



School of Business
Administration

PORTLAND STATE UNIVERSITY

Online Multimedia Studio and Production Lab

Standard Operating Procedures,
Best Practices,
and Manual

Last update: 8/25/2013

Note: This is a living, online document, available at:

<https://docs.google.com/document/d/1VDuVq130gdBwpSqZeRzXc2RFKRwzsJrXVteJ9SIwoxo/>

It is intended to be viewed online in its most up-to-date version. If you are viewing a print-out or downloaded version of this manual, you should check the URL above for any updates. Please avoid printing this manual on paper if possible. Thank you.

Introduction

The purpose of this manual is to allow you to create high-quality teaching videos without the hassle of planning a unique shoot and unique video every time. Videos produced using the steps outlined here are meant to become rich, highly-immersive media assets capable of working in tandem with other exercises in an online or blended live/online curriculum, and are meant to be readily shared with colleagues within the PSU SBA for use in their courses as well.

In this manual, you'll find pedagogical templates for planning your video productions, tips on storyboarding and planning a video shoot, an overview of the equipment available to you, standard operating procedures (SOPs) for a video shoot, technical notes about using the camera and audio equipment itself, SOPs for storing and using your media assets, and guides for integrating your finished products into Desire2Learn (D2L). Really, all of the planning has been done for you, and this manual will bear most of the administrative burden, allowing you to focus on providing excellent content and teaching.

Below, you'll find contact information for people who may be able to answer some questions about using the video studio and editing computers:

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Section 1: Pre-Production

Planning for Your Media Production

You'll be unsurprised to learn that planning is absolutely the most important step in creating good multimedia assets. You can create excellent media with any level of equipment or technological sophistication if you plan well. In this section, we'll cover best practices for planning your productions and for incorporating excellent pedagogy into your plan from the very beginning.

Pre-Production is the stage in which you plan the creation of the raw media assets (Production) which will be edited and assembled into the final product (Post-Production).

Preparation Checklist

- Audience and learning objectives defined
- Video storyboarded
- Media assets identified
- Prompting materials created
- Studio time secured

Instructional Templates

The media assets you create should be considered a part of your course, just like elements such as lectures, textbooks, and exercises are parts of live, in-person courses. That is, they work well in tandem with the rest of your course, and like relying too heavily on a textbook, they should not be a method of supplanting all other course components. However, the metaphorically high-bandwidth capacity of online learning, particularly using video media, is allowing instructors to deliver extremely effective materials to students all over the world.

So, in considering the design of your videos and other online media, I'd like you to imagine just how much can be done in an online environment, and just how effective you can make your courses! I think you'll find that teaching online opens up vast new teaching opportunities which are at your disposal to engage and inspire your students.

Below, you'll find some suggestions about the design of online media you might create for your courses. These suggestions and templates are meant to get started producing high-quality teaching materials right from the start.

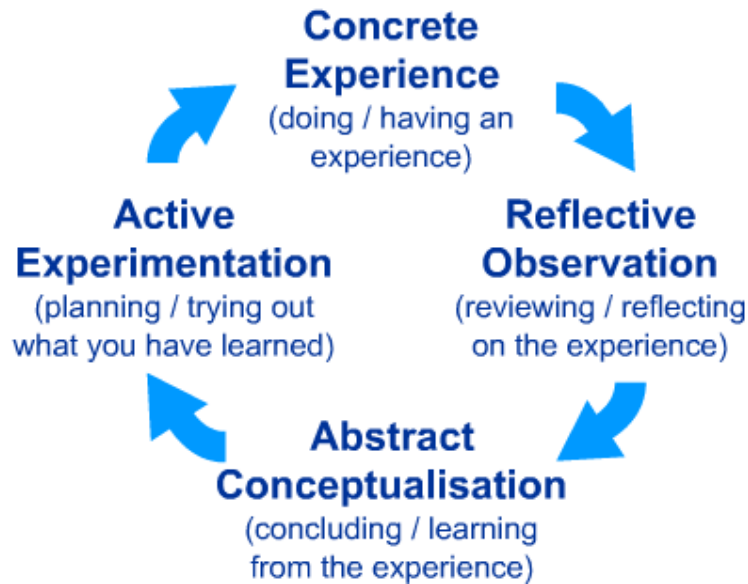
Design

The method of the following templates is designed to take full advantage of video teaching technologies by exploiting an enriched multimedia delivery to cater to students' learning styles and best practices for teaching.

Kolb's Learning Styles

The following templates are best viewed as an instantiation of Kolb's Learning Styles tailored for components of an online training program. Materials produced using these templates can be just as well used as course materials in a course with local students.

As a brief refresher, Kolb offered four phases of a learning cycle which has been widely prescribed for effective training programs. No particular "phase" is prescribed as being the beginning or end of a "cycle" - you may begin it at any step, in theory. You'll see the phases identified in the following figure¹:



1

You may learn more about Kolb's Learning Cycle and supporting research at the following websites:

[Wikipedia entry on Learning Styles](#), including [Kolb's Cycle](#)
... and [the entry on David A. Kolb](#)
[Analysis and application of Kolb's theories](#)
[Deeper explanation and corollary theories](#)

Concrete Experience

In an online training video, Kolb's Concrete Experience stage is best supported with expositional video materials, or vignettes. Put your student in a place, and allow them to see "first-hand" the practical application of, or the need for, today's topic. For example, this could be edited B-roll footage, such as on-site footage at a local business.

If acquiring video footage of the training topic is impractical, a thought experiment or scenario supported by more easily-available materials (such as still photos) could serve in its place. By posing a hypothetical scenario to students, especially if they have some way to respond to the scenario, could be a more practical alternative to "put your student in a place".

Reflective Observation

The Reflective Observation stage is probably the easiest to produce in a video studio. With a clear mental image of the preceding scenario or thought experiment, students have opened an a priori gap - they are ready to receive a message which has been set up and framed by the

