Video:
Producing a mini documentary

The small print

Prerequisites

Time in the workshop is precious – it is an opportunity for you to interact with the workshop leader and other participants through questions and discussions and to share your experiences and concerns. To make the most of this time we sometimes ask you to carry out learning activities ahead of the workshop so that everyone comes into the class with the same basic knowledge. We keep this prior learning to a minimum and often make use of online videos. Online videos provided through LinkedIn Learning can be accessed by University members anytime, anywhere, through a browser or app.

Your course booking will tell you if any prior learning activity is required. If you don't have an environment where you can do this learning, you can come along to one of our LinkedIn Learning sessions. These are a quiet space where you can work through videos or other workshop resources.

If you turn up to a workshop without having done the prior learning, the workshop leader may suggest that you come back on another session.

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About the workshop designer

Kieran Suchet has more than twenty years' experience teaching across the UK and Europe. His effective use of communicating ideas through text and digital media has benefitted clients ranging from university students to top level government officials and industrialists. In tandem with his work in bespoke tutoring, Kieran works as an actor and writer and has just launched his own production company Fruit Bat Films.

Version	Date	Author	Comments
1.4	January 2023	Kieran Suchet	Course Book updated
1.3	March 2022	Kieran Suchet	Slides updated
1.2	August 2019	Kieran Suchet	Created

About this workshop

This class will give you an insight into some of the techniques and equipment used in creating videos for uses such as interviews and work presentations. It will introduce a workflow of: planning and capturing content which will be useful across all your media work.

What you will learn

This course will teach you the basics of producing and shooting a professional-looking short video. You'll learn everything from shot sequences and interviewing, to storyboarding and structure. It will give you a solid knowledge of the basics of production and filming up to the point of editing.

In this session we will cover the following topics:

- Creating storyboards
- Writing shot lists
- Location scouting
- Camera shot types
- Camera movement
- Shooting video sequences
- Shooting interviews

What you need to know

You do not need to have any prior experience in shooting video.

If you need to review these activities, LinkedIn Learning is a great place to get guidance. There is an activity with relevant videos in the IT Learning Portfolio: visit [IT Learning Portfolio | IT Learning Centre (ox.ac.uk)](https://www.ox.ac.uk) and search for "Video activity".

The resources you need

Exercise instruction and equipment will be provided in class and you will use the techniques taught to gather your footage. The given exercises are easy and effective and have a step-by-step approach that many will find useful.

Learning Objectives

This workshop has the following learning objectives:

Learning Objective One – Determining style, genre & audience

Learning Objective Two - Planning the shoot

Learning Objective Three – Gathering the footage

1 Why are you making a video?

This might seem like an obvious question, but you would be amazed how many people don't think about this – even professionals. Don't skip it. Having a clear, focused idea about what your video is about and who it's for, is critical to the production process and all the decisions you are going to make about what you shoot and why.

Think about it and write down your answer to this question. It will only take a few minutes, but it's worth it.

1.1 Purpose

Think about what your video is for.

Are you entertaining or educating? Do you need to be serious, and get across an important message, or can you be silly, irreverent and funny?

Is it instructional or informative? Are you trying to teach something, or show us how to do something ourselves?

Is there a selling point or commercial aspect? Are you trying to convince someone to come on a course, ask for some funding, or buy into an idea you've got?

What kind of ideas do you want to implant? What's your message? Think about what you want your audience to come away with. All these questions will help you clarify exactly what you need to achieve in your film.

1.2 Audience

Think about the ages of the people who might be watching. Are they going to be school children, undergraduates, your peers, A-level pupils or retired professionals?

What about gender? Are you aiming your piece at men, women or both? How will this affect what you film?

Consider their background. Will their culture, nationality, religion or education matter to how you put together your film?

1.3 Title

After considering all the above questions, and more, you've hopefully developed a crystal clear idea of exactly who your video will be aimed at and what they will get out of it.

Give your film a title. And maybe a subtitle too. It will probably change by the time you get to your final edit, but it will maintain your focus and help keep you on track during the filming process.

Learning Objective One: Why are you making your video?

Time: 5 mins

In this exercise we will start to think about some of the ideas that will inspire our videos.

- *On a sheet of paper make two columns*
- *Write down the purpose of your video in the first column ~ consider whether it is educational, commercial, informative, entertaining, funny, serious, inspirational, etc, etc.*
- *Write down who your audience is in the second column ~ think about ages, backgrounds, experience, education levels, professions, gender, culture, religion, language, and anything else you can think of which might be relevant to your viewers.*
- *Give your film a title, and sub-title if you wish*

Class discussion

2 Planning your shoot

Now that you have a clear and focused idea of what you want to shoot and who it's for you can start preparing for the shoot itself.

2.1 Length

Your finished, edited videos should be no longer than 3 minutes, or shorter if possible.

The average attention span for an online video is 2.7 minutes, and anything over 3 minutes is rarely watched in its entirety. People get bored, switch off, or switch over.

Think about adverts, they're generally 30 seconds long, yet tell a story and hold your attention long enough to try to sell you something. News reports are generally a minute or two long.

Be inspired, watch TV and look online. Start to get an idea of what you like the look of, and the styles of filming that appeal to you.

The aim is to make your video short, punchy and to the point, so that more people watch it.

2.2 Location

Think carefully about where you are going to shoot. It sets the scene and says more than any script. Think about:

- Appropriateness – does it make sense for your film? If you are speaking to someone about a scientific breakthrough don't interview them in a garden centre, shoot in a lab. If you are talking about recycling, head to a refuse centre or bottle bank. Think about where you'll get the best pictures to help tell your story.

- Natural light – get outside wherever possible. Natural light always looks better and it saves worrying about inside lighting.

- Check it out – go and see it before you film. Don't take someone else's word for what somewhere looks like, go and see it for yourself. One person's idea of a bijou, compact space might be a cramped, badly lit hovel. You'll waste time on the shoot if you end up somewhere with difficult filming conditions. Don't get caught out or make life harder for yourself.

- Blank walls – avoid offices and blank walls if at all possible. They generally look dull and rarely have good light.

- Permission – if it's not public space make sure you obtain written permission to film. Get it on email and bring it with you when you shoot just in case anyone questions you.

- Be creative – don't be afraid to try somewhere unusual or different if you think it will work for your film.

2.3 Story boarding

Having a visual plan for your shoot is enormously helpful for keeping you focused.

Get a pack of Post It Notes, or even just small pieces of paper, and write or draw an element of your shoot on each one (ie. "Interview with Dr Jones" or "Shots of Restaurant") Make sure you have one for each aspect of your shoot and then you can add more, take some away, or shuffle them around until you're happy with the sequence.

Don't stress over this too much, it doesn't need to be perfect. Your final film will probably look different to this starting structure, but it just gives you a framework to build around.

When you are happy with your final story board sequence, take a photo of it on your phone, or make a photocopy of it, so that you have something you can take with you when you're on the shoot.

You can download storyboard templates online (there is one at the end of this book), but I find it easier to have bits of paper you can move around.

2.4 Shot Listing

Once you have got your story board, you then have to work out what shots you need for each part of your film.

On each piece of paper or Post It write down what shots you want to cover that bit of the action.

For example, on "Interview with Dr Jones" you might write

- ☐ Interview – jot down a few key questions
- ☐ Set ups of Dr Jones in library
- ☐ Cut aways - close ups of hands / face / book / turning pages

Figure 1 Story Board example – you don't need to be good at drawing!

2.5 Scripting

It is unlikely you will have a finished script until you have shot all your pictures, but it helps to have an idea of what you want to say, and in what order, so you get the right pictures to go over your words.

There is little point having a script that is referring to the beautiful architecture of a college, for example, if you can't see it.

Write a rough script before you go out.

- Start with something strong and bold, you want to capture people's interest

- Write to your pictures. There is little point talking about something your audience can't see.

- Have a proper beginning, middle and end. You are basically telling a very short story.

- Think about your contributors – what do you want them to say / contribute to the piece. What would be your ideal clip or action from them? This helps hugely in deciding what questions to ask and how to direct them, as you will be more focused about what you are trying to achieve.

- Don't worry about scripting every second. Allow time for natural sound, interview clips, music perhaps, and slowing the pace.

- 3 words = 1 second. This is a surprisingly accurate rule of thumb when scripting.

Final scripting will be done during the edit, and there will be more on that in the Concepts of Creating a Video course.

2.6 Scheduling

Where possible, it is best to arrange all the filming as close together as possible, ideally over one or two days. It will keep you focused and motivated. Otherwise, it can be easy to forget what shots you have already gathered, or what questions you asked an interviewee.

If you are still getting to grips with the technical side of your cameras, allow yourself lots of time. Get to locations early to set up, test your kit and scout for the best angles.

Most shoots have a brief, so that everyone involved knows what is happening and when. If you are working alone, you might not feel this is necessary (although they are still extremely useful for keeping lots of handy information in one place.) If you have a team helping you out, then they are vital.

There is a template for one at the back of this book.

BRIEFING SHEET – BACK TO WORK

REPORTER/CAMERA: Kieran Suchet

DATE: 17th Jan 2019

RV1: 9.30am

CONTACT: James Pickering, Welfare Reform Manager, Oxford City Council 01865 252647 / 07431 823 523

LOCATION: Oxford City Council Offices, St Aldates Chambers

RV2: 11am

CONTACT: Mr Ahmed Hassan 01865 7487174 / 07848 352 831

LOCATION: 41Thames Road, Oxford, OX4 7TJ

PARKING: plenty of parking on site

FILMING FOR: VT for today

STORY DETAILS: Debt and lack of confidence are two of the biggest barriers to benefit claimants getting into work. That's what a national pilot project running in Oxford has found. Oxford City Council was chosen to investigate so-called 'barriers to work'. It's so far helped 24 people into long-term jobs

More about the project

The welfare reform team has been in place since January 2013 in preparation for the welfare reforms that started in April 2013. The team builds on the back of a Universal Credit Pilot that Oxford City Council chose to run in partnership with the DWP which aimed to support customers affected by the welfare reforms who are not in contact with the Job Centre into work.

This Pilot work is ongoing and feeds back into the central Universal Credit delivery team although the Pilot officially ends in December 2013. The Welfare Reform Team are in place until at least March 2013.

About the case study

They fled from Somalia 6 years ago. They have 9 children, aged between 20yrs - 19 months. Mrs Hassan has never worked in any paid employment. Now has job. Mr Hassan has been offered a job as a security guard and starts on 21st October

PICS AVAILABLE:

Intvw - James Pickering/ GVS of him in the office

Intvw - Ahmed Hassan/ GVS of him at home with family, have asked that we can film him in his work uniform leaving the house for work.

GVS of St Aldates Tesco - TBC Ahmed walking in to work (hes not working today but he is free from 2pm so he may be able to meet you after prayers – can you ask him this as I understand he is easier to talk to when face to face rather than on the phone just due to language etc)

GVS of people walking in Oxford - general people type shots

COVERED BY STANDARD RISK ASSESSMENT – YES

SINGLE CAMERA JOB – YES

2.7 Pre-Shoot Checklist

It is *critical* to check your kit and make sure everything works before you head out on your shoot. This is especially important if you have borrowed kit.

