phase in which assembling the final video product into a coherent narrative occurs, revisions can be made, and the work that you have put into the entire process comes to fruition (or not).

Storyboard Part 2

Now that you have all of your data, you need to put it together into a product.

You should have transcripts from your footage.

Detailed lists of what you have for B-roll.

Make sure you include your narration.

A few thing to remember and consider when editing.

✓ Analyze your transcripts and footage.

✓ Do you have all the information you need to tell the story?

✓ Do your quotes make sense read in order? Do you need to have narration to connect the dots for people?

✓ Go through the text and "cut" the sections together. Remember that the more cuts you make to the text, the more B-roll you need to cover choppy images and the more editing required. Product quality may be compromised with too many edits.

✓ It is easier to cut text at a hard consonant (T, K sound) rather than a softer sound, as people tend to blur those sounds into the next word (s, th, m) or to cut at a breath.

✓ You can take earlier parts of an interview and splice them after the end of another section.

✓ Add your B-roll to your storyboard.

Sample Storyboard for Editing Purposes

Person Speaking	Clip	Time Code	Length of Clip	Total Video	Photos
Narration: *This is where you put the text that will be/was read*		**0:00-0:20** (20 sec) This timestamp is from the footage. It allows you to easily edit your pieces together	This can be helpful when you are trying to see how long different sections are trying to make sure you have a balance of voices	**0:00-0:20**	**Photo of car 21** **Photo of dog 24** This is where you list your B-roll
Mr Green	*Direct quote*	**6:20-6:31**	**11 seconds**	**0:20-0:31**	
Dr. Blue	*Direct quote*	**2:20-2:34** (14 sec)	**14 seconds**	**0:32-0:46**	
	Direct quote	**9:15-9:42** (32 sec)	**32 seconds**	**0:47-1:19**	
NONE	NONE	4:03-6:03	**2 min**	**2:19-4:19**	**Video of basketball game**
		Total:		**14:44**	

Editing

Editing is one of the most difficult tasks throughout the entire process. It is the phase where the final product is produced and will often reveal that it may be too late to turn back and remedy mistakes.

Ensure you have enough time to complete editing.

Decision-making is an integral part of editing: what goes in, what gets left out, how should the video come together.

This is when your raw footage, B-roll, music, narration and captioning all come together in an editing suite.

The awkward moment when you find out Titanic was filmed in a plastic pool

A few thing to remember and consider when editing.

✓ Approximately for every one hour of editing, one minute of video is produced.

✓ Use time stamps on the raw footage to help you know what needs to be spliced.

✓ A first step to begin editing is piecing together your spliced clips of raw footage. From there you add all the supplementary materials.

✓ When adding captions ensure the size, colour and alignment of the font are legible and consistent. Using shadows also helps.

✓ Don't forget about transition effects between shots.

✓ Music should not overpower the dialogue of the video.

✓ There should be periods of silence or music to break up dialogue.

✓ Sometimes footage you have filmed and really want in the video may not be well suited, and ends up on the cutting room floor.

Checklist for Editing

- Do you have the necessary editing software and expertise?

- Have you identified people to make decisions about the editing process?

- Do you have sufficient time to complete editing?

- Have you time stamped, spliced and put together your raw video footage?

- Are all the supplementary material readily available to add to the edited raw footage?

Reshoots

SOMETIMES WE HAVE TO JUST DO IT!

Some reasons to reshoot include: unintelligible audio, camera angles are off, background noise may be distracting, inclusion of specific people for political reasons or important information.

Here are a few things to remember when reshooting.

✓ Making a participant repeat exactly what was intended during the initial filming will not be feasible. It may sound unnatural or rehearsed when repeated.

✓ The new dialogue should be consistent with the rest of the spliced video.

✓ Do you have money to reshoot or restage?

✓ The background setting and clothing will need to be consistent with the previous shoot unless all dialogue from the initial shoot is not used.

✓ Always reshoot the scene more than twice to ensure you have options to choose from once the footage returns to the editing room. Re-reshoots are unwanted.

✓ Don't repeat the same mistakes from the first time and take extra care.

Checklist for Reshooting

- Can a reshoot be carried out effectively?

- Do you really need to reshoot a scene or can the initial mistake/issue be handled in a different way?

- Are the necessary resources (participants, money, equipment, locations) to shoot readily available.

- Do you have a clear objective on what you want to reshoot?

Preservation of the Materials

It is important to preserve the final product, raw footage and B-roll. Others may want to use it in the future and it is a good method to share the information over time.

One good way to preserve these material is in the archives.

Here are some things to keep in mind when archiving.

- ✓ Have an archivist help you with cataloguing the data and storing the data.

- ✓ Privacy and access issues may be a concern. A very big concern.

- ✓ Remember to transfer footage and materials from the editing room to the archives.

- ✓ Because you will most like y be digitally storing the materials you will need enough data storage space and the necessary equipment.

- ✓ Don't store data on disks. They are outdated.

- ✓ Don't worry about file formats as they tend to change every 2 years. But remember to update these as they may not be able to be accessed.

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"You call it clutter. I call it free-range paperwork."

Checklist for Preservation of the Materials

- Do you have access to archiving services?

- Have you considered privacy issues related to archiving the data?

- Do you have the means to store data digitally?

Disseminating the Final Product

WE ARE FINALLY DONE – WELL ALMOST!

The final product should be distributed using multiple methods. In most cases as the audiences that view the video will have different ways to access it.

Things to think about when packaging and distributing you final product.

- ✓ Did you show your participants/ content experts the final product?

- ✓ Is this going to be online? How are you going to upload it:
    - The U of M tends to use their YouTube channel.

- ✓ Do you want to have a DVD or USB copy that you can send to people? Do you have cover art for your DVD/DVD case?

- ✓ Where will the video be sent? Do you have their postal addresses?

- ✓ Have you though about sharing/ marketing the video through social media?

- ✓ Are you going to have a public screening?

- ✓ Who is going to market your video? How are you going to let people know that this video is done?

- ✓ Make sure you acknowledge all your funders and team. Members.

Checklist for Disseminating the Final Product

- Do I have the "OKAY" to show the video?

- How am I going to launch the video?

- Where am I going to have copies available?

- How am I going to reach people to let them see the fruitions of my labour?

- Celebrate your hard work in whatever way is right for you.

Acknowledgements

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