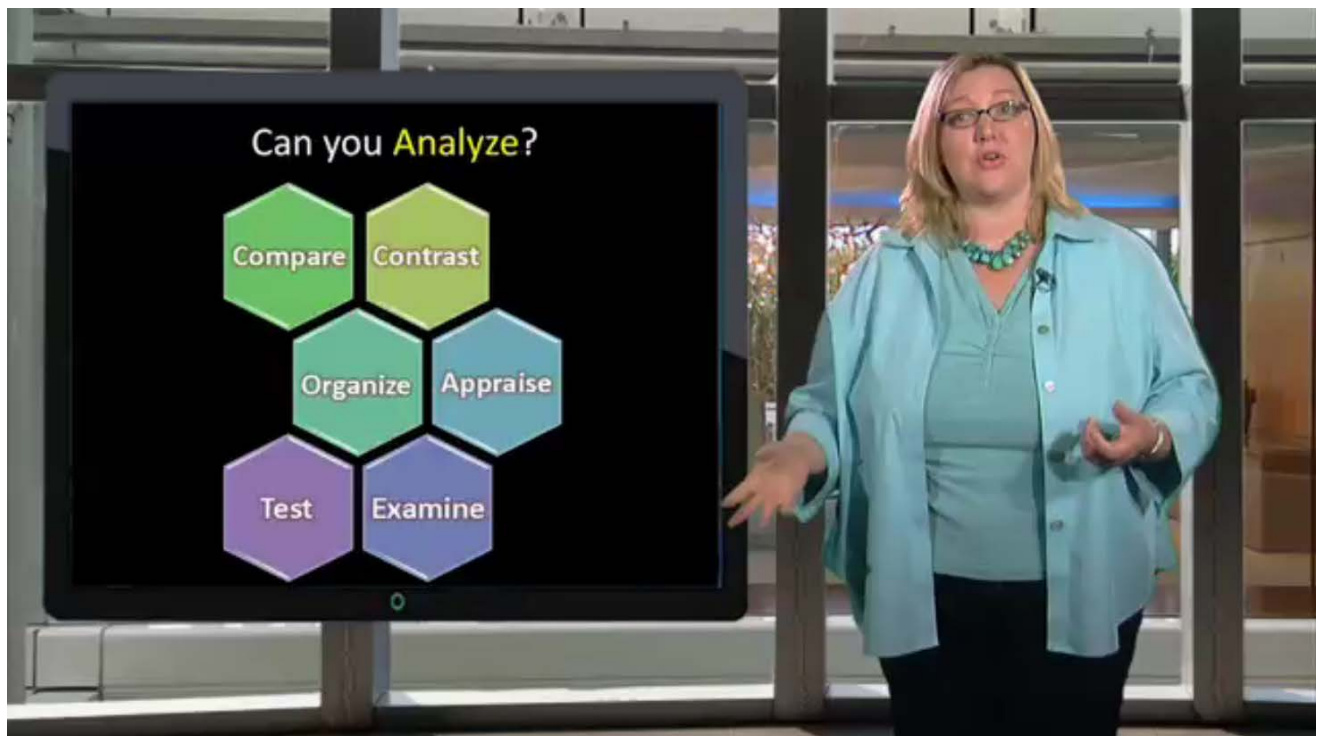
¹ Retrieved 4/17/13 from <http://www.ldu.leeds.ac.uk/ldu/sddu_multimedia/images/kolb_cycle.gif>

preceding example. This means that we can “get away” with less graphical effort - that is, less effort to produce in the studio..

The Reflective Observation period is a good time to rely on a face-to-face experience with the instructor delivering in their well-practiced live presentation style, and addressing what was seen in the preceding vignette or thought experiment. For example, imagine an instructor in a classroom saying, “In our example, we saw some critical *situational leadership* skills exhibited by the company’s CEO when he received the bad news about the poor customer service record. And that’s exactly what we’re going to be talking about today. Because it’s those leadership skills that will get a good leader through even the toughest situations and maintain the full support of team members. Just imagine how what you just saw could have ended in...”

Abstract Conceptualization

The Abstract Conceptualization phase can be produced in a video studio in a number of ways as there continues to be an increase in the number and complexity of computer softwares that allow us to create graphic aids to our abstract ideas. Media elements such as e.g. PowerPoint presentations, Prezi arrangements, simple flowcharts and graphs, and animations have allowed us to create easily-understandable visual representations of complex relationships and concepts. These elements, used in conjunction with a typical in-person presentation style from the instructor, make a good combination for the Abstract Conceptualization phase. See the following figure.



Active Experimentation

The Active Experimentation phase will need to be represented with media outside of the video clip itself. However, we address Active Experimentation here because the content of the Active Experimentation activity needs to be closely linked to the topic of the video, and in the best of all worlds, the activity could be introduced or demonstrated in the video itself, thereby building some follow-up activity into the video.

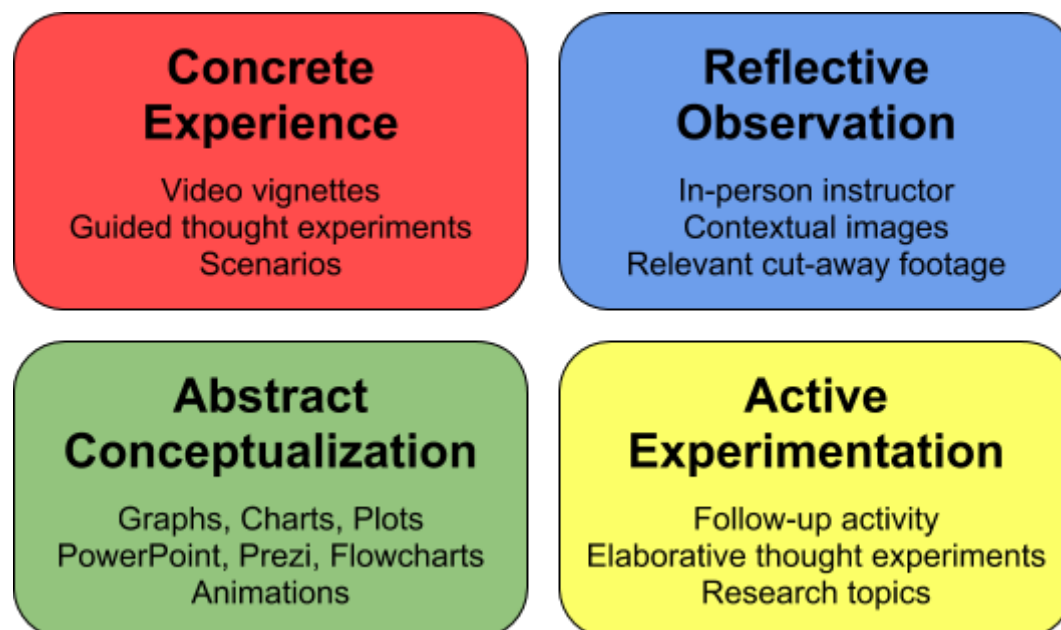
So, the recommendation for using the Active Experimentation in your videos and other media is to set up and describe or demonstrate an activity for your students to perform.

An alternative recommendation for a situation in which Active Experimentation as a student activity becomes impractical is a thought-experiment written assignment allowing students to think through a scenario. If this option is chosen, it's recommended that the assignment link contextually to the opening of the next instructional segment. That is, allow the thought-experiment to foreshadow the Concrete Experience phase of the next video or other activity.

Templates

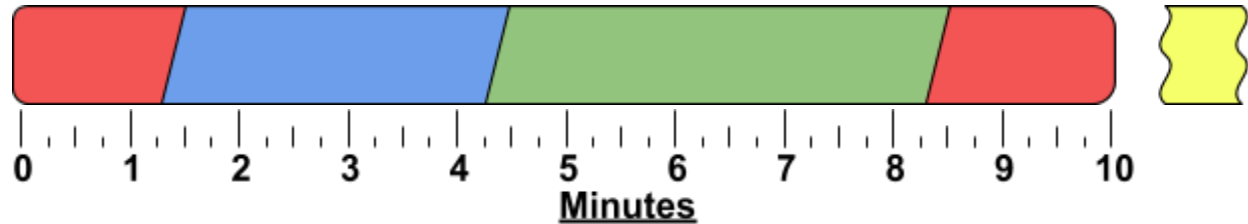
With the above considerations in mind, the following templates for teaching videos are offered for your use and adaptation. The templates include versions for a video lasting 10 minutes (+/- 5mins) and for a video lasting 25 minutes (+/- 5 minutes).