- ☐ Camera – make sure it is in good working order. Learn where the zoom, focus and automatic controls are
- ☐ Camera Manual – in case you get stuck
- ☐ Fully charged batteries
- ☐ Tapes / Memory Cards – always take more than you need
- ☐ Tripod – attach the tripod plate to your camera and practice fixing your camera on and off the tripod. Know how to rotate and pan smoothly. Is it jerky? Does it need oiling? Sort it before you head out.
- ☐ Microphone and batteries – check they work / turn on, work out where they plug in and make sure they are recording sound correctly
- ☐ Microphone windscreens
- ☐ Cables (for any lights and mics) – again, make sure they are the right ones for your kit, that you know where they plug in and what they are for.
- ☐ Lens cleaning cloth – yes, you do need one. Don't use napkins or your sleeve, you will scratch the lens.
- ☐ Headphones – essential, even small ear bud headphones will do, but you have to be able to check sound while you are recording.
- ☐ Briefing notes / shot lists / story board / notepad and pen
- ☐ Address details of all your locations
- ☐ Contact details of anyone you're meeting
- ☐ Permission emails with contact name and number on them
- ☐ Drinks / snacks – shoot days can be long and tiring!

3 On the shoot

After all that prep, you will be ready to go!

3.1 On Location

Hopefully you will have arrived at your location in plenty of time so that you can set up your camera calmly and check that everything is working.

There is nothing more embarrassing than keeping contributors waiting while you try to work out which socket to plug the mic into, or faff around getting the camera on its tripod.

3.2 Setting up

Turn your camera on, put a memory card or tape in, and get it on the tripod. Attach extra mics, if needed (for an interview). Film 30" of blank / colour card at the start of each tape or memory card (this is because tapes can degrade over time, and the first few seconds might be fuzzy or unclear. Not such a problem with memory cards, but still good practice.)

Look around and decide where and what you are going to be shooting. If you have already scouted the location, you should have a good idea what is available. Keep your kit well out of the way, you don't want it in shot.

Having done your story board and brief, you will know what shots to get here and should be able to gather your footage quickly and efficiently.

3.3 Tripods

I cannot express how essential these are if you want to produce a professional looking video.

You need one. Get the best you can afford, make friends with it, and get to know how it works so you can use it properly. Tripods allow strong, steady shots and this is what will separate your film from the amateurs.

You may think it is fiddly and a waste of time, but the more you use it, the quicker you will get at setting it up, and moving it around with speed.

If you *do* have to go handheld, try to get as much support from something else as you can: lean against a wall or rest the camera on a table or shelf. Find something to steady yourself or the camera against.

Don't be tempted to freestyle it, your shots will just look wobbly and rubbish.

Quick Tripod Buying Guide

Try to get the best quality tripod you can afford. Test several and go for something you can put up and down quickly, and adjust with ease.

- *Look for something sturdy, but lightweight*
- *Check the spread of the tripod – the wider the legs, the more stable it is*
- *Ensure it will support the weight of your camera*
- *Legs and locks – try out how the legs extend, test the 'wobble' factor*
- *Height – extends to at least 5ft + so you can interview people standing up.*
- *Pan / tilt ability, with locks & handles for smoother moves (longer handles are easier to manoeuvre.)*
- *Spirit level – so you don't have wonky shots*
- *Carrying strap or case – tripods are cumbersome, so this is a bonus.*

4 Gathering Footage

4.1 General Views (GVs)

It is best to get as wide a variety of different shots as possible, especially for GVs (general views) so that you have lots of options when you come to edit.

Get a selection of:

- Close ups

- Mid-range

- Wide shots

- Moving shots

- Something different – a quirky angle or point of view

4.1.1 Move around!

That's *YOU*, not just the camera! Don't be tempted to park the camera in one spot and swivel round, you will get dull, boring pictures.

Go low, get high, find unusual angles and look for creative view points. You will get fantastic footage and things you didn't expect.

4.2 Types of shots

4.2.1 Still shots

These are shots where the camera and its focus do not move (although you may be filming lots of action.)

Ideally you want to 'lock off' this shot – ie. set up your camera on the tripod and lock the pan and tilt mechanisms in place so that you get strong steady shots without any wobble or movement.

Aim to get about 30" of each shot, so that you have clean, clear pictures to edit with.

4.2.2 Moving shots

Moving shots are zooms, pans and focus shifts. Please use them with caution!

Zooms are when the camera pulls out from a close up to a wide shot, or zooms in from a wide shot to a close up.

Pans are moving up / down or sideways in a shot.

Focus shifts are where the focus moves from one thing to another (ie. something in the foreground to something in the background, or vice versa.)

Moving shots can be effective, but in moderation. Overuse does look amateurish. You don't want every shot to be moving, it can be confusing and distracting for the viewer, not to mention hard to edit.

Some tips for moving shots

- Must ALWAYS be done on a tripod

- Decide on a start and finish point and rehearse moving your camera. Make sure the move is smooth.

- When recording, keep still for the first 10" at the beginning and 10" at the end of each move – that will give you a clean edit point at each end.

- Think about whether you want it to be fast or slow.

- Do several takes, maybe at different speeds, so you can use the best one in the edit.

4.3 Framing

4.3.1 Shoot to edit

Shooting a load of footage, then editing it, is very different from shooting to edit. It is a mindset. Shooting to edit involves careful, considered shot gathering and ultimately results in a much simpler, quicker editing process.

If you have been organised and planned out your story board and shot list, this will come easily. If not, this will be much harder.

Frame and focus your shots before you press the record button. Don't wildly pan around looking for angles and viewpoints while you are recording, you will end up having to scroll through lots of tape wondering what to cut.

Decide what to film, frame it in the viewfinder or viewing window, focus correctly, then press record. You will then come back with lots of clean, crisp, well-framed shots that will easily edit into a sequence.

4.3.2 Rule of thirds

The rule of thirds imagines that your frame is divided into thirds, and that placing elements along the dividing lines creates more interesting, well composed images.

It is a good guideline if you are unsure how to frame a shot.
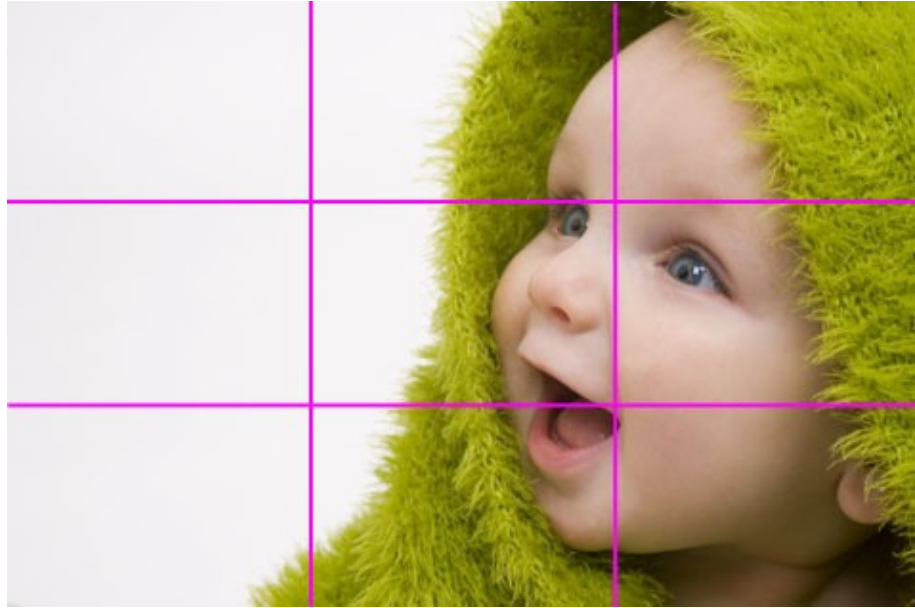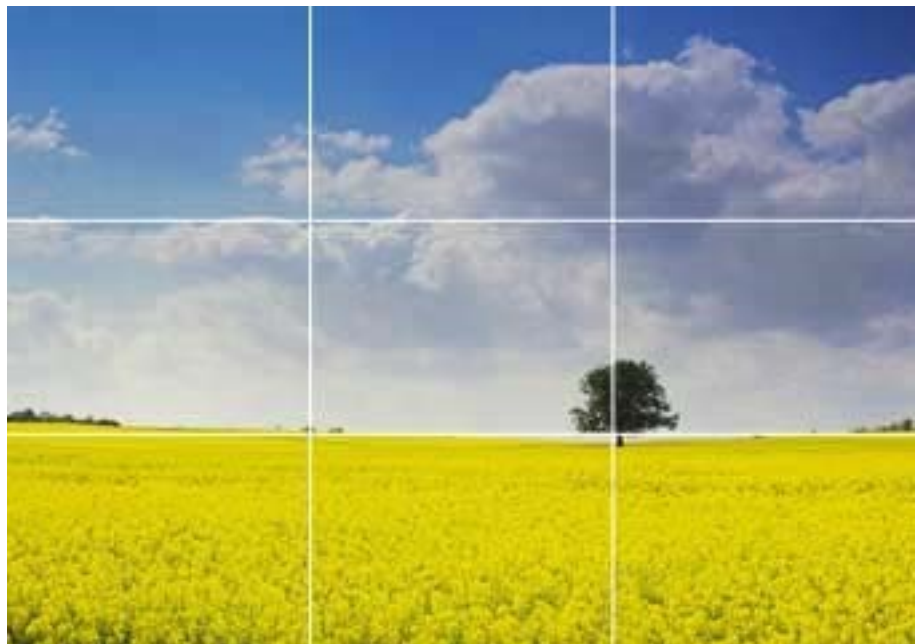
Figure 2 Rule of thirds - people

Figure 3 Rule of thirds - landscape

4.3.3 Focus

Make sure your subject is in focus. It might sound ridiculous to point out, but if the camera is in automatic mode, it will generally focus on the largest part of the frame. That might be your background, rather than the subject.

If you are in manual mode, ensure the focus on your subject is sharp and crisp. Even moving the camera slightly can change the focus point, so be vigilant and re-focus each for each shot. Soft, fuzzy pictures look amateur.

4.4 Lighting

Keep to the same kind of light within sequences – either inside or outside.

Artificial light has a very different look to daylight, and it will look odd if you try to edit them together.

So, if you are shooting some action outside, don't suddenly switch to a shot of something indoors.

4.4.1 White balance

Most cameras have an automatic white balance (ie. the camera will look for something it thinks is white in the frame and use that to colour balance.)

However, if you are able to manually white balance, it is usually much better and will mean a better colour balance in your shots. Keep a sheet of white paper in your kit bag, or if you have your briefing sheet or notepad a page of that will do.

4.5 Sound

It's very important to pick up natural sound. Even for pictures you know will have a voice track over them or special effects, they still need to have natural sound.

It is also nice to hear conversation, birdsong, traffic, etc to give a sense of reality to your pictures.

You also might decide to boost the sound of something during the edit, so it's vital that you make sure you get sound if you want to do that.

4.5.1 Volume

Check that sound levels are recording correctly. You don't want sound so loud you can't distinguish anything, or so quiet you are straining to hear anything at all.

4.5.2 Headphones

Use them! Don't just assume your camera is recording sound.

Even ear bud headphones are better than nothing, but proper enclosed headphones are the best.

4.6 Shot sequences

For each of your story board segments, you are going to need a sequence of shots to cover the duration of the script.

