

Activity 4-4: Storyboard and Videography

Scene #: _____ Synopsis: _____ _____ _____ Time: _____ Camera angle: B T C U D R L	Scene #: _____ Synopsis: _____ _____ _____ Time: _____ Camera angle: B T C U D R L	Scene # _____ Synopsis: _____ _____ _____ Time: _____ Camera angle: B T C U D R L
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B T C U D R L = Bottom / Top / Centre / Up / Down / Left / Right. Circle the relevant camera angle characteristics.

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Videography strategies:

PLANNING SHOTS:

Storyboarding: This is essential to getting the best shots and saving a great deal of time shooting and in editing. Plan, plan, plan.

In-Camera editing: If you are following a strong plan, then much of your editing can be done while shooting. Poor shots can be retaken immediately. Shooting sequences can be planned according to actors and setting or story chronology – which every you assess makes you post editing job easier.

Camera angles: Top down makes the subject appear weak while bottom up angles make the subject appear powerful or important. These are typically mapped out in the storyboard.

Transitions: If one frame ends with the subject on the left side of the frame, ensure that the next frame has the key subject in the same relative location. If this is not considered, the viewers eye might get thrown around to the point of discomfort or distraction. Neither are desirable. Transitions can be largely planned at the story board stage.

Timing: Time is of the essence. You want to get a lot of information across to a hostile audience in as little time as possible. A lot can be said in very little time if the shots are well planned. Compose your scenes. Consider how information can be portrayed with symbols and other visual cues, voice-overs, subtitles, slogans. A lot can also be suggested with the absence of content, e.g. an empty chair implies that someone is missing from the scene.

COLOR & LIGHTING:

Color: Advertisers limit the colors seen in every shot to a controlled palette of primary color, complementary colors, harmonious colors, etc. Consider color palettes when you construct your storyboard. This will impact costumes, props and settings.

Mood and drama: Lighting is key. Dark scenes are gloomy, bright scenes appear clean. Scenes with high contrast lighting appear dramatic

Light-color: Blue light can give the aura that someone is outdoors, yellow or orange light indicate indoors. News interviewers will often set up a subject to be interviewed indoors and will set a blue light on one side and yellow light on the other. This makes it appear that the subject is indoors sitting next to a window.

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AUDIO:

At the early planning stage (e.g. Design Brief) consider what tools you have to capture voices and ambient sound.

- Do you have or need a boom mic for ambient sound or lapel mic for voices?
- Will you do voice-overs when editing?

Consider how will your video plans be affected by a soundtrack.

- What music will you use for your soundtrack, if any?
- Will the tempo of you soundtrack dictate the tempo of your scene changes – or vice-versa?

VIDEO EDITING

Consider the communicative potential of:

Juxtaposition: contrasting scenes by going from one type to another, perhaps even repeating this pattern in a rhythmic form.

Tempo: The movement from one clip to another establishes a tempo. The editor needs to be aware of the effect of changing clips and scenes and the potential of establishing or reinforcing a rhythm by controlling to visual tempo

Blending plot lines, e.g. Seinfeld

50 PEARLS OF WISDOM

The following items are actual recommendations from the Mike Bekker's Film and Video Production class of 2002-2003...things they learned the hard way so you don't have to!

- 1 Stick to the script...it insures the video has understandable story
- 2 Plan for continuity (cloths, props, etc)
- 3 The Director needs to have authority...there can only be one person in charge
- 4 Beware of jump cuts...plan your coverage shots to avoid these
- 5 Actors need to be aware of their character's attributes and be consistent
- 6 Don't look a the camera (tell your extras this)
- 7 Spend some time on the 'establishing shot", it sets the stage for the rest of the video
- 8 At the end of each shoot, plan for what will happen the next day
- 9 Have an alternate plan if someone doesn't show up or forgets a prop
- 10 Be aware of what shots are absolutely critical to the story making sense.
- 11 The job of the Producer (if done right) is a lot of work!

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- 12 Don't use too many different songs...avoid lyrics if at all possible
- 13 Making a video is a TEAM effort
- 14 Shoot each shot at least twice ... to give the editor a chance to shine
- 15 Plan for sound (record important dialogue with a external mic)
- 16 A bad video is still a bad video even if it has good music.
- 17 A good video can be made bad with a poor choice(s) of music
- 18 Music sets the mood and is 50% of the experience (impact).
- 19 NEVER work without a shotlist.
- 20 Don't try to tell a 2 hour story in 5 minutes...creatively condense, condense, condense
- 21 Plan to edit while the filming is still going on...gives time to shoot missing/bad shots and avoids the rush at the end.
- 22 The storyboard is critical when planning the major shots
- 23 A group of 5 is the best size (depending on theme and management)
- 24 Insist that your groupies are reliable...peer pressure is key
- 25 Plan to average shooting at least 4 shots a day
- 26 Avoid overdoing shots with 10 takes...plan for success and shoot each shot as if it is the only chance you have.
- 27 Spend as much time editing as possible.
- 28 A great script is the key to success...write, rewrite, and mold the story.
- 29 Make consequences for poor attendance
- 30 Cameraperson - use earphones so you know what the camera is recording.
- 31 Planning and organization is the best thing to ensure success.
- 32 Know your script inside and out...the story/character motivation must be clear
- 33 The main actor, the director, the producer, and the cameraperson need to be here everyday
- 34 A Tripod is a must ... Steady, well composed shots are the foundation of a good video
- 35 Agree to work as a group
- 36 Editing can't cure missing story parts, bad shots, poor lighting, etc.
- 37 Boom mics are great...plan for sound
- 38 Make one person responsible for tape and camera...avoid lost shots, strange camera settings, etc.
- 39 Check off shots as they are done
- 40 A well composed shot is "eye candy", a poorly composed one is distracting
- 41 You can't always salvage a video by turning it into a stupid comedy (rarely works well).
- 42 Only use dialogue if necessary and it adds to the character development or setting.
- 43 Beware of the "time/date stamp" setting on the camera
- 44 The editor's role is super-important but they can't make bad shots look good.
- 45 Beware of reflections in mirror and glass.
- 46 Take a simple story and tell it well...don't take a complicated story and hack it down till there is no story to tell.
- 47 Do all you can in every class but insist on quality not quantity
- 48 Do NOT zoom during a shot unless it is planned to add meaning, otherwise it make the video look amateur.
- 49 Cameraperson double-check at the start of each class to ensure settings (i.e. exposure) have not been changed.
- 50 Leave the effects and transitions to the editor...but beware! Overuse of these can make a good video look trashy and amateur.