Below, you'll see the following phases represented:

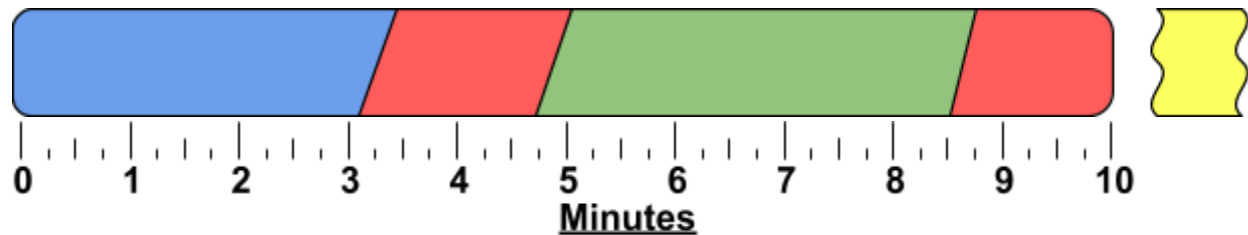


10-minute Video Template

Version A:

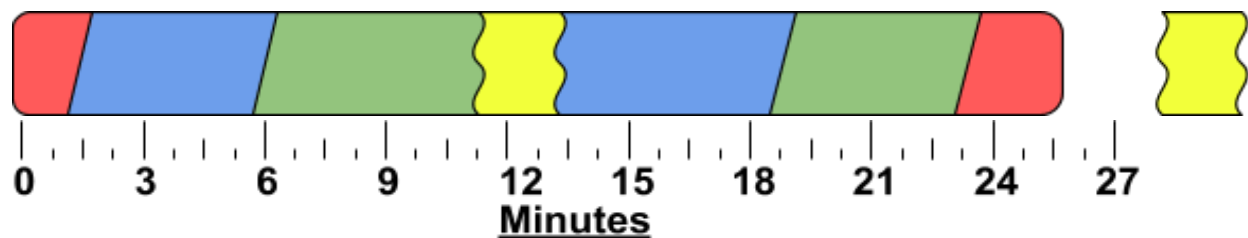


Version B:



Between these two versions, the primary difference is whether the instructor chooses to open with something like a video vignette (in version B), followed by an explanation of the vignette, or if the instructor chooses to open by setting the stage for video footage representing the Concrete Experience stage.

25-minute Video Template



In this 25-minute template, the Active Experimentation section in the middle of the video segment is intended to act as an engaging intermission to the video. Here, the student will be asked to pause the video to complete a task the instructor has described. It's up to you to be creative in deciding what task could be assigned as a relevant, short intermission to your instructional message. You may find that you already have some ideas for this from your live, in-person courses.

These templates, of course, are suggestions. However, you're strongly encouraged to carefully follow the design on the template, at least for your first several video productions. They will help to set the bar of quality very high in your initial productions, and assist you in creating high-quality educational media right off the bat.

Storyboarding

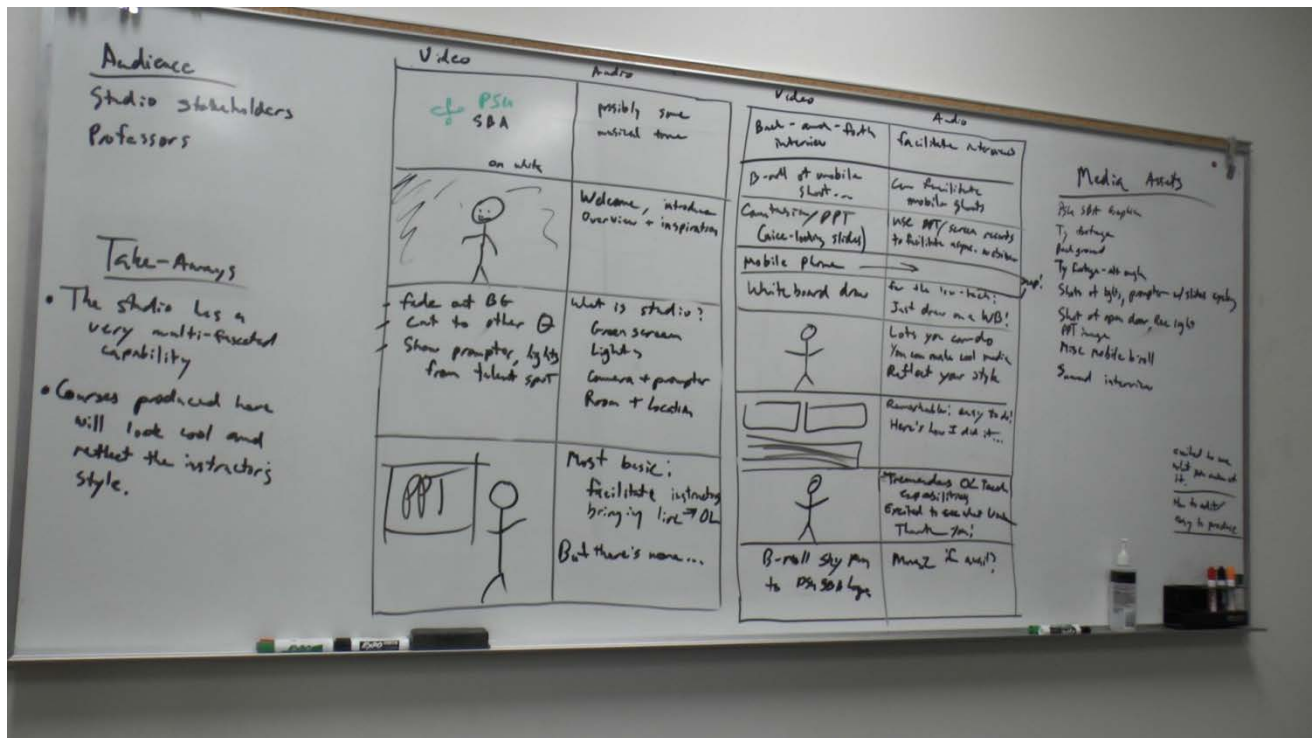
Storyboarding refers to the method of planning a video or eLearning production using a series of "frames", not unlike those of a comic strip, to define different "scenes" and "shots" which will make up your video.

First, identify and articulate the audience of your video. Next, with that person or those people in mind, describe why they're so interested in your course, and what you want them to remember about your video a week later.

Now, it's time to plan out the video shot-by-shot in a series of frames. Specifically, your frames should each define what is seen on the screen, and also the audio component of the video (such as the words being said, or in the case of an instructional video, the outline topics being covered). This is often in a horizontal or vertical 2xN table, with one side of the table representing the visual, and one side representing the audio. In this case, the visual side can be represented either with sketched images or with text, depending on what is appropriate. It can also be done with a 3xN table, which contains three cells per shot: an image of what is to be seen on the screen, a text description of anything that happens during that shot (e.g., "Bring up the video clip of Bill Gates' interview over shoulder, then switch back to slides 3, 4, and 5").

Finally, when you are finished storyboarding (or even while you're working on your storyboard), make an exhaustive list of all the media assets you'll need to complete your production. Go through your storyboard frame by frame in both the video and audio, and make sure you have every necessary piece of media on a list before you move on to production!