As a rule of thumb, for a film between 1 – 3 minutes, you'll need to have about 3 – 5 shots per segment (maybe a few more if it's a long segment.)

Pictures that look similar don't edit well together, so you need to get a variety of different looking shots.

Always get more footage than you think you'll need. It is amazing how quickly shots get used up in the editing process.

Learning Objective Three: Shooting a short sequence

Time: 20 – 30 mins

This exercise gives you the opportunity to practise some of the methods of shooting to edit.

You can use the video function on your mobile phone if you have one.

In pairs, choose one of the following ideas and shoot the action as a short sequence of 3 to 5 shots:

- *Writing a letter*
- *Eating an apple*
- *Throwing rubbish in a bin*
- *Knocking and coming through a door*
- *Finding something in a bag*

5 People

5.1 Filming people

Filming people can be tricky. They move around, change position, change their expression, stand in shadows, pick things up they weren't holding in the last shot...however, the fundamental truth is that picture almost always look more engaging with people in them, so it is important to know how to shoot them well.

5.1.1 Key shots when filming people

If you get a few failsafe shots when you are filming people, then you can be sure you will have something decent to edit with when you get back home.

- Wide shots
- Mid range shots
- Close up of face
- Close up of hand
- Close up of eyes
- Over the shoulder (their POV)

5.1.2 Eye line / 180° rule

This is a basic rule to help with editing, and keep the action clear for the viewer.

Choose a side to shoot your subject on (ie. their left or right), and stay on that side for all the shots you need for that sequence – ie. don't cross their eye line.

So, if you are filming someone eating a cupcake, you will film them sitting at a table, peeling the wrapper off, taking a bite, putting the cupcake back down on the plate, licking their lips, etc. all from ONE side of their face.

It doesn't matter which side you choose, just pick one and stick to it. Your decision is likely to be influenced by factors like which side has the best lighting, what the background is like, how much physical space there is for you to film in.

If you filmed from the left and the right, it would make editing a sequence difficult and it looks very confusing to the viewer.

Figure 4 Eyeline rule
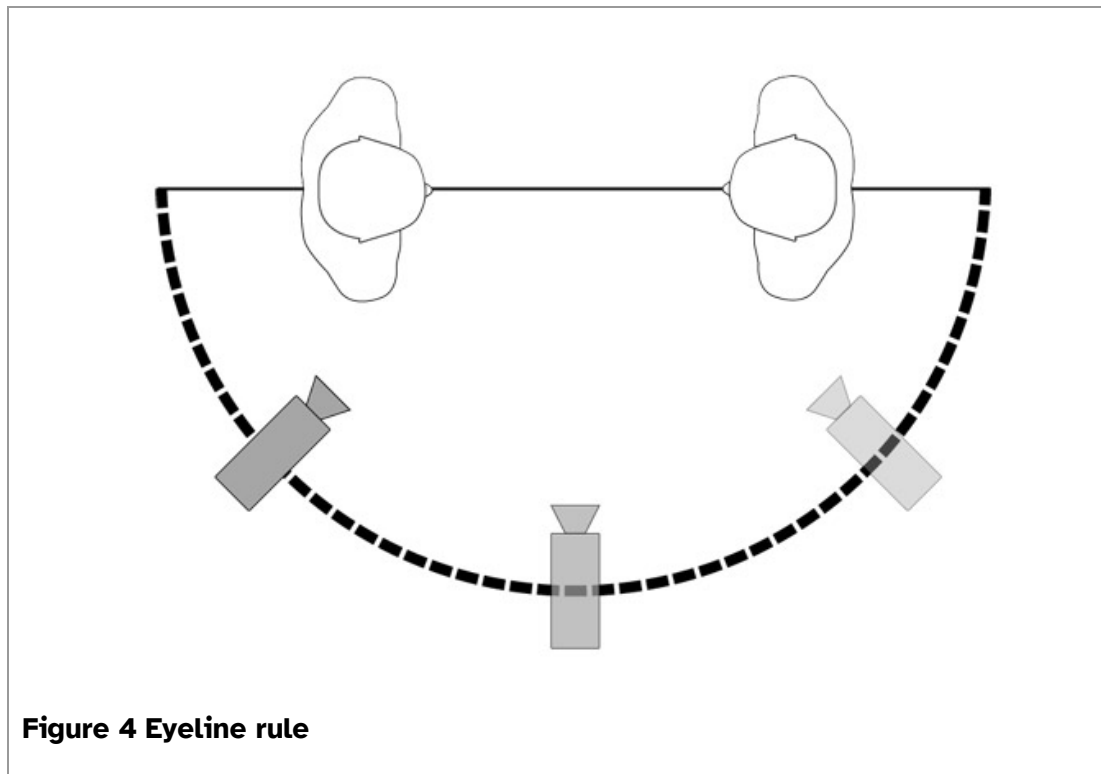
5.1.3 Direction

Do gently guide people - suggest they position themselves differently so you get a better shot; move in another way; or change their action. People are often at a loss to know how to behave 'naturally' when you point a camera at them, and most really appreciate a bit of direction.

Be clear about what you want, and tell them what you would like them to do.

Don't be afraid to ask people to repeat the same action over and over so you can shoot it from different angles.

Have an eagle eye though, and make sure they do it exactly the same way each time. Were they holding that pen in their right hand last time? Then they need to hold it in their right hand for every take.

5.2 Interviews

You will get the best out of people if they are relaxed and at ease. However many people clam up or stress out once you start pointing a camera in their face.

Put them at ease, by explaining what you will be doing.

If it helps, give them an idea of the kinds of questions you will ask them. Avoid telling them the exact questions, as most people will panic and try to plan their answers, which just makes them sounds awkward and rehearsed. You want natural sounding conversation.

Explain that it is pre-recorded and you can do several takes if necessary.

Don't be tempted to do a practise run without recording. You often get the best clips when people think they are not doing it for real.

Don't be afraid to ask people questions several times, or ask if they can expand or condense their answers. Refer to your story board and shot list, remember what your

ideals were here. What did you want your contributor to bring to the film? Are you getting what you need out of them?

5.2.1 Framing interviews

Once you have chosen the location for your interview, think about your framing.

- Background – make it interesting. Don't shoot against a blank wall or dull office.

- Set the scene – don't be afraid to create a set. Move furniture, plants or pictures to create a good backdrop for your subject. Just remember to put everything back when you are done.

- ALWAYS use a tripod

- Try to make your subject as comfortable as possible. Sometimes standing up is better, as sitting in a chair can feel a bit stiff and formal. However, they are then likely to move around more, as most people tend to swap weight from foot to foot while they are standing, and they might move out of frame or focus.

- Place them to one side of the frame, looking to the other side, the rule of thirds, (ie. if they on the right side of the frame, they look to the left of the frame.)

- Frame for head and shoulders

- Focus on their eyes. In automatic mode the camera will want to focus on the largest part of the shot, which may be your background.

- You should stand just to one side of the camera, so your interviewee is ¾ face in the frame. They should not look directly at the camera.

5.2.2 Lighting for interviews

Your eyes are much more sophisticated and complicated than any camera lens, so while the lighting might look ok to you, your camera could be struggling.

Look through the lens and assess the situation, then make the necessary adjustments.

Set your white balance.

Use natural light where you can. If you are outside, avoid dappled light (under trees or patchy cloud) and watch for shadows (strong sunlight can often cast very dark shadows under people's eyes.)

Inside, make use of windows, skylights and doorways, but also remember to use light sources which are already there, like table lamps, etc.

If you absolutely have to, use a top light (a light on top of your camera), but use with caution, as these can throw very harsh unflattering light on your subjects.

5.2.3 Sound for interviews

ALWAYS use an external mic for interviews. It gives clarity to the voice and avoids the interference of background noise. ALWAYS listen through headphones.

Windscreens for mics are vital if you are shooting outside, as even a light breeze can sound like a hurricane. If you find yourself without one, do your best to shield the mic. Turn your subject away from the wind, and use scarves, collars and coats as barriers to keep the sound crisp.

Be conscious of background noise, if a lorry drives past or a car alarm goes off during a question, retake.

> *Sound check !*
>
> *Start by asking interviewees their full name and how they spell it.*
>
> *This is essential if you have to credit them in your piece, as even common sounding names can have unusual spellings, but it is also a good way of checking your mic and sound levels.*

5.3 Pieces to camera

This is when you talk to your audience.

Generally, all the same rules about filming people apply to filming pieces to camera. The main difference is that you will be looking down the barrel of the lens, rather than off to the side.

Check your framing, lighting, and sound as you would for any other shot set up. Keep focus wide as you don't want a shallow depth of field here.

Know what you want to say, and learn your script. Be prepared to do several takes.

Use an external mic.

Once you have filmed a few takes, watch them back on the camera so you can make sure you haven't chopped your head off, or walked out of frame.

If you can get someone to help you, do. It makes things so much easier.

6 Now what?

The best advice is to watch, watch, watch. View as many different videos and films as you can, and work out what you like and which styles appeal.

Be observant.

Don't just limit yourself to YouTube and Vimeo, watch adverts, news reports, music videos, short films, documentaries, trailers, clips, etc. There is so much inspiration out there, you just need to go and soak it up.

The main thing is to have fun. It is a creative process so go and make mistakes, learn and ENJOY!

SEVEN DEADLY CAMERA SINS

- *HEADHUNTING – placing every subject in the centre of your frame*
- *OVER-ZOOMING – over use of zooms*
- *ROOTING – staying in one spot instead of looking for interesting angles*
- *FIRE HOSING – panning all over the scene*
- *UPSTANDING – shooting everything from standing eye level*
- *SNAP SHOOTING – taping only 2-3 seconds per shot*
- *BACK LIGHTING – too much light falling on the background instead of the subject*

Further information

Getting extra help

Course Clinics

The IT Learning Centre offers bookable clinics where you can get pre- or post-course advice.

Study Videos from LinkedIn Learning

On our website, you will find our collection of self-service courses and resources. This includes providing LinkedIn Learning video-based courses free to all members of the University. Visit skills.it.ox.ac.uk/linkedin-learning and sign in with your Single Sign-On (SSO) credentials.

Some courses recommend pre- and/or post-course activities to support your learning. You can watch the online videos anywhere, anytime, and even download them onto a tablet or smartphone for off-line viewing.

About the IT Learning Portfolio online

Many of the resources used in the IT Learning Centre courses and workshops are made available as Open Educational Resources (OER) via our Portfolio website at IT Learning Portfolio | IT Learning Centre (ox.ac.uk)

Find the pre-course activity for this course in the IT Learning Portfolio: visit skills.it.ox.ac.uk/it-learning-portfolio and search for "video activity".

About the IT Learning Centre

The IT Learning Centre delivers over 100 IT-related classroom-based courses, and gives you access to thousands of on-line courses through LinkedIn Learning.

Our team of teachers have backgrounds in academia, research, business and education and are supported by other experts from around the University and beyond.

