Virtual Programming 2.0

CREATING HIGH-QUALITY VIDEO PRODUCTION FOR LIBRARIES
Hi! I’m Emily Lohr

- Adult Services/Technology Librarian
- MLIS- Kent State University
- B.S. Multimedia Comm, Film & Video Production
- Video production and scriptwriting experience
Before we Begin...

• Expect a lot of new vocabulary

"Any vocabulary words defined in your handout will be green."

Before we Begin…

- “H” for Handout
Before we Begin...

- Take what you need.
Before we Begin…

• Take what you need.
Why Film Library Programming?

- Post Pandemic...
  - Increased accessibility
  - Increased reach
  - Avenue for preservation
Why Pre-Film Library Programming?

- Higher Quality Video Content
- Outside Speakers-
  - Better Capitalize on your Investment
- Allows you to Premier Videos
  - All the benefit of livestreaming without the stress or glitches
Why Strive for High Quality Video?

- High quality videos...
  - Make your library look professional and capable
  - Lend credibility to your content
  - Are more likely to get views
Three Stages

- Pre-Production
- Pitching
- Previsualization
- Planning & Preparation
Three Stages

- Production
- Set up
- Filming
Three Stages

- Post-Production
- Editing
- Distribution
- Marketing
Pre-Production

PREPARING TO FILM
Why Pre-Production?

- Save time
- Pitch and test your concept
- Spot Potential Problems
What Videos Benefit from Pre-production?

**YES!**
- Story Times
- Skits
- Book talks/Staff Recs
- Instructional Videos/ Demos
- Promotional and Marketing Material
- Outside Speaking Events

**No**
- Filmed In-Person Programs
- Book clubs
- One-on-one Instruction
- Discussion Based Programs
The “Pitch”

- The Program Proposal of Video Programs

- Answer Key Questions:
  - Subject
  - Purpose
  - Audience
  - Medium
  - Duration
Team, ASSEMBLE!

Cameraperson
Writer
Performer
Editor
Scripting and Previsualization

- Not necessary for filmed in-person programs
- Good for scripted and unscripted videos
- 3 common documents:
  - Script
  - Story Board
  - Shot List
1. SCRIPT

- Written Document
- Several Pages
- Detailed account of Dialog and Action
- Answers- “What happens in your video?”

Image Credit: How to Format a Screenplay, Lauren McGrail, (2020)
Scripted vs Unscripted

**Scripted**
- Professional, but wooden
- Rehearsal
- More controlled
- More time in Pre-production
- Less time in Production and Post Production

**Unscripted**
- More conversational and engaging
- Requires Improv skills
- Less time in pre-production
- More time in Production and Post-production
- Can be difficult to edit
2. STORY BOARD

- Drawn document
- Several pages
- Detailed account of Action, Shots and Camera Movements
- Answers- “What will your video look like?”
3. SHOT LIST

- Written document
- Several pages
- Detailed account of Shots and Camera Movements
- Answers- “How will you film your video?”