Here is an image of a storyboard using a combination of text and images to describe the video sequence. This was the storyboard used to plan the [Studio Overview Video](#):



As you've read above, planning is the most critical step in a good video production, and creating a storyboard for a video production is a very important step in planning. It can be done quickly on a whiteboard, or more collaboratively in an online tool (such as [Google Docs](#)). It's not necessary to create a verbatim script for your video, and it's not necessary to create a complete mock-up of every video frame - just use this opportunity to match video scenes to your instructional message.

Available Equipment

Before getting started with planning your first media production, you should familiarize yourself with the infrastructure that's available to you. In fact, you have some truly excellent media production equipment and software at your disposal. The equipment you have access to can be categorized as production equipment (camera, lights, audio equipment, green screen) and post-production equipment (computers, software, media storage, learning management system).

Production Equipment

Inside the studio, you can get access to:

- A pro-level camera
- High-fidelity wireless lapel microphone

- Green screen, as well as black and white backdrops
- Teleprompter (best used for speaking points)
- Compact portable camera, carrying case, microphone, and tripod
- Studio lighting

These pieces of equipment will serve as an excellent foundation for producing your videos. My number one suggestion to you, however, is to not push yourself to try to produce professional styles of video just because you have really nice facilities and equipment. The era of YouTube has brought us completely new styles of video production, and has definitely widened the range of video styles that viewers accept and enjoy, including styles that involve *less* filming overhead.

For example, the use of jump cuts² while a person is talking would have been unheard of in the 1980s, but now it's a commonly-used editing transition on YouTube and television alike. "Handheld" cameras are used for filming interviews and dramas, and make a show feel informal and authentic. In fact, I would love to see an eLearning module shot by someone filming himself by hand, walking down the sidewalk downtown discussing urban planning, or someone walking through the woods talking about environmental science. New, relatively low production-value video styles open up a whole new capability for engaging, immersive instruction which I hope you'll feel free to exploit using this equipment.

One particular feature of the above equipment which may be helpful to know about when producing innovative video styles are the very advanced automatic modes of both of the cameras you have access to. As you'll see elsewhere in this manual, I encourage the use of the camera's automatic mode (except when in front of the green screen). The cameras are capable of auto-focusing, auto-white balancing³, and perhaps most amazingly, optical imaging stabilizing, which actually moves the lens of the camera to keep an image from "shaking" or "jerking".

Media Storage

You're given a significant amount of storage for your multimedia projects on external hard drives connected to the editing computers. Elsewhere in this manual, we'll cover SOPs for storing your media projects. Importantly, external hard drives attached to the production computers will store your project while being edited, and for archival purposes when you're finished editing.

Desire2Learn

² Jump cuts are simply an immediate jump from one video clip to another without any sort of transition such as a cross dissolve or fade.

³ White balancing is the process whereby the camera adjusts the color temperature of the image to match a natural light spectrum, causing white to appear as a "pure white", as opposed to being too red (too "warm") or too blue (too "cool").

Desire2Learn (D2L) is PSU's Learning Management System, or LMS. It's a web domain for students and faculty which can facilitate an online or blended live/online course. If you're not familiar with D2L, I strongly suggest that you contact our Online Faculty Support Specialist, Ally Nguyen. Even if you're proficient with the system, she'd be happy to assist or answer questions should any come up. Here is their contact information:

Ally Nguyen
bichpn@pdx.edu
503.725.

Prompting Materials

The studio is equipped with a teleprompter. A teleprompter is a display device which allows the on-screen talent to read words or view images while still looking directly at the camera or audience.

This technology can vastly improve the quality of your talent's performance, or it can severely inhibit them, depending on how it's used. Here we'll discuss different ways of using the teleprompter to your benefit. Creating the materials you'll view on the teleprompter will be one of the final stages of your planning process.

Verbatim Scripts

It's very easy for an instructor to fall into the trap of attempting to "script" an entire video segment. Their intuition is to use their preparation time to define the ultimate, perfect presentation of the topic, and therefore a verbatim script is necessary so that precise script editing can be done off-line. This is, again, a trap, and the danger is that by providing such an exact transcript for their talk, the instructor will give an unnatural and distracting presentation because they are attempting to "read" their lines. It's a very specific acting skill to perform well from a teleprompter, and it isn't for everybody. Below, we'll suggest other methods which require less overhead on the part of the instructor, and which are likely to yield a more natural, classroom-like performance.

However, there are some occasions when verbatim prompting will be in order. For example, quotations that you don't care to memorize, or specific phrasing such as in legal text, are much easier to handle using a teleprompter. In this case, the performance has no need to feel especially natural or generative, and still frames of text, such as on a PowerPoint slide, can be very helpful. It's probably unnecessary to use a scrolling teleprompter software in these cases.

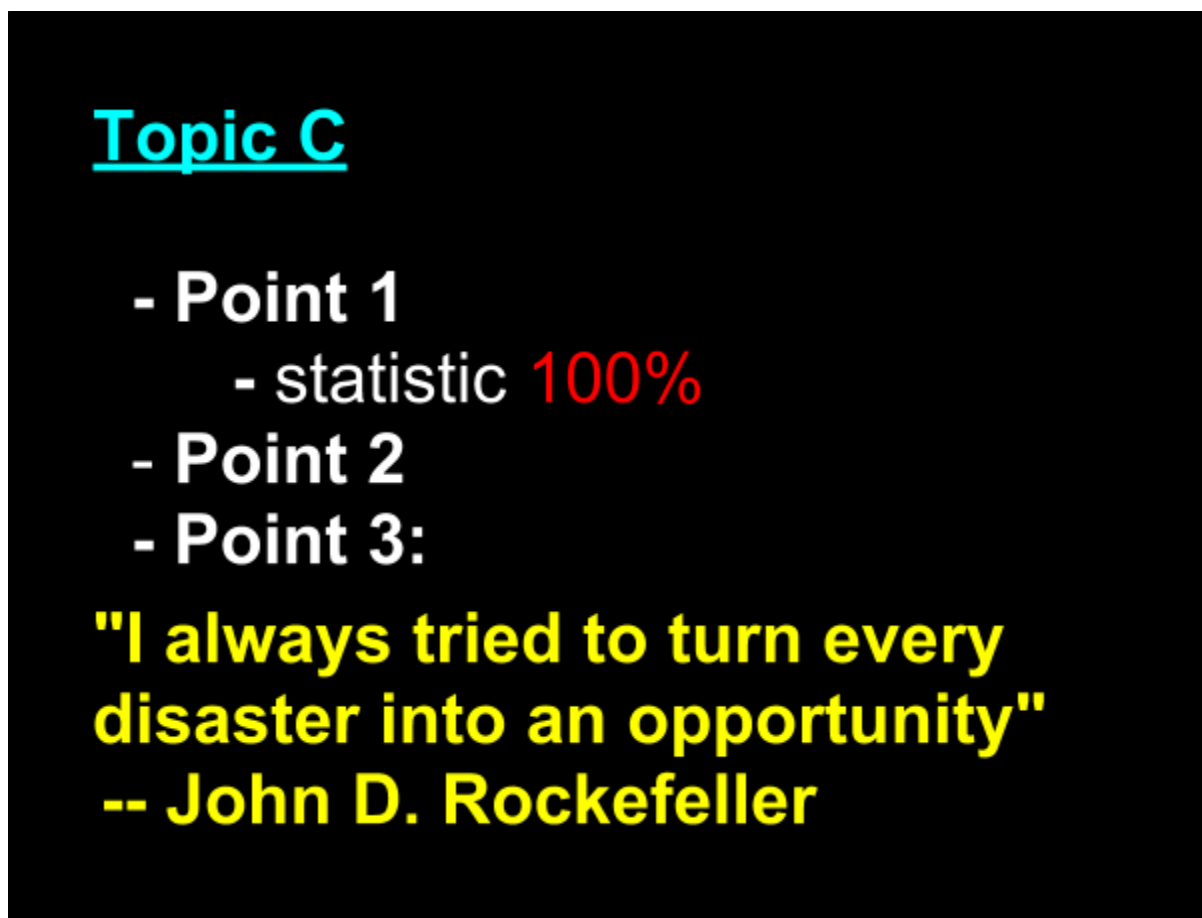
If longer segments of verbatim text are desired, people typically use a scrolling teleprompter software. These softwares allow another person to control the speed of the prompter, leaving