Our courses are open to all members of the University at a small charge. Where resources allow, we can deliver closed courses to departments and colleges, which can be more cost-effective than signing up individually. We can also customize courses to suit your needs.
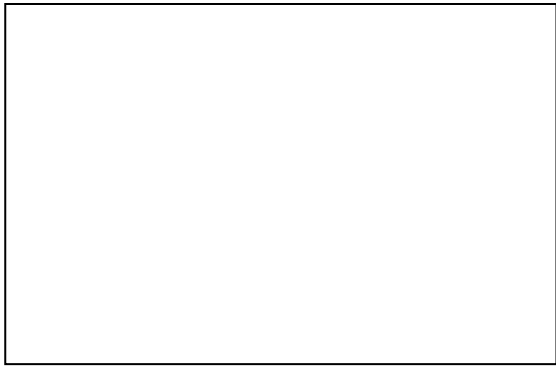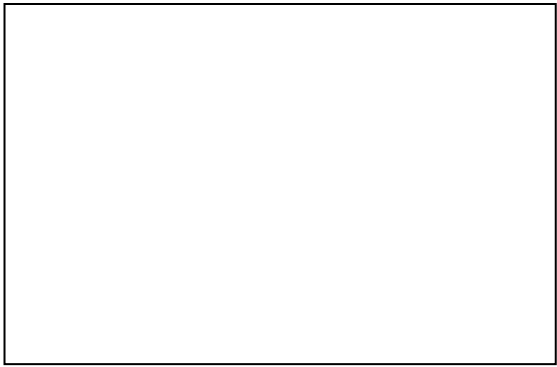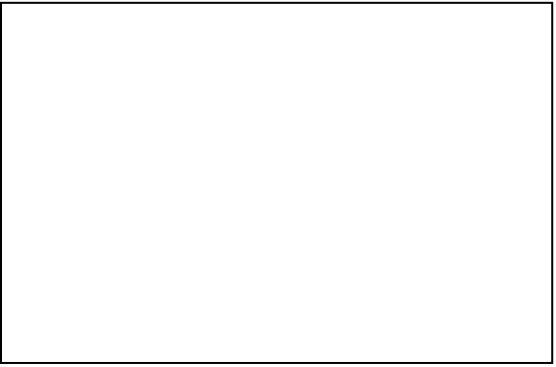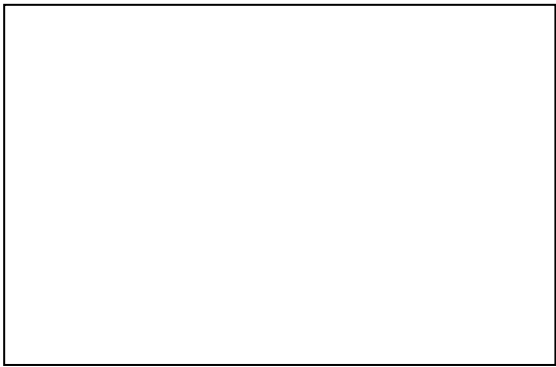
Our fully-equipped suite of seven teaching and training rooms are available for hire for your own events and courses.

For more information, contact us at courses@it.ox.ac.uk

About IT Customer Services

The IT Learning Centre is part of the Customer Services Group. The group provides the main user support services for the department, assisting all staff and students within the University as well as retired staff and other users of University IT services. It supports all the services offered by IT Services plus general IT support queries from any user, working in collaboration with local IT support units.

The Customer Services Group also offers a data back-up service; an online shop; and a PC maintenance scheme. Customer Services is further responsible for desktop computing services – for staff and in public/shared areas – throughout UAS and the Bodleian Libraries.

BRIEFING SHEET

DIRECTOR / CAMERA OP
DATE:

RV 1 TIME:
CONTACT:
LOCATION:
PARKING?
SHOTS:

RV 2 TIME:
CONTACT:
LOCATION:
PARKING?
SHOTS

RV3 TIME:
CONTACT:
LOCATION:
PARKING?
SHOTS

FILM DETAILS: (brief summary of your film)

CREW DETAILS / CONTACTS

Your Notes:

Video:
Editing and post-production

The small print

Prerequisites

Time in the workshop is precious – it is an opportunity for you to interact with the workshop leader and other participants through questions and discussions and to share your experiences and concerns. To make the most of this time we sometimes ask you to carry out learning activities ahead of the workshop so that everyone comes into the class with the same basic knowledge. We keep this prior learning to a minimum and often make use of online videos. Online videos provided through LinkedIn Learning can be accessed by University members anytime, anywhere, through a browser or app.

Your course booking will tell you if any prior learning activity is required. If you don't have an environment where you can do this learning, you can come along to one of our LinkedIn Learning sessions. These are a quiet space where you can work through videos or other workshop resources.

If you arrive for a workshop without having done the prior learning, the workshop leader may suggest that you come back on another session.

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About the workshop designer

Kieran Suchet has more than twenty years' experience teaching across the UK and Europe. His effective use of communicating ideas through text and digital media has benefitted clients ranging from university students to top level government officials and industrialists. In tandem with his work in bespoke tutoring, Kieran works as an actor, presenter and writer.

Revision history

Version	Date	Author	Comments
1.1	January 2023	Kieran Suchet	Course book updated
1.0	June 2022	Kieran Suchet	Created

About this workshop

This course is a practical introduction to the creation of a video. You will have the opportunity to edit video footage and be shown techniques which can make a short video stand out from the crowd.

What you will learn

This course will teach you the basics of producing a professional-looking short video. You'll learn everything from importing video files, to organising and adjusting clips, to adding visual and sound effects. It will give you a solid knowledge of the basics of editing video to a high-quality finish.

In this session we will cover the following topics:

- Importing footage

- Trimming and cutting clips

- Adding titles, logos and credits

- Adding transitions

- Adding audio & visual effects

- Rendering and sharing your work

What you need to know

You do not need to have any prior experience in editing video.

If you need to review these activities, LinkedIn Learning is a great place to get guidance. There is an activity with relevant videos in the IT Learning Portfolio: visit IT Learning Portfolio | IT Learning Centre (ox.ac.uk) and search for "Video editing".

The resources you need

Exercise instruction and equipment will be provided in class and you will use the techniques taught to edit your footage. The given exercises are easy and effective and have a step-by-step approach that many will find useful.

Note: You will need an Adobe account to use Adobe Rush.

Links to further resources

Create or update your Adobe ID

Stock photos, royalty-free images, graphics, vectors & videos | Adobe Stock

A comprehensive list of all the keyboard shortcuts in Adobe Premiere Rush.

Branding toolkit | University of Oxford

Free Stock Photos, Royalty Free Stock Images & Copyright Free Pictures · Pexels

Jamendo Music | Free music downloads

Download FREE Sound Effects (zapsplat.com)

How To...Create Rolling Credits in PowerPoint 2010 - YouTube

Adobe Creative Cloud Express

Learning Objectives

This workshop has the following learning objectives:

Learning Objective One – Import and organise clips in the project timeline

Learning Objective Two - Trim and split clips to required length

Learning Objective Three – Add logo(s) and title(s)

Learning Objective Four - Adjust colour schemes

Learning Objective Five - Apply advanced editing techniques:

        i) Cropping (aka digital zoom in)

        ii) Pan & Zoom (aka Ken Burns effect)

        iii) Speed (slow-motion)

        iv) Overlay (picture-in-picture)

Learning Objective Six - Add transitions and end credits

Learning Objective Seven - Add, edit and enhance audio

Learning objective Eight – Export and share project

Import and organise clips in the project timeline

Launch Adobe Rush and click on **Create a New Project**

Give your project a name

Navigate to the folder 'Oxford footage to edit' on the computer desktop

Add all the numbered clips (1-17) to the Project Timeline in the correct order

(NB. Adding clips can be done in more than one go and once in the Timeline clips can be moved around manually to achieve the correct running order if required)