<table>
<thead>
<tr>
<th>Script /SB Ref.</th>
<th>Shot #</th>
<th>Interior Exterior</th>
<th>Shot</th>
<th>Camera Angle</th>
<th>Camera Move</th>
<th>Audio</th>
<th>Subject</th>
<th>Description of Shot</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>Exterior</td>
<td>WS</td>
<td>Eye Level</td>
<td>Static VO</td>
<td>VO</td>
<td>Paul and son</td>
<td>Paul and his young son are at the lake, fishing</td>
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<tr>
<td>6</td>
<td>2</td>
<td>Exterior</td>
<td>WS</td>
<td>Eye Level</td>
<td>Static VO</td>
<td>VO</td>
<td>Paul</td>
<td>Paul at the lake, fishing alone. He pulls out a photo of him and his son; he smiles.</td>
</tr>
<tr>
<td>9</td>
<td>3</td>
<td>Exterior</td>
<td>WS</td>
<td>Eye Level</td>
<td>Static VO</td>
<td>VO</td>
<td>Paul, son, grandson</td>
<td>Paul, his son, and grandson at the lake, fishing</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>Interior</td>
<td>VWS</td>
<td>High Angle</td>
<td>Static VO</td>
<td>VO</td>
<td>Paul and son</td>
<td>Paul and son playing baseball in a backyard</td>
</tr>
<tr>
<td>3</td>
<td>5</td>
<td>Interior</td>
<td>MCU</td>
<td>Eye Level</td>
<td>Static VO</td>
<td>VO</td>
<td>Paul and son</td>
<td>Paul teaching his son how to drive</td>
</tr>
<tr>
<td>4</td>
<td>6</td>
<td>Interior</td>
<td>WS</td>
<td>Eye Level</td>
<td>Pan VO</td>
<td>VO</td>
<td>Paul, wife, and son</td>
<td>Paul and his wife at their son’s high school graduation</td>
</tr>
<tr>
<td>5</td>
<td>7</td>
<td>Exterior</td>
<td>WS</td>
<td>Eye Level, Birds-Eye view</td>
<td>Static VO</td>
<td>VO</td>
<td>Paul, his wife, and son</td>
<td>Paul’s son packs up a car, clearly leaving for college. He hugs Paul and hiswife, and they both watch him as he drives away.</td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>Interior</td>
<td>MS</td>
<td>Eye Level</td>
<td>Pan VO</td>
<td>VO</td>
<td>Paul at his son’s wedding</td>
<td>Paul hugs his son before he walks out to the altar; they smile</td>
</tr>
<tr>
<td>8</td>
<td>9</td>
<td>Interior</td>
<td>MS</td>
<td>DT5</td>
<td>Static VO</td>
<td>VO</td>
<td>Paul’s son and his wife</td>
<td>Paul’s son is at the hospital with his wife; she’s in labor, gives birth to a boy</td>
</tr>
</tbody>
</table>

Image Credit: What is a Shot List?, Alyssa Maio, (2020)
What is a Shot?

• Most basic, element unit of film
• Composed of several qualifying aspects
Distance

• How far is your camera from your subject?

• 3 Main Types
  • Long Shot-LS
  • Medium Shot-MS
  • Close Up-CU

Image Credit: Daniel Chandler (2001)
**Distance**

- **L.S.-** Outdoor events, concerts/performances
- **Medium Shot-** Demos, Storytimes, speaker events (with visual aids)
- **Close Up-** Book talks, speaker events (without visual aids)

Image Credit: Daniel Chandler (2001)
Angle

• What is the angle between your camera and your subject?

• Library programming should stick to an **Eye-Level Shot**

Image Credit: Daniel Chandler (2001)
**Movement**

- How is your camera moving during the shot?
- **Static** - Camera Does not Move. Recommended for library programming
- **Dynamic** - Camera or Lens moves. Not recommended for library programming

Image Credit: Daniel Chandler (2001)
Why do Shots Matter?

- Most important video decision you will make
- Determines:
  - What information the audience has
  - Establishes context
  - Conveys emotion
Make a Schedule

- Create a schedule
  - Work backwards from release date
  - Set Reasonable Expectation
  - For every minute of video, expect 2-3 hours of work **MINIMUM**
Scout your Location

- The best filming locations are...
  - Well Lit
  - Quiet
  - Isolated
  - Manipulable
- Visit in-person to avoid surprises
Scout your Location

Tips:

- Use Natural Daylight to your advantage
- Avoid Fluorescent and LED lights when you can
- Be alert to disturbing ambient noise
Gather Supplies - Camera

- Use the camera with the best resolution
  - Determined by sensor size and megapixel count
- New > Old
- Phone > Tablet
Gather Supplies- Microphones

- External Microphones are a cheap way to easily improve video quality
  - Recommended Shotgun Mics- https://en.takstar.com/
  - Recommended Lavalier Mics- https://powerdewise.com/
Gather Supplies - Lights

- Better light = better footage
  - Daylight
  - Overhead Lights
  - Lamps
- Keep your lights’ Color Temperatures consistent

![Color Temperature Chart](Image Credit: 3DRender Glossary, Jeremy Birn, 2003)
Gather Supplies- Props & Sets

- Backdrop pros
  - Isolate your subject
  - Reduce visual noise
  - Allow for Chroma-Keying

Our Youth Services department uses a green screen in a story time video.

Image Credit: KFL Storytime, Shelley Hall, 2020
Gather Supplies - Props & Sets

- No Backdrop? No problem!
  - Choose a visually interesting, but not distracting, background
  - Create depth by moving your subject far away from the background
  - Shoot with a shallow Depth of Field

Booktuber Merphy Napier shoots with a shallow depth of field to create a pleasing blurring of the Background.