the talent able to scale the rate of their performance. Without a helper, a scrolling teleprompter software is nearly impossible to use, and again, this isn't a method for everyone.

Outline and Speaking Points

Another method of prompting is to display your speaking points on the prompter, and to elaborate on them ad lib as you would in a live class. This method comes highly recommended, and I assure you that it will create the most natural and personable speaking style, and will also incur the least overhead in preparation on your part.

Here is an example of the layout of a Microsoft PowerPoint slide for teleprompting:



Topic C

- **Point 1**
 - statistic **100%**
- **Point 2**
- **Point 3:**

"I always tried to turn every disaster into an opportunity"
-- John D. Rockefeller

As you see in the design above, these prompting materials should be very bare-bones and easy to create. In fact, you may have plenty of fodder for your prompting materials in existing presentations or documents.

It is possible that some presentations you already have, such as PowerPoint presentations, could be used as your prompting materials. You'll need to check them on the teleprompter screen for legibility, however. Because the teleprompter is only so big, and because it's some

distance away from you, you may not be able to see words or images which you could on a screen behind you or in front of you in a classroom, particularly around charts, tables, and graphs. If you're lucky, you can migrate lots of classroom promoting materials into the video studio with ease, but make sure to check them out on the teleprompter screen before you roll tape!

Working with a Teleprompter: With and Without a Production Assistant

Something you'll need to consider when building your prompting materials is whether you'll have assistance with your presentation. Under ideal circumstances, someone else is available to advance your prompting materials as you go, helping you to create the pauses between slides which are necessary for intercutting if you decide to start a section again. (You can learn more about conducting a Modular Shoot elsewhere in this manual.)

However, you may need to run a shoot by yourself, recording yourself. If this happens, you'll use a remote slide advancer, like you might use in a classroom, to move through your prompting materials. Your audience will quickly forgive your use of the slide advancer; there is no need to hide it.

Section 2: Production

Conducting a Shoot in the Studio or On Location

If you plan on using video in your online course, and you'd like to create that video yourself, you'll be involved in film Production. In this stage, you'll execute the plan from Pre-Production and generate the raw materials to be assembled in Post-Production.

In this section, you'll learn about the setup of the studio or a location shoot, about how to conduct the shoot, and about storing your raw media on an editing computer.

Pre-Shoot Checklist

- No green clothes; bright white to be avoided.
- Turn lights on
- Prepare the teleprompter and prompting materials
- Put an empty SD card in camera
 - Format the card if necessary
- Set camera to Manual mode ("M" on camera)
 - (Should be set to manual so just double check on camera screen)
- Check white balance
- Focus to talent distance
- Load fresh batteries into wireless microphone and receiver
- Check or set audio levels
- All cell phones in the room silenced completely
- Turn on "Recording" sign
- Press record

Studio Layout and Parts

The video studio is comprised of the backdrop, the lighting, the camera and microphone, and the teleprompter. In this section, you'll learn about using those components.

The Backdrop

The primary backdrop in the video studio is the green screen. A very evenly-lit green background is used so that the editing computer can identify everything bright green in the image and make it transparent, allowing the non-green parts to be placed over another image. Specifically, green is used because it's the least likely color to occur on a person you might film. (Even the greenest of green eyes is unlikely to match the green of the backdrop.) Of course, when using a greenscreen, a person must not wear green clothing or jewelry, as we'll cover elsewhere in this manual.

Two other backdrops are available: a pure white and a pure black backdrop. These backdrops open some other stylistic possibilities. White backdrops have been used for interviews and other speaking segments as a more abstract setting. Black backdrops can create a very dramatic look. Here's a video which will show you some interesting uses of these backdrops:

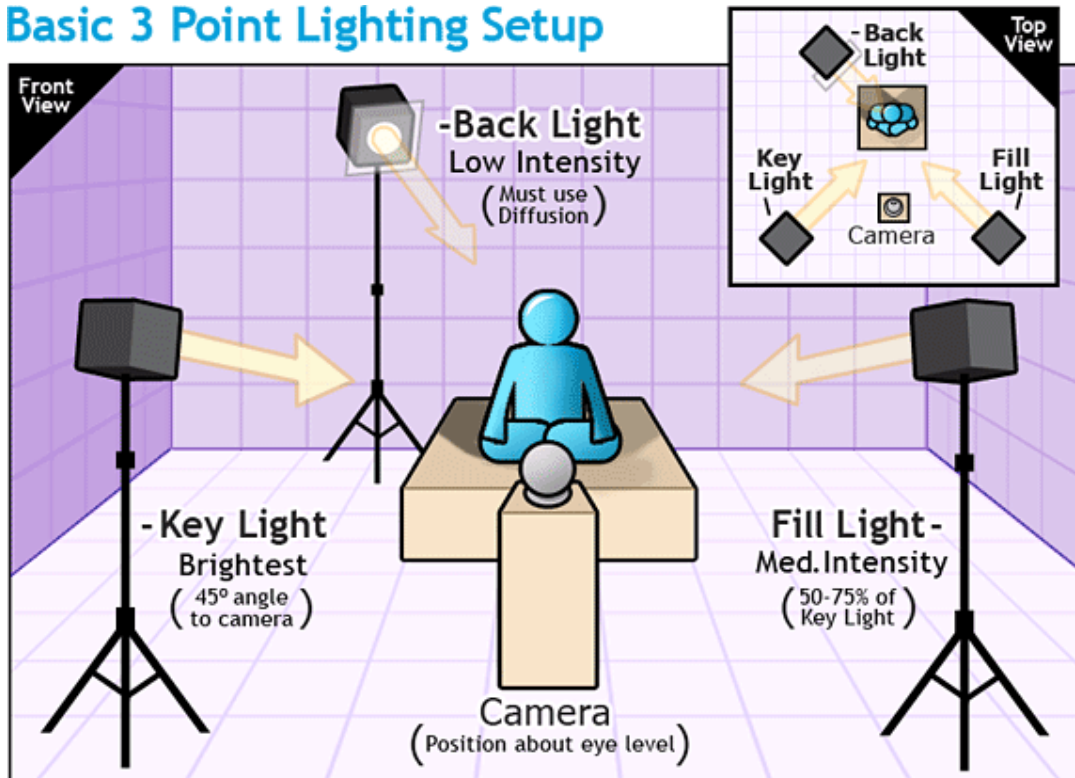
To use the white and black backdrops, you'll need to set up the stands and crossbar which support the backdrop fabric. These are stored in the studio, and you may need a hand getting the whole rack together (although it's possible to do with only one person). Also, you may need to position the rack at a slight angle relative to the back wall of the studio room in order to make it fit.