Trim and split clips to required length

https://ox.cloud.panopto.eu/Panopto/Pages/Viewer.aspx?id=3fa7472f-3fb3-42be-996d-ae9f00c15950
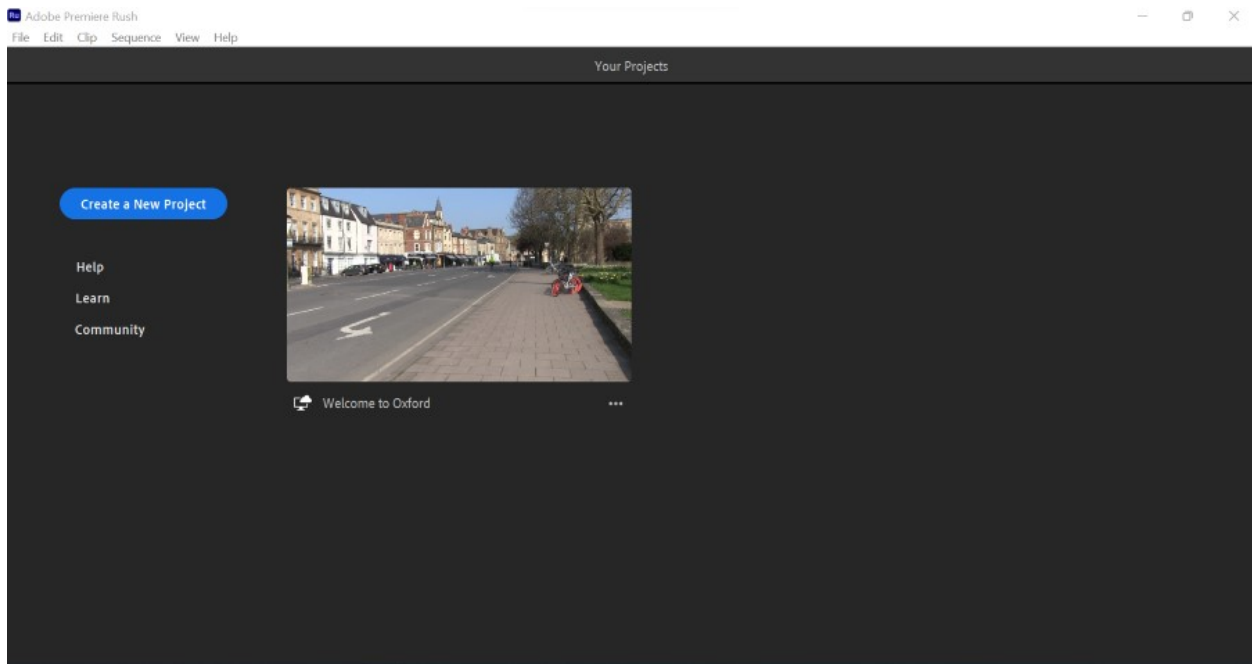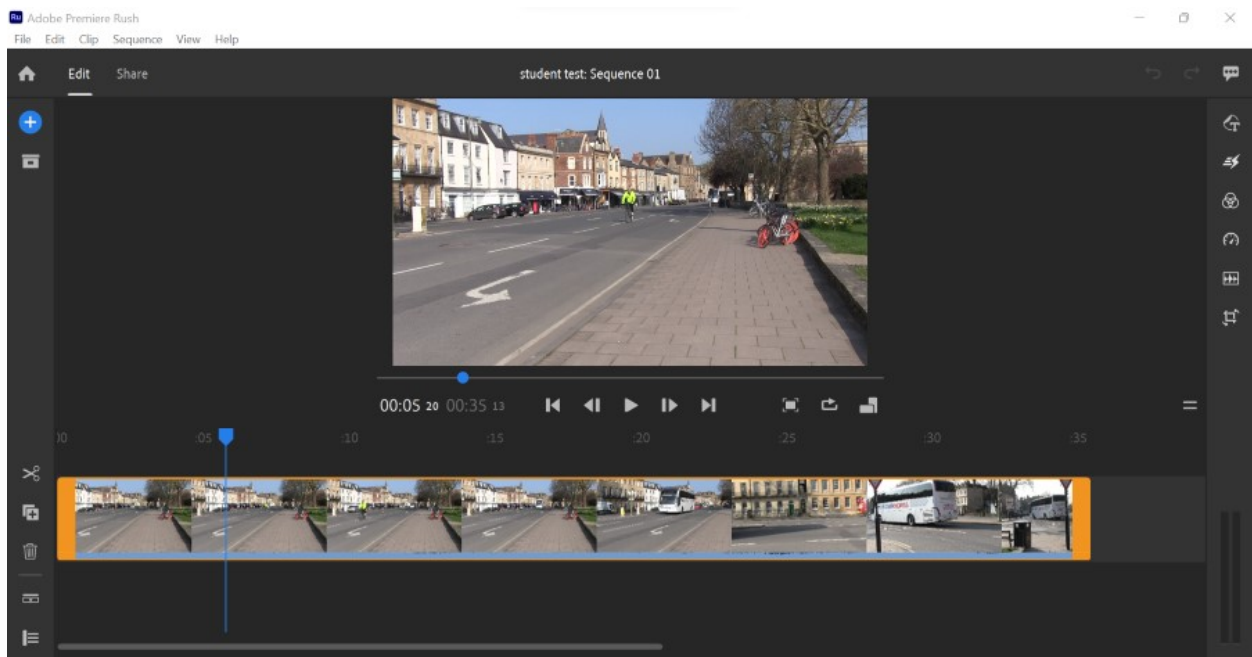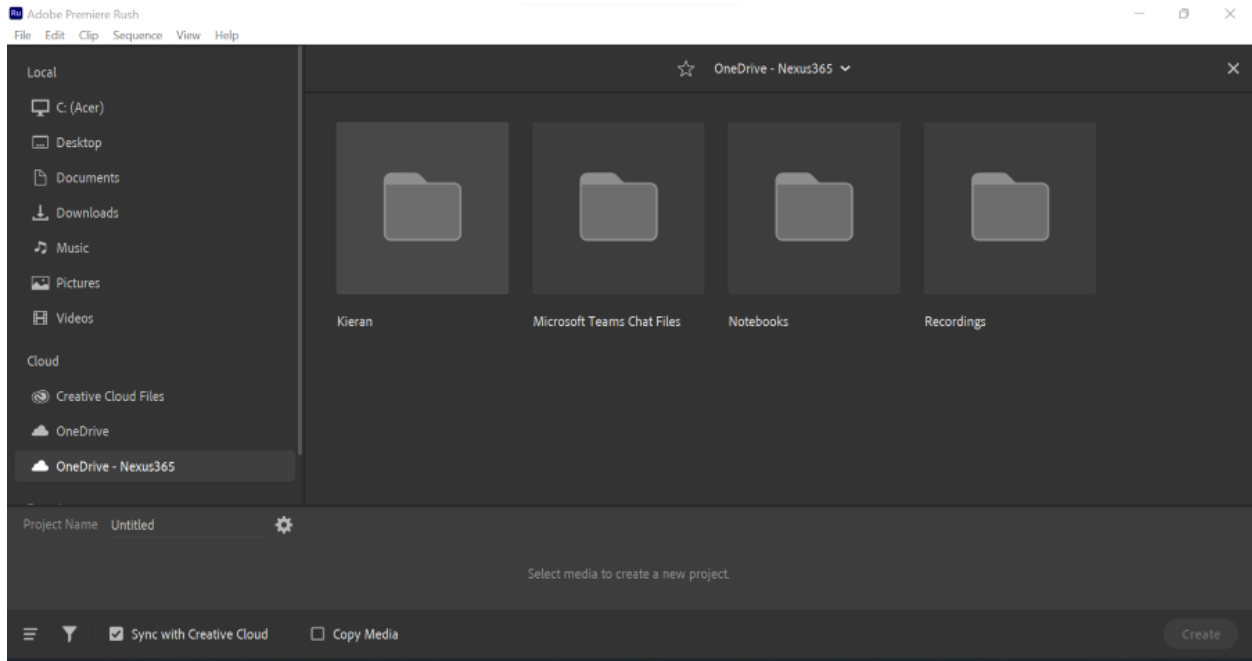
Using the 'Welcome to Oxford' video link above, trim the clips down to approx. the same length as the edits in the video.

Also split (scissors tool) clip 1 (Woodstock Rd) to also be clip 4

(No need to adjust duration of any still images in the Timeline
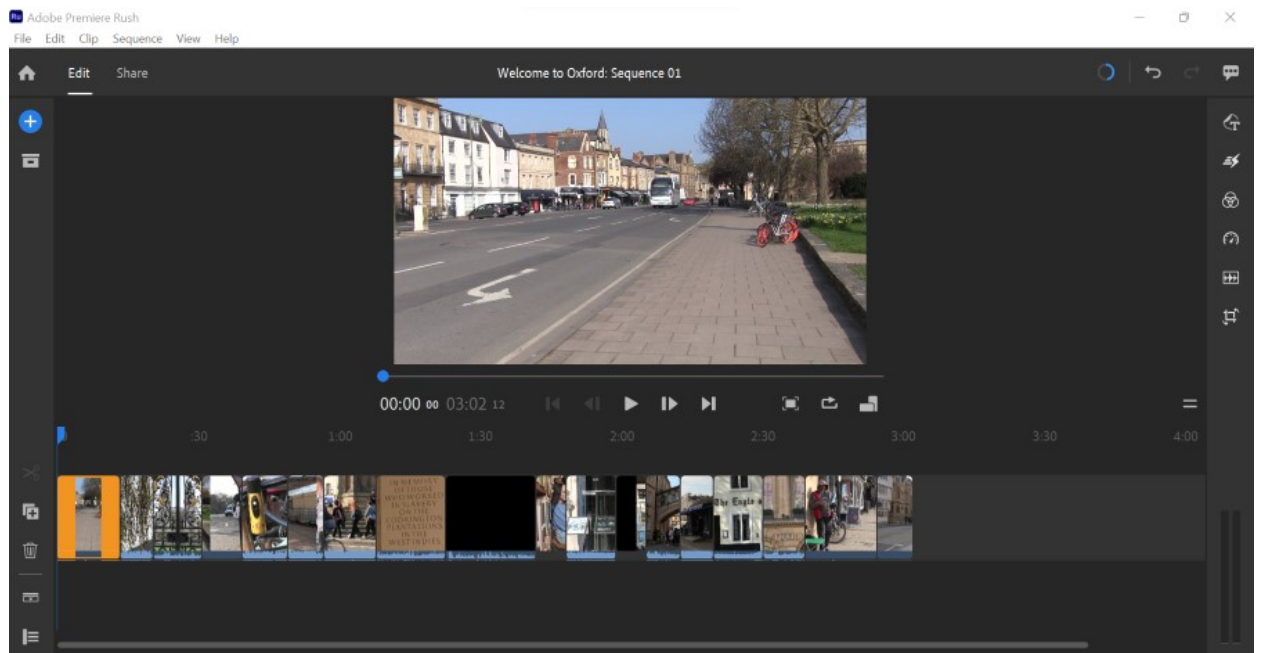
Add logo and title

Place the playhead over clip #1

Click the blue + sign in top left and choose Your Media

Navigate to 'Ox Uni logo' and add to project timeline. It'll appear as clip 2 in the project timeline

Drag the clip from main video track to above clip #1 (overlay)

In the preview window, click on logo, shrink to desired size and place in desired location of the screen.

In project timeline, stretch logo to desired duration (or select clip and use speed icon to manually type in Duration)

Still with the playhead over clip #1

CLick Graphics icon in top right and choose ADD GRAPHIC

Under BROWSE ALL choose Title and scroll thru styles, or type in the search box Eg. 'Basic' or 'wipe'

Click Add

In the right bar, edit the style and content of your title

In project timeline, stretch title to desired duration (or select clip and use speed icon to manually type in Duration)
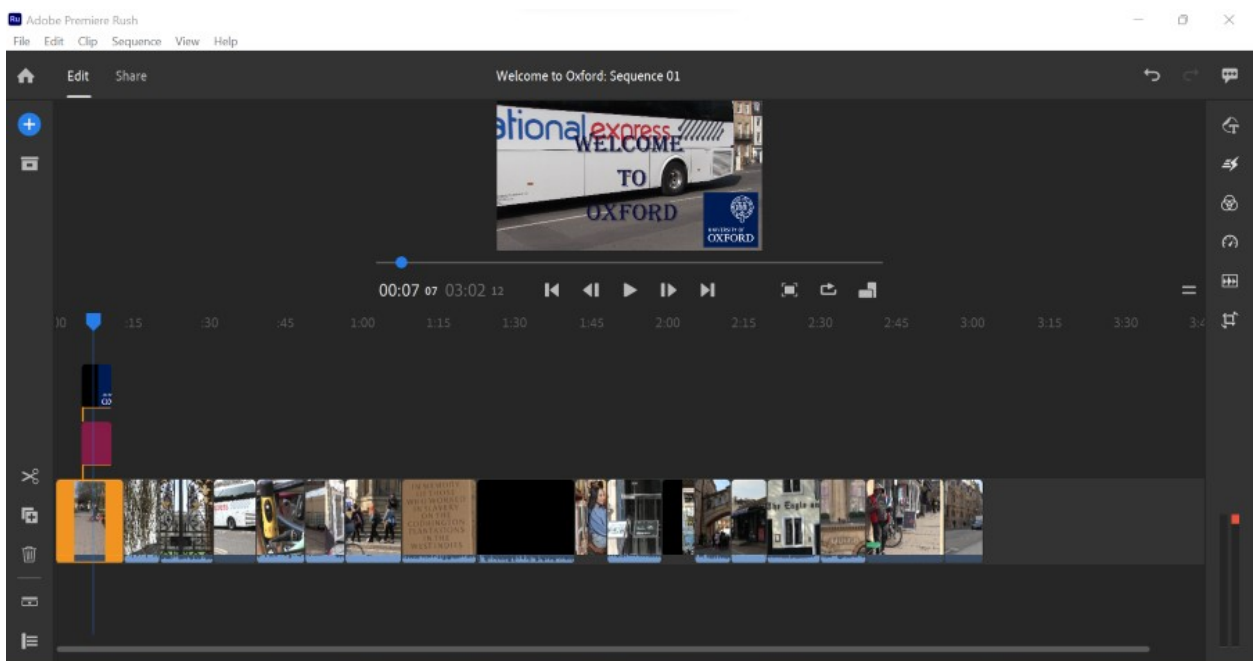
Adjust colour schemes

In the Project Timeline, click on the Bridge of Sighs clip

In the right toolbar click on the Colour icon

Click on a preset to test how it effects the clip (use the before & after tab to compare with the original)

Double click on your chosen preset to fine tune its settings.

CLick on ellipsis (…), create preset, name and save. Your preset will appear at the bottom of the presets bar and can be applied to other clips with one click.