Image Credit: The Shining Book Review, Merphy Napier, 2019
Gather Supplies- Props & Sets

- Add visual interest and information to your shot
- Common library video props include:
  - Library Materials- Books, DVDs, CDs
  - Charis, Tables, Desks
  - Podiums, Music Stands, Microphones
  - Puppets, Felt Boards, Stuffed Animals
  - Crafting materials, cooking supplies
- Create a prop list to save time
Gather Supplies
- Camera Stands, Tripods & Dollys

- Stable footage = good footage
- Shot type dictates Camera Stand
  - Refer to your previz documents
- Tripod - inexpensive investment

Image Credit: Amazon Screen Shot, Emily Lohr, (2020)
Gather Supplies
-Camera Stands, Tripods & Dollys

- DIY Stands
  - Made with what you have
  - Instructions online

JuanTu3 on YouTube shows you how to make a phone standout of a library card. Follow the link to learn how.

Image Credit: 10 Homemade Stands for Cellphone, JuanTu3, (2019)
Gather Supplies- Software

- Video Editing Software
- Audio Editing Software
- Video File Convertor/Compressor
Plan for Distribution

- Decide how you will share your video
  - Social Media Site- Facebook, Instagram, Twitter
  - Video Sharing Platforms- YouTube, DailyMotion, Vimeo
  - Your Library’s Website

- Every distribution platform will have specific video format and file requirements
  - Landscape or Portrait?
  - Looping or finite?
  - Video duration, frame rate, resolution
  - Video Codec and Container
Consider the Legality

- Do you have the rights to upload and distribute?
  - Copyright
    - Do you have the right to show/distribute all the images, music, and published works in your video?
  - Consent
    - Use a Media Release Form to obtain prior written consent from participants
  - Privacy
    - Are your video program plans impacted by your library’s patron privacy policies?
Prepare your Team

- Communicate filming plans with your cameraperson
  - Ideally, your cameraperson was involved in previz
  - If not, give them any relevant previz documents now
Prepare your Team

- Communicate filming expectations with performers
  - Provide them with a script (if using)
- What to wear:
  - No tiny patterns
  - Nothing the same color as your backdrop
- Consider preparing a written guide for performers (see handout for example)

Image Credit: Moiré, Gordon Pritchard, (2009)
Set Up- Location

- First steps
  - Quiet and isolate your set
  - Bring in backdrops, set pieces, and props
  - Have your subject go to their starting position
Set Up- Camera

Adjust your settings according to your distribution platform’s requirements:

- Aspect ratio: Use landscape unless otherwise specified by platform

- Frame Rate
  - 24 fps- Traditional film. Give footage a “Cinematic” feel.
  - 30 fps- Web Video
  - 60 fps- Action shots and slow motion
Set Up - Camera

- Adjust your settings according to your distribution platform’s requirements:
  - Resolution
    - SD - 480p
    - Standard HD - 720p
    - Full HD - 1080p
    - 4K - 3840-4096p
Set Up - Lights

- Adjust the lights to achieve your desired brightness
  - Open/close blinds
  - Turn on/off overhead lights
  - Move lamps
Set Up- Lights

- Key Light
  - 100% Brightness
- Fill Light
  - 50% Brightness
- Back Light
  - 20% Brightness

Image Credit: 3 Point Lighting, Frameforest Filmschool, (2011)
Set Up- Lights

• Use daylight as the Key Light
• Never film directly into a window
• Fourth light can be used to illuminate background

Image Credit: 3 Point Lighting, Frameforest Filmschool, (2011)
Set Up - Microphones

- Test any microphones
  - External - use camera's audio sensors and monitor levels
  - Internal - record test footage and watch it back
- Adjust levels - mic should just barely peak
- Better to be too quiet than too loud
Microphone Etiquette

DO NOT...

• Blow, tap, drop, hit, or spit into the mic
• Use the mic without the windscreen
• Step on, knot, or twist the cord
• Leave batteries inside the microphone
• Place your mic somewhere where it will get brushed by your subject’s hair, jewelry, or clothing.
Set Up - Frame Your Shot

- Refer to your previz document(s)
  - All your shot decisions should be detailed in the Shot List or Storyboard
- Move your subject(s)
10 Quick and Dirty Tricks to get great looking footage every time:
1. Level your camera

2. Shoot your subject at eye-level
3. Pick the right cut-off point

4. Leave your subject room

Image Credit: Basics of Video Shooting, Arizona State University, (n.d.)
5. Use **Zoom** correctly

We **do not** want to use the **digital zoom** on our **phone and tablet** cameras.