The Lights

The lights in the studio are a traditional 3-point lighting arrangement, with an extra pair lighting the backdrop. A 3-point lighting setup uses three lights: a **key light** to throw bright light on a subject, casting shadows; a **fill light** to soften the otherwise harsh shadows and fill in some detail on the dark side of the subject; and a **back light** (sometimes called a "hair light") which is used to light the top and back of the subject, giving it a much more 3-dimensional look. This type of lighting setup can be used for lighting objects or people, and is the standard lighting setup you'll notice on every television interview.

Here's a diagram of a 3-point lighting setup:

Basic 3 Point Lighting Setup



...and here's a Vimeo video explaining and demonstrating the 3-point lighting setup:

<http://vimeo.com/4386572>

In the SBA studio, the type of light used is called a **soft box**. Soft boxes use CFL light bulbs and a large white fabric to provide very soft (wide-angled) lighting which doesn't throw very crisp shadows. This is desirable for our purposes. The bulbs can be switched on and off individually, and have the advantage of being relatively low wattage and low heat.

It's recommended that you use all of the lights turned on using all of their bulbs in the places where you find them set up. That is, just turn them on and they're ready to go. It's necessary to secure their bases to the floor or shelf, so it would be best not to move them. To turn them on, simply turn on the power strips which power them - there is one on each side of the room.

When you're filming, make sure to turn off the overhead lights in the room (the ones built into the ceiling). They emit a different color light than the soft boxes, and can cause color balance problems.

Wardrobe

Be careful to avoid green clothes when you're working on a greenscreen shoot. This includes clothing which is close to green (greenish yellow or blue). Also, bright white is to be avoided because "splash" (reflected light) from the green screen can color pieces of the white cloth as green.

Since you were wondering, here's what it looks like if you wear green clothing in the studio:



The Camera

The JVC camera may at first seem very complex because it's covered in buttons and switches. Don't worry - you won't need to use most of them. The reason the camera has so many

external controls is simply so that the user doesn't have to dig for them in a menu on a tiny screen.

For a complete reference on using the JVC camera, check out its User's Manual, in the studio.

Inserting and Formatting an SD Card

The camera records to the SD cards provided. It has two SD card bays, and you may put a card in either or both of them. They are located at the bottom of the side of the camera under the fold-out screen. (They may be concealed by a dust cover which you can open.) Make sure the camera is recording to the card you intend it to record to by pressing [BUTTONS] to switch between the two card bays. If you run out of space on the card you're recording to, the camera will automatically and seamlessly switch over to recording on the other card, assuming it isn't also full. This provides for a total of 3hr:50min of recording time.

If the card has footage on it, it will report that it has *less than* 1hr:55min recording time left - this is displayed in the corner of the screen. If you're certain that it's OK to delete whatever is on the card, you should format the card, freeing up all available space for your shoot.

To format a card, press the Menu button on the fold-out screen and use the scroll peg on that screen to navigate down to Media Settings. There, you'll select Format Media, and then select the card you'd like to format, which will completely wipe the data currently on the card and give you the card's full capacity for recording.

Of course, make sure that the card you're formatting is ready to be formatted and doesn't contain critical footage from a previous shoot!

Focusing

It is extremely important to be confident that you have a nice, crisp, well-focused image when you hit the Record button. It's difficult to see whether you're out of focus on the camera's tiny screen, and it's very disappointing to find out your footage is blurry after your shoots, viewing it on a computer screen. To avoid this problem, you'll need to set the camera's manual focus to exactly where the talent stands.

You'll use manual focus on a green screen shoot because automatic focus may sometimes refocus to the background when the subject moves out of the center of the frame. This causes them to be intermittently blurry. So, it's necessary to set the camera's focus once and then leave it alone. Unfortunately, this ought to be done for every shoot, because the camera doesn't hold the exact focus needed for multiple days, so it may not be focused to where the talent will be standing when you come into the studio.

To focus the camera, zoom it in slightly (2-3x) on a person or object which is exactly in the place the talent will be standing, and exactly in the middle of the video frame. Set the camera to manual mode (should be there already) and manual focus ("AF/MF" button) if you haven't done so already, and then press the AF/MF button to set the camera to autofocus. Wait a few seconds. You may see the image get crisper on the display. Then, set the camera back to manual focus by pressing AF/MF again, and zoom out all the way. You are now focused at that exact distance from the camera.

White Balancing

White balancing is the way the camera identifies how "warm" (red) or "cool" (blue) the image should look, given the color temperature of the lighting. To white balance, the ENTIRE frame of the camera must be encompassed by a white object, such as a piece of paper or a whiteboard. This white object must be in the location where the subject of the video will be in order to reflect the same color temperature of light that the subject will reflect. Make sure that all the lighting that you'll be using for your shoot is turned on, and any additional sources of light, such as an open door or ceiling lights, are eliminated.

To focus the JVC camera, press the Auto White Balance (AWB) button. The button is on the left side of the camera toward the bottom, just behind the lense housing, facing forward.

Wireless Microphone

For all shoots in which micing the talent is possible, you'll use a wireless lapel microphone. It picks up much better sound than any microphone that is attached directly to the camera. The receiver for this unit is on top of the camera, and the receiver is worn on the belt or waistband.

Before you use the receiver, you should put new batteries into both the transmitter and receiver. It's very disappointing to find out too late that your audio cut out during your shoot. A single battery charge should last the receiver through several hours of use, and should last the transmitter at least two full hours of use.

The microphone should be placed as close to the speaker's mouth as possible on a shirt collar, lapel, or between buttons. By placing the microphone as close to the speaker's mouth as possible, you will increase the ratio of speech sound to ambient noises and reverb, making the audio much clearer for the student. Take care not to let the microphone or its cord touch any hard objects, such as buttons or necklaces, and also that the talent's hair can't touch the microphone. Look out for long hair and beards.

Setting the Audio Levels

The audio levels should be set every time a talent is fitted with the wireless microphone. To set the levels, the talent should rehearse their presentation in order to present realistic audio levels. Then, of the two channels, one should be set for a maximum volume of about 95% of “peaking” (usually indicated by red bars on the camera’s volume meter), and the other channel should be set to 60-70% of the peak volume. By offsetting the volumes of the two channels, you’ll ensure that even if something particularly loud occurs in the audio, at least one audio track will be salvageable without sounding “overdriven”. In general, however, it’s deal to set the higher audio level as high as possible without peaking in order to increase the signal to noise ratio in the recorded sound.