Navigte back to All Souls plaque. Split clip about halfway and (repeating the colouring process) make the first half of All Souls Plaque mono (or another of your choice)
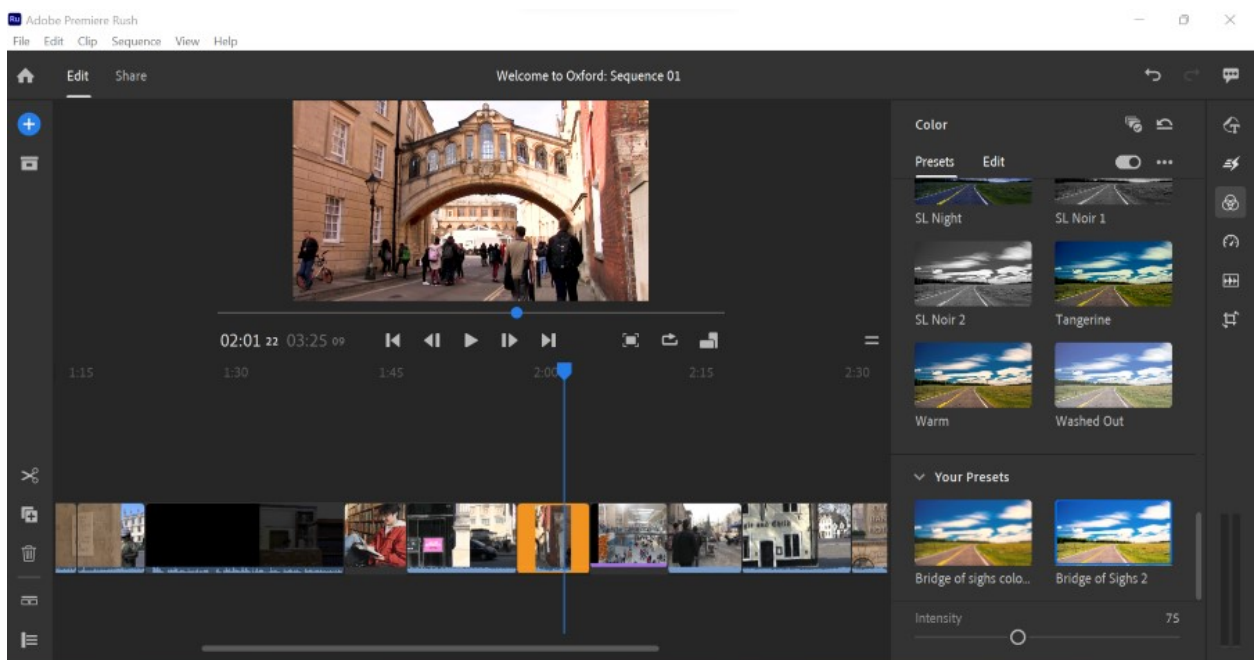
Apply advanced editing techniques

1) Cropping (aka Digital zoom in)

Click on the Quod zoom out clip and play/scrub through to nearly its end.

Click on preview/playback screen so the clip has a thin blue frame.

Hold left click on centre-right (white) button in the blue frame and drag right until the individual holding handbag is removed from shot.
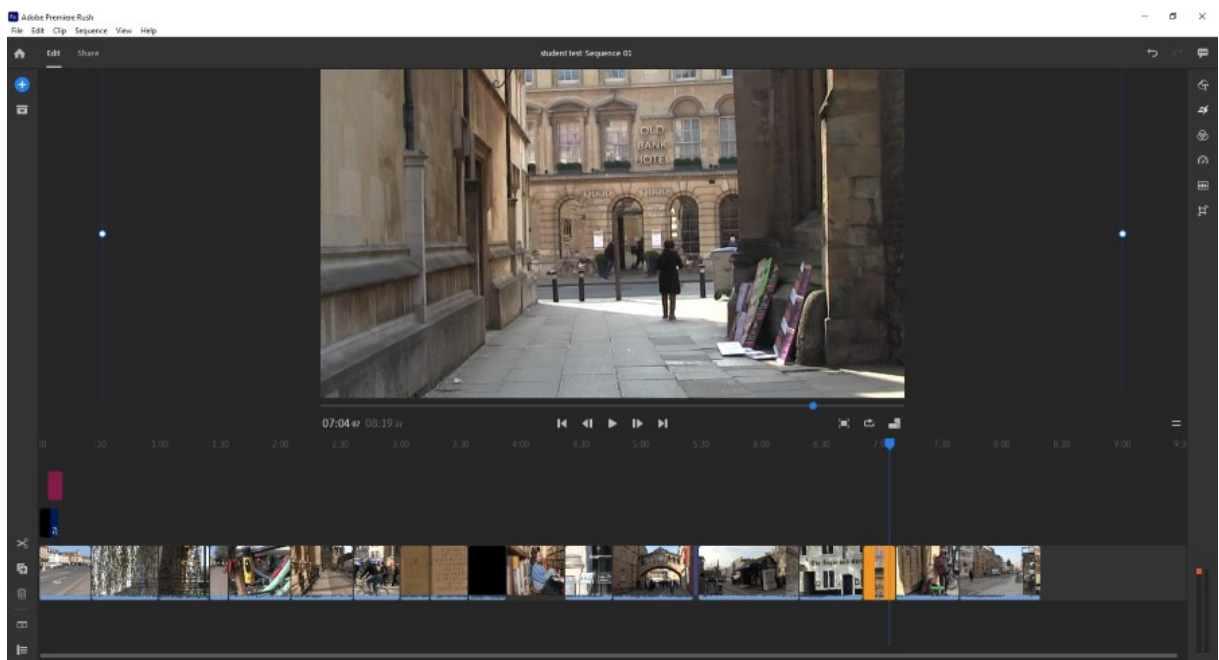
Replay shot to check

Click on High St clip and play/scrub through to nearly its end.

Hold left click on centre-right (white) button in the blue frame and drag right until large rubbish bin is removed from shot.

Replay shot to check

(NB: Editing software achieves cropping by zooming in. Extensive cropping can therefore result in pixilation)

2) Pan & Zoom (aka Ken Burns effect)

Click on the Westgate Centre image (jpg)

In the right toolbar click on the Speed icon and increase the clip duration to 7 seconds.

Next, in the right toolbar click on the Effects icon, toggle the Pan and Zoom icon 'on' and place the Start and End zoom points where desired.

Replay shot to check
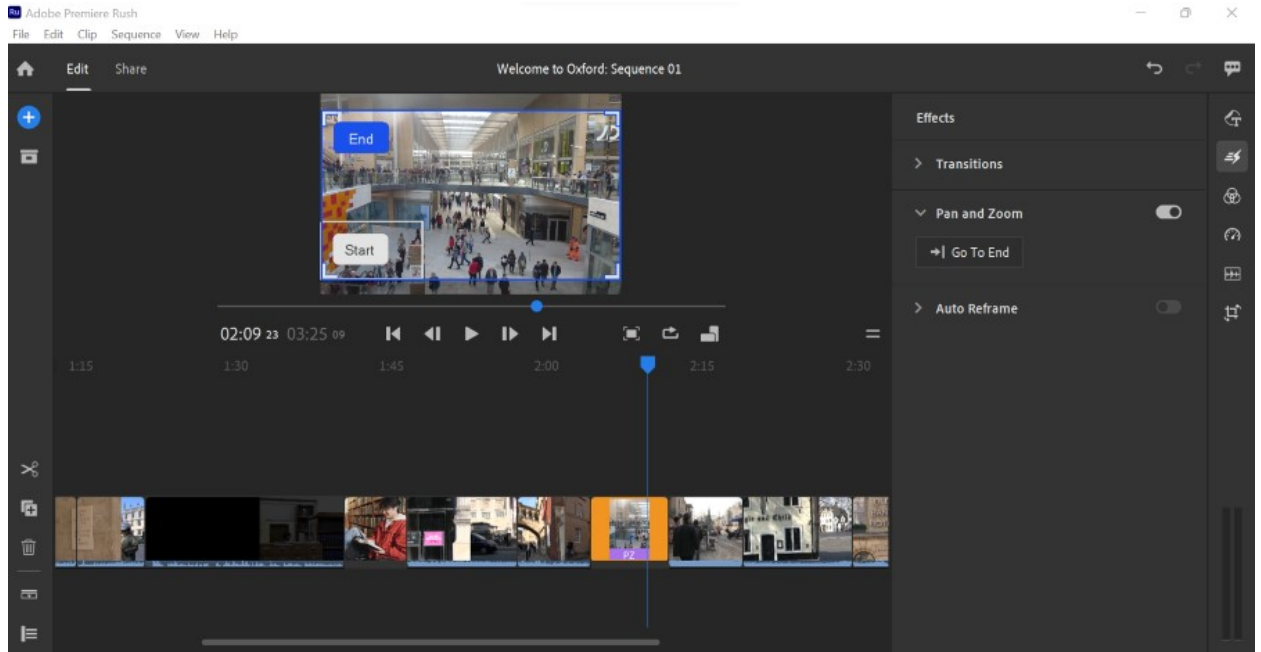
3) Speed (slow motion)

Click on the Food Kiosk clip.

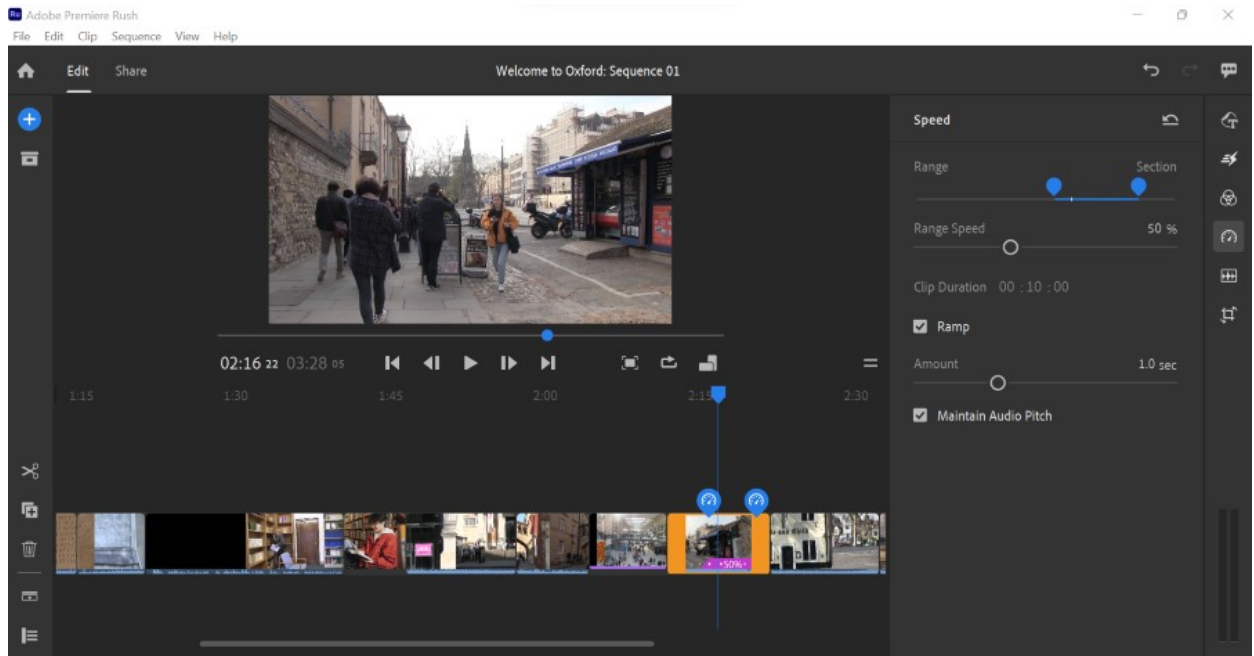In the right toolbar click on the Speed icon .