*Image Credit: The Right Type of Zoom, Marwan Alshafei, (2015)*
5. Use **Zoom Correctly**

We do want to use the **optical zoom** on a **traditional camera**. Aim for 50-100mm.

6. Underexpose before you overexpose

Image Credit: How to Check..., Harman Park, (2018)
7. Double-check your focus

Image Credit: Focus on Focus Lock, Olympus, (2020)
8. **White balance before you shoot**

Traditional Cameras...
9. Match your Shutter Speed to your Frame Rate

<table>
<thead>
<tr>
<th>FRAME RATE</th>
<th>SHUTTER SPEED</th>
</tr>
</thead>
<tbody>
<tr>
<td>24 FPS</td>
<td>1/48 SECOND</td>
</tr>
<tr>
<td>30 FPS</td>
<td>1/60 SECOND</td>
</tr>
<tr>
<td>60 FPS</td>
<td>1/120 SECOND</td>
</tr>
<tr>
<td>120 FPS</td>
<td>1/240 SECOND</td>
</tr>
</tbody>
</table>

Image Credit: Shutter Speed for Video, Jeff Danner, (2019)
10. Match your Shutter Speed to Hz frequency

https://vimeo.com/45263957
Set Up - Blocking

- Physically walk performers through the scene
- Establish the boundaries of the camera frame
- Tape off any important marks
Set Up - Blocking

- Review filming expectations
  - Leave silent "buffers" at the beginning and end of each take
  - Look straight into the camera
  - If using a script, don’t look at it while delivering lines
Filming - Communicating Clearly

- Establish a Filming Vocabulary

- Rolling!
- Cut
Filming- Tips

- Get multiple takes of each shot
- Stay positive and be encouraging!
- Have a helper on hand to take care of last minute problems
Filming Tips

- Cameraperson - Be Vigilant!
  - Watch the performer - fidgeting, rocking, mispronunciation
  - Watch the visuals - lighting, focus, camera stability, color
  - Listen to the audio - distracting ambient noise, peaking
Filming- Tips

- Watch your footage before you wrap
  - Was the audio recording?
  - Did you get the content?
  - Did you start too late or cut too soon?
- If you’re filming live- Take test footage before the event
Post-Production

FINALIZING THE FILM
Editing - Storage

- Store your footage
  - Move your footage off the camera’s storage device onto a computer
  - Consider saving in multiple locations
  - NEVER edit your footage off the memory card or phone/tablet
  - Do not delete the original footage until your video is finished
Editing - Labeling

- Develop footage naming conventions. They should be:
  - Straight-forward
  - Self-explanatory
  - Adaptable
  - Expandable
Editing - Labeling

- Footage naming conventions might include:
  - Shoot Date
  - Project/Video Name
  - Subject
  - Shot Composition
  - Take number

Ex.) 12082020-OLCVP20-elohr-MS-001.mp4
1. Create a project file
   Save it in the same folder as your footage then DO NOT MOVE IT
2. Logging
   Sort your named footage
3. Rough Cut
   A “first draft” of your video
   Use script and previz documents as a reference
4. Get Feedback
5. Fine Cut
   a. Fine tune your cuts
   b. Establish the video’s final duration
   c. Perform global edits
   d. Add in graphic effects
Editing - Establish a Workflow

6. Final Cut

At this point, no more changes to the video’s visuals or duration are made

a. Edit audio
b. Add captions
c. Render and export
Recommended Video Editing Software

- Beginner
  - Movie Maker (for Windows)
  - iMovie (For Mac)
- Intermediate
  - HitFilm Express (Windows and Mac)
- Advanced
  - Lightworks (Windows, Mac, Linux)

Image Credit: Hitfilm Express, FXHome, (2020)
Recommended Audio Editing Software

- Audacity

Image Credit: *Click-Track and Multi-view*, Peter H Sampson, (2020)
Recommended Compressor Software

- HandBrake
Distribution

- Communicate codec and export requirements to your editor
- Consider distributing on multiple platforms
- Leave plenty of time for rendering and exporting
Marketing

- Don’t forget to market your video programs!
- A regular upload schedule can build an audience
- Add video programs to your events calendar
- Take advantage of Video Premiere features
Questions?
Thank you for coming!

If you think of any questions after the program, feel free to reach out!

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