The volume control wheels on the carrying handle of the JVC camera control the volume of the respective tracks (when the audio control switches on the carrying handle are set to manual as they should be for a studio shoot). While getting a realistic audio sample in the form of a rehearsal from your talent, adjust the two wheels to set the peak volumes of the two tracks as needed.

While setting your audio levels, use the headphone to listen to ambient noise in the room. If you can identify any, try to eliminate it. Keep in mind, though, that you can mitigate most extraneous noises with good microphone placement on the talent.

Setting the Frame

The video’s image is referred to as the “frame”. In the studio, you’ll set the frame by adjusting the tripod that holds the camera and teleprompter. For typical productions, the goal is to show as much of the talent as possible while still affording them 6-8 inches of “head room⁴”. In general, however, the camera’s zoom should be set as wide as possible (1x) - only in specialized studio shoots, such as interviews, should zoom over 1x be used.

The camera height should be set such that the lens is exactly at the eye level of the talent. Here is a properly set frame:

⁴ Head Room is the distance between the top of the talent’s head and the video frame, as measured at the distance of the talent from the camera.



Teleprompter

The teleprompter is best used with materials as described above in Section 1. Such graphics may be brought up on the laptop attached to the teleprompter. The computer is wireless-capable (meaning you can transfer your prompting materials via Google Drive) and also accepts USB memory sticks and SD cards containing your data.

A wireless slide advancer is provided with the teleprompter laptop, which will allow you to leaf through a PowerPoint or Google Presentation as you would in a live class. Just look at your materials, and you'll be looking through the glass, directly at the camera.

We aware that, like most teleprompting units for computers, you may lose the top inch or two of the screen. Unfortunately, this is a common problem, and the solution is to move objects on your slides down slightly if you find that you have lots of trouble with not seeing the top line. Alternatively, use a PowerPoint template with a stylized band across the top, so that you waste the top of the slide in a visually attractive way.

Notes on Directing

The top priorities of the director are:

- Help the talent understand what they are producing
- Help the talent feel comfortable during the shoot

- Be the absolute authority and responsibility-bearer for what ends up on "film"

It's always beneficial for the talent to have a director unless the relationship between the director and talent is strained. It's important for the talent to fully trust the director, and to assume that the director will improve the quality of the final product by adjusting the behavior of the talent. Here are a few tips I've found helpful in fulfilling that role:

Help make your talent comfortable - It's probably safe to say that most of the talent you will work with will be very new to being on camera. It will significantly benefit your productions to help them stay comfortable through the production process in order to help them give their best performance. You don't have to offer them a trailer and makeup crew, but do pay special attention to the emotional status of your talent.

Actively draw a performance from your talent - Almost all talent will come across as reserved or nervous on a first try. The goal, on the other hand, is for them to look charismatic and respectable, and to portray their persona in the resulting video. One way to draw this performance from your talent is to ask them to "over-act" their part. Other techniques include asking them to speak to a specific and articulated audience (e.g. "Bill from claims, who is a 25 year old male who's been working with us for 18 months and is a little nervous about his first meeting about..."). Even asking the talent to start the module by saying "Hi, Bill" (followed by enough of a pause to cut the footage before they continue) can help.

Articulate learning outcomes and audience - As mentioned above, directly before the shoot starts, ask your presenter to articulate both the specific audience of their presentation and the learning outcomes. The description of the audience should be a person and specific description of a person. I like to ask the presenter what their audience ought to recall about their presentation two weeks later.

Encouraging your talent without drawing their eye contact - Your talent is likely to appreciate some live feedback from you, their live studio audience. Not every talent likes this, but for most people it's a helpful way to help keep their energy up. I suggest that you give them visible feedback from behind and just to the side of the camera, such as nodding or smiling. They may need to be coached to keep their eye contact on the camera rather than looking at you for their feedback - they should be able to take advantage of you as a live audience out of their peripheral vision. On the other hand, if you have a very hard time getting your talent to keep their eye contact on the camera, you may need to hide behind the teleprompter and camera.

Show the talent a sample video - It may go without saying, but the single most effective way to help the talent understand what they are creating is to show them a sample video in the style you intend to produce. It need not be of your own creation! I find it helpful to make it clear that previously-recorded lessons are by no means the end-all and be-all of interactive video presentations, and that they are challenged with improving on what they see in the sample lesson.

Things to look out for:

- Talent gesturing outside of the green area of the frame
- Frizzy or wispy hair which shows through with green
- Microphone cord showing around the edge of the talent
- Shiny earrings and other jewelry which are reflecting lots of green
- Sweat on the talent
- Room lighting being on during the shoot (only the studio lighting should be on)
- Black cloth drooping into the frame
- Eye contact with the camera before starting and after stopping - give us at least 2-3 seconds of eye contact.
- Shot framing - make sure about 6" of green are visible above the talent's head, and that they are centered or slightly right of center of the green area of the frame.
- Persistent awkward hand placement, such as in pockets or arms crossed.
- Dry mouth sounds in audio - encourage your talent to drink (preferably water)
- Ambient noises that can be avoided (such as a loud airplane overhead)

Camera being set to full auto mode or auto focus during the shoot (should be in manual mode on manual focus)

Section 3: Post-Production

Organizing Studio Files and Publishing Media

It's a priority to keep everything in our studio as organized as possible, and this is perhaps most important for files stored on computers and the Internet. In this section, we'll discuss SOPs for saving your files, general workflows for processing your materials, and archiving and uploading projects.

You will have questions about post-production that extend well beyond this manual. Editing film is an art, after all, as is teaching in general. I can recommend three very good sources of information about post-production skills that I can recommend:

SBA Video Production Training - As of this update of the manual (6/27/13), the SBA will be offering training on the entire production process of video materials, from planning a shoot through exporting and publishing your project.

Software manufacturers - The people who made the softwares you're using generally have lots of helpful articles, instructional videos, and user forums.

YouTube! - If you want to know how to do pretty much anything in the production process, just search for what you're trying to do on YouTube. Almost invariably, 5 or 6 people will have already answered your questions in videos, which often walk you through using the software. I cannot recommend this method strongly enough - just ask YouTube!

Post-Production Checklist

- Save raw files in your project folder to:
 - Your own mobile external HDD, or
 - The local external HDD
- Turn off studio equipment
 - Camera
 - Microphone transmitter/receiver
 - Record sign
 - Prompter
- Import raw files into editing software
- Save project
 - Accept “Change sequence settings to match clip settings” in Premiere
- Create any computer graphics
- Assemble project
- Project folder, including raw files, archived.
- Exported final media saved on studio computer #1
- Final media uploaded
- [Media Project form](#) completed

Saving your Raw Files

First, create a new project folder on the external editing hard drive you'll be using - don't use the computer's internal hard drive. On production drives, the first level of folders are named for users (your name), and the second level is named for the course the media was made to support, e.g. "Craft Brewing Marketing Course", and the third is named for your projects, e.g. "Craft Brewing Introduction". In this folder, you'll save all the media assets associated with your project. By saving all media assets in a single folder, you'll be able to move your project between computers easily.