Choose the range (selection) of the clip where you want to change the speed.

Choose the range speed (approx 40%).

Choose Ramp duration (optional)

 Ramp is acceleration/deceleration to and from the set speed change

Select Maintain Audio Pitch

4) Overlay (picture-in-picture)
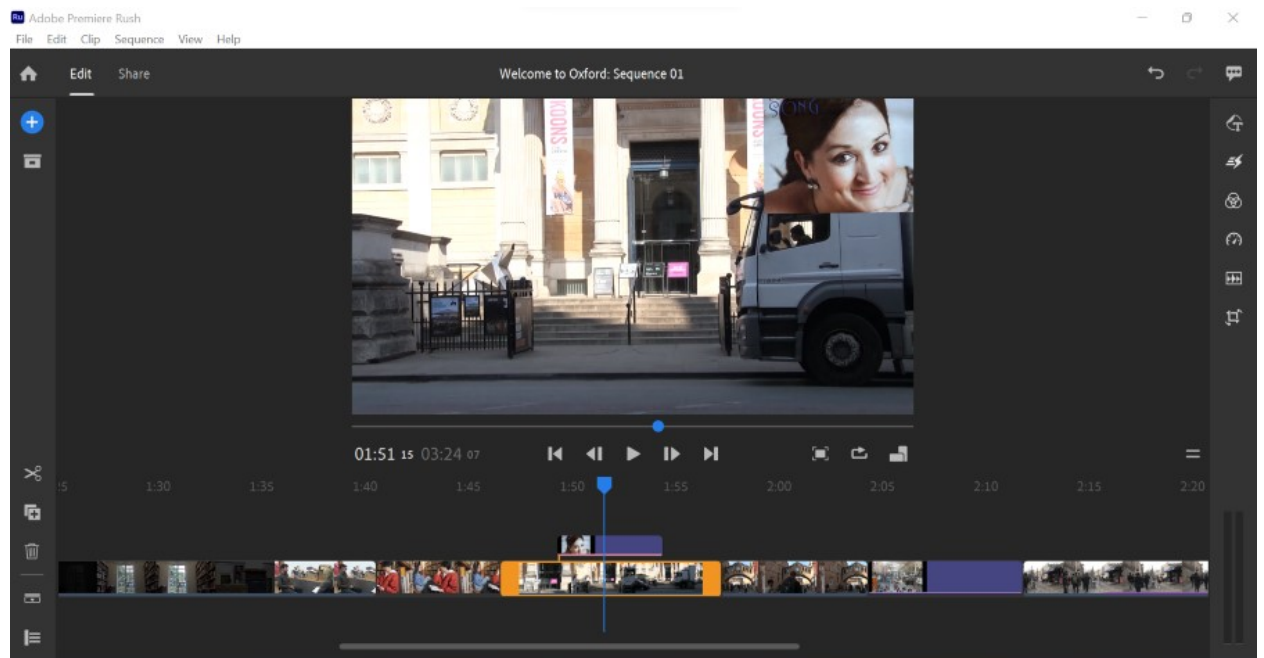
Navigate/place Playhead to the Ashmol zoom out clip.

Click the blue + sign in top left and choose Your Media

Click on Event image overlay and click Add

Drag the clip from main video track to above Ashmol clip (overlay)

Stretch image to required duration.

In the preview/playback window, click on image, shrink to desired size and place in desired location of the screen.

Add Transitions and End credits

In the right toolbar click the Effects icon

Holding left click drag and drop a 'Dissolve' transition at the beginning of the main video track

In the Effects toolbar increase the duration of the transition to 2 seconds

Now drag a 'Wipe Left' 2 second transition and drop between clips 1 and 2

Now add a 'Wipe Up' 2 second transition and drop between clips 2 and 3

Now add a 'Wipe Right' 2 second transition and drop between clips 3 and 4

Now add a (Fade to) Black 3 second transition to the end of the High St clip

Keep adding transitions as required
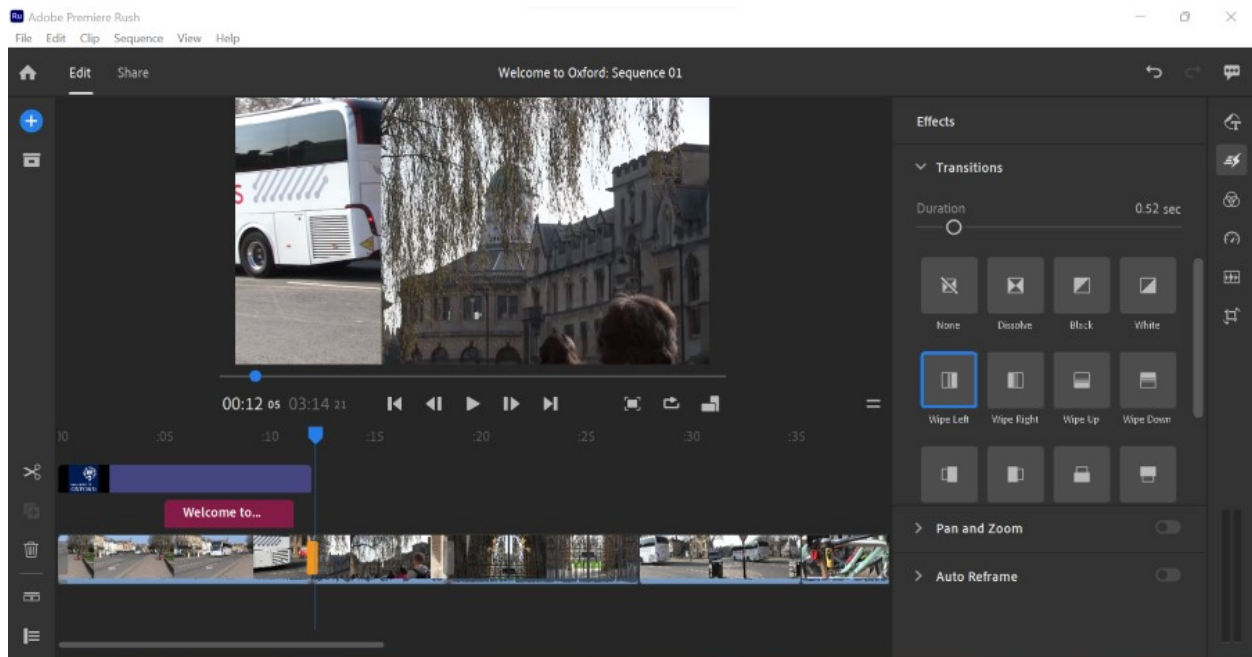
Position Playhead at end of Project Timeline

Click Graphics icon in top right and choose ADD GRAPHIC

Under BROWSE ALL dropdown choose Title and type in the search box Eg 'title' or 'end'

Select a Credits style and edit in the Graphics toolbar on the right

(*Rolling end credits are currently unavailable within Rush. You can download end credits templates (Eg: Text Block Slam Title) at https://stock.adobe.com/uk

Alternatively create rolling end credits in PowerPoint, export as an MP4 file and add to your Rush project timeline. (Hyperlink to YouTube video in Links to Further Resources at beginning of this course book)
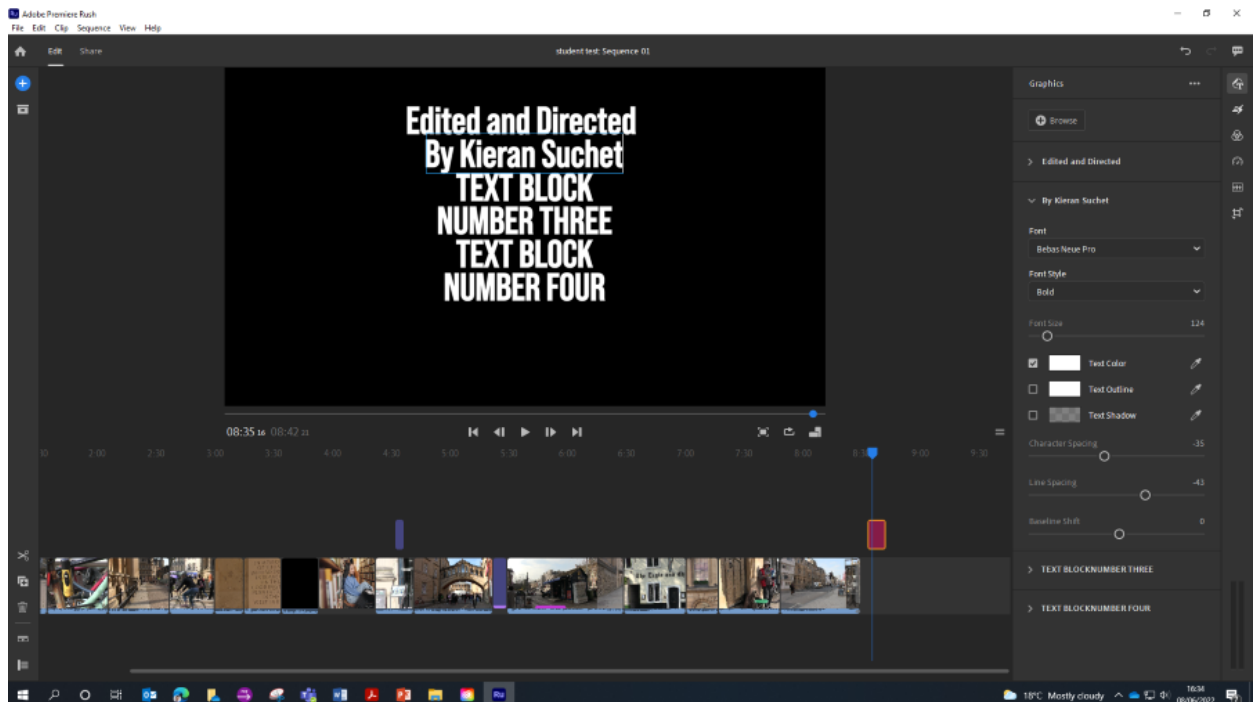
Add, edit and enhance audio

In the right toolbar click the Audio icon.

Click Browse audio and choose Soundtracks. Then search for and select a track. Add track to project timeline.

With the audio track selected in the Project Timeline, in the right (Audio) toolbar select the (overall) clip volume you require (slider)

Also select Auto duck and choose level of ducking using 'reduce by' slider

To extend duration of soundtrack, right click on it, choose duplicate and place newly created soundtrack next to the original

Use the cutting tool where you want the second soundtrack to finish and delete any excess music.

In the right toolbar click the Effects icon, drag and drop a Dissolve where the track finishes to fade out the music volume.

Extend duration of dissolve as required.
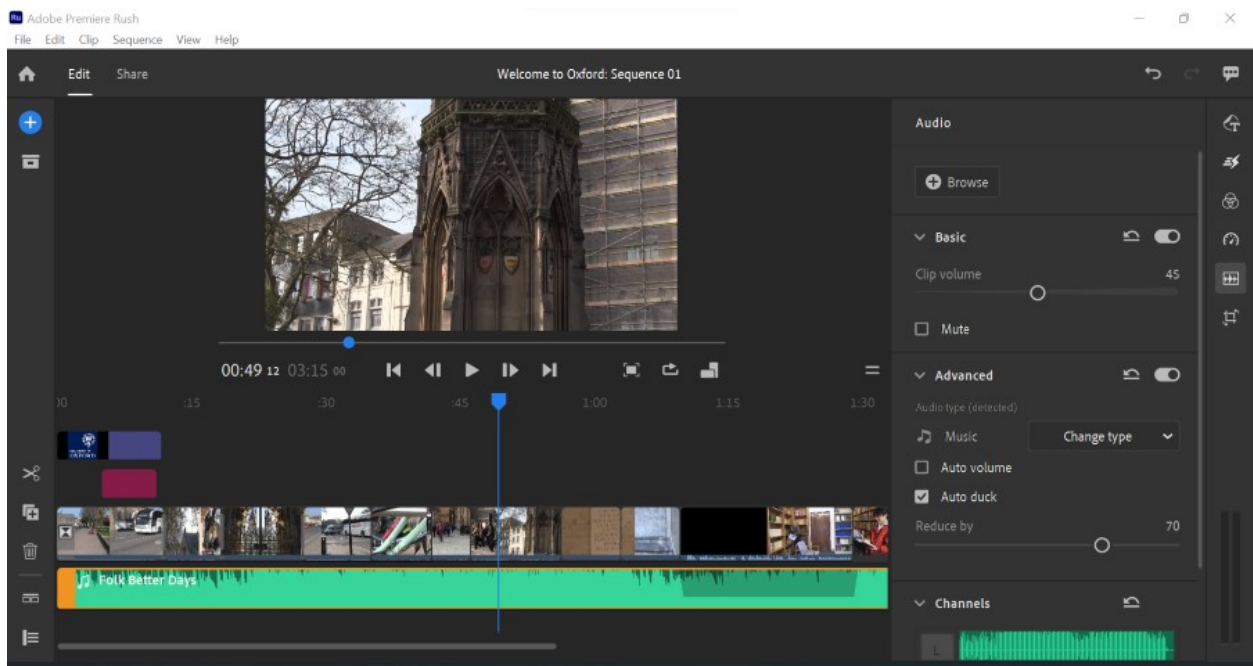
In the right toolbar click the Audio icon.

Click Browse audio and choose Sound Effects. Then search for and select an effect. Add effect under required clip in the project timeline.

With the audio track selected in the Project Timeline, in the right (Audio) toolbar select the (overall) clip volume you require (slider)

Under Advanced, make sure music type is 'other'. If required, add audio dissolves as before

(NB. Free Creative Commons sound effects can be found at Zapsplat.com - Free account required. Please obey licence stipulations).
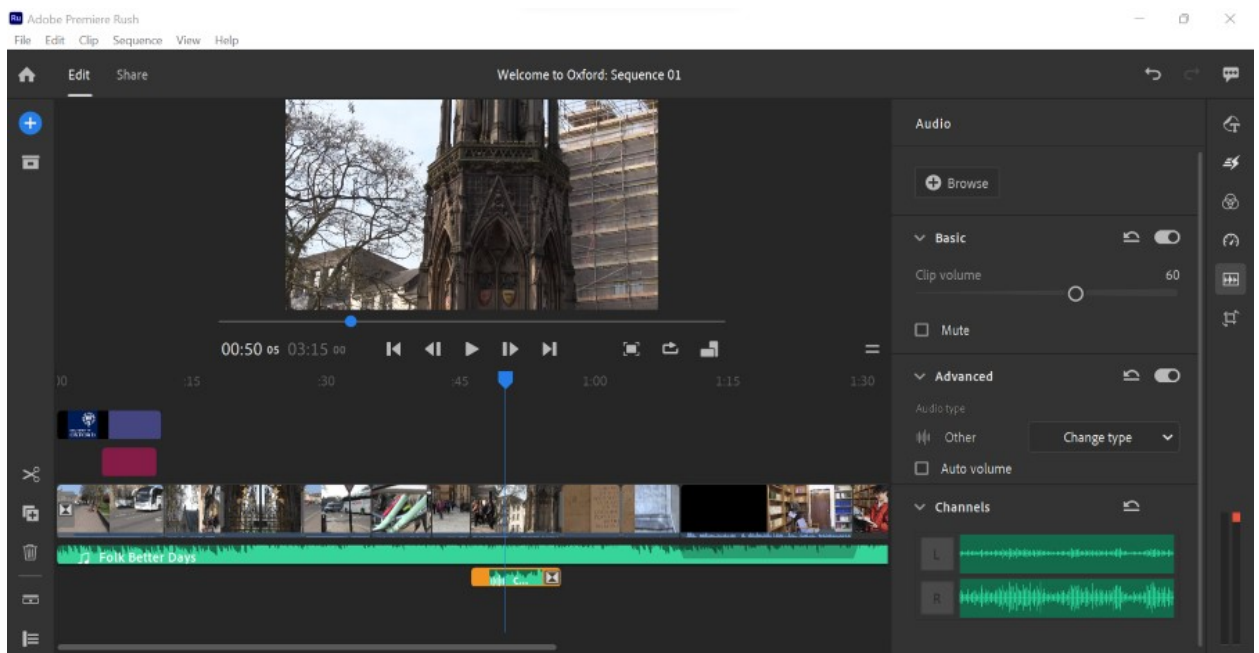
Click the blue + sign in top left and choose Voiceover

Place play head over required clip. Click red record button to begin countdown.

Record your Voice-over, then hit the record button again to stop.

With the VO track selected in the Project Timeline, in the right (Audio) toolbar select the (overall) clip volume you require (slider)

Under Advanced, make sure music type is 'voice'. If required, choose an advanced setting(s), eg: Reduce background noise,

And select level of intensity
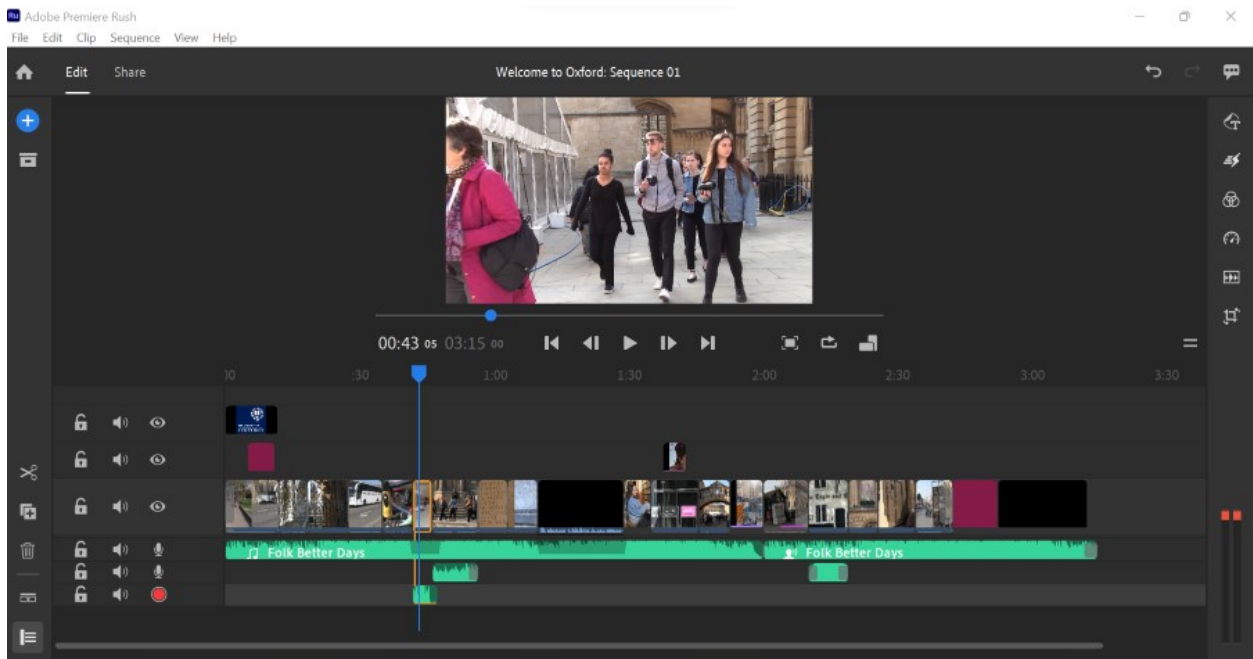
Export and share project
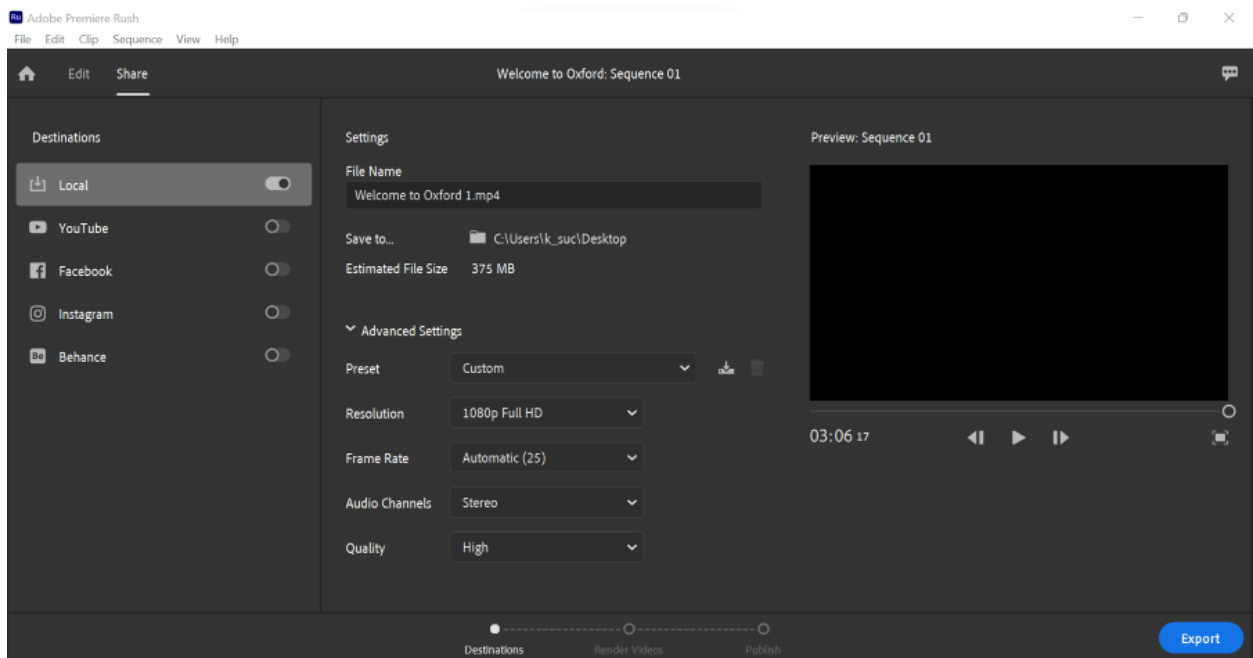
Near the top left of window, click Share

Give your project a name and choose the save location.

If required, change advanced settings (Eg a social media custom preset)

Click Export

When your video has finished rendering click Done and then Edit to return to your project.

(NB. Captions can be added automatically via your MS Streams account, YouTube and Panopto)

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