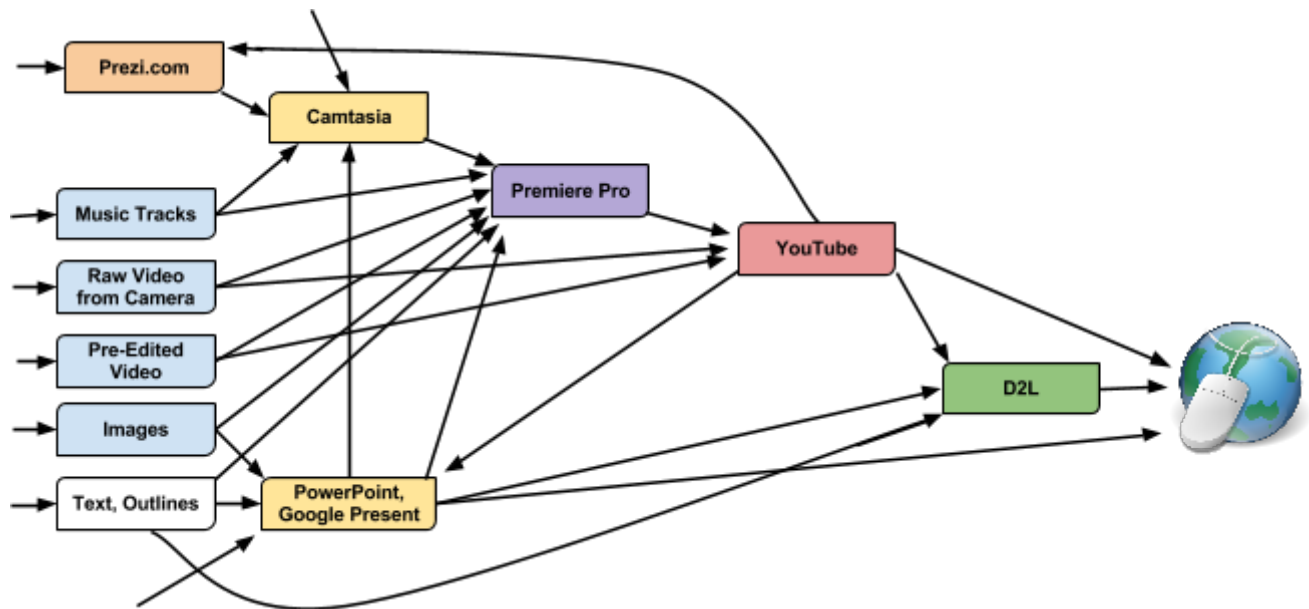
The directory structure of editing hard drives should read like this:

- Aaron Anderson
 - Online Marketing
 - Online Marketing.prproj (Premiere project file)
 - Introduction video
 - JVC/
 - AVCHD/
 - Introduction.pptx
 -
 - Evolving Markets 1
 - JVC/
 - AVCHD/
 - evolving markets1.pptx
- Barbara Barkley
 - International Finance
 - International Finance.prproj (Premiere project file)
 - Welcome video
 - JVC/
 - AVCHD/
 - ...

After you make sure the camera is not recording, remove the SD card from the camera and place it in the computer's SD card reader. When the drive becomes visible on the desktop, open it and navigate to the folder "JVC" for the JVC camera, or "AVCHD" for the Panasonic camera. Copy that folder to your project folder.

Software Workflows

There are numerous ways to generate and edit media on computers, and the flowchart below lists many, though not necessarily all, of the ways your media can move through the production process:



Premiere Pro as a Hub for Exported Media

To the extent possible, using Adobe Premiere Pro as a hub for media productions has two advantages. First, it's the best single software to use to incorporate a broad set of immersive media, and second, by exporting from Premiere, most of our projects will have the same video properties when they are uploaded to YouTube or other external servers.

When exporting media from Premiere Pro, you will see a list of settings. One of the settings for H.264 videos will be a standard SBA setting (titled as such), which you should use.

Archiving Your Production

When you've finished exporting your files and you're sure you don't need to work on your project anymore (including using files inside it), you'll archive your project on studio computer #1. The archive hard drive is attached to the #1 computer, and has two main folders: Archived Project Folders and Exports. Your entire **project should be copied to the Archived Project**

Folders directory, and your **final export media must be copied to the Exports folder**. It's very important that you ensure that your media is archived in these folders.

Uploading and Sharing

The final destination for your exported media will be D2L. As discussed above in Section 1, there are people at the **IT Help Desk** who can assist you or teach you to use D2L.

At present, the best way for you to share your exported videos is using YouTube as a hosting and streaming service, and by “embedding” your YouTube videos into a **page** on D2L. The following YouTube account should be used to upload and store the videos:

Username:

Password:

Once you've uploaded your video, you can get its embed code directly below the YouTube video playing on YouTube.com by clicking “share”. That embed code is used on D2L to provide students with a “window” into YouTube from within D2L.

As you'll note on the above workflow diagram, other media can also be embedded in D2L, including Google Presentations, text, files, and links.

The Media Project Form

When you are putting together media for your course, keep in mind that the creations of others are at your disposal. Those finished projects can be found here:

URL

At that link, you may also search the list of media assets for keywords.

In order to maintain this database of all available online media, it's important that you submit a Media Project Form whenever you export and upload a new media asset that can be of use in future courses of yours, or in others' courses.

Here is the URL for the Media Project Form:

https://docs.google.com/forms/d/1FKBCDLQG-K8fZYkGDIMFNW0CE6T_8nqd5gPD-xBc9hg/viewform

Manual Outline:

- **Planning a Shoot**
 - Templates
 - Storyboarding
 - Available Equipment
 - Prompting Materials

- **Starting a Shoot**
 - Green screen
 - Lights:
 - 3-point studio lighting
 - Checklist:
 - Lights on
 - Check that all bulbs are functioning
 - Check lighting on talent
 - Camera:
 - Inserting and formatting card
 - Focusing on talent
 - White balancing
 - Checking storage media
 - Cycle to each card to make sure management file is working
 - (If prompted when you insert a card, cycle through both.)
 - Focus = MF (manual)
 - Set to eye level of talent
 - Use monitor to check output
 - Set frame:
 - Main prompter unit pointed at talent
 - Headroom
 - Audio:
 - Fresh batteries
 - Receiver and Transmitter on
 - Setting audio levels
 - Prompter:
 - Turn on prompter

- Remote/"clicker" receiver plugged into computer
 - Test remote
 - Load prompting images
 - Talent
 - Wardrobe and appearance
 - Micing the talent
- **During the Shoot**
 - Roles and Responsibilities
 - Director
 - Talent
 - Production Assistant
 - Rolling and Cutting
 - Note-taking
 - Prompting Techniques
- **Leaving the studio:**
 - Prompter off
 - Lights off
 - Monitor off
 - Camera off (but plugged in)
 - Mic receiver & transmitter off
 - Security measures
- **Depositing footage onto computer**
 - Create personal folder
 - Create project folder
 - Copy and Rename entire footage directory
- **Opening for Editing**
 - Starting a Project in Premiere
 - Sequence settings
 - Save to project folder
- **Exporting**
 - ...to streaming video players
 - Export presets and settings
 - Uploading
 - YouTube
 - YouTube quality levels
 - Privacy settings
 - D2L
- **FAQs**
 - Should I host webinars?
 - How much can I deviate from the template lengths?

- Who can see the videos hosted on YouTube?
- ...