

***OMA Video Production How-To Guide | First Steps to Digital  
Storytelling in Museums***

Prepared by the  
Ontario Museum Association  
For the Canadian Heritage Information Network's (CHIN)  
*Professional Exchange*

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## PART ONE: Scripting and Storyboarding for Web Video

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### 1) Scripting for Web Video

#### a. Introduction

According to recent studies, Web video now represents 80% percent of worldwide Web traffic. For museums and other heritage organizations, the challenge in creating video for the Web is producing something that successfully communicates a story that engages current and new audiences attracts new visitors and increases foot traffic without overwhelming available staff time and resources.

This section will help you clearly define a story and communicate it in the form of a script for Web video. Writing out a script in full may seem tedious, but it serves these two important purposes:

- Ensures that the content is complete and flows logically. We want to generate fluid, focused and meaningful content that resonates with viewers.
- Reviewing your script in detail will assist you in finding the right words on camera and communicating them clearly if you get nervous on video.

The following are some questions to consider before you begin reading the *Guide*:

- When you reflect on your organization, what images, objects or stories come to mind? How can you present these to your audience in a fluid, focused and meaningful way, using objects, images and/or dialogue?
- What story is unique to your site?
- Consider your time and resources? Can you delegate tasks to other staff members or volunteers to share responsibilities?
- Who is your target audience? (grade level, adults, youth, students)
- What is your end use? (Website, gallery, front of house, Social Media sites)
- Do you know what equipment you have or need<sup>1</sup> to create your Web video?
- Do you know how to use the equipment?

When creating video for the Web, draw on your existing skills as a heritage/cultural worker.

Transferable skills include:

- Research, Interpretation and Storytelling
- Exhibit design (label writing, object placement)
- Digitization (photography, lighting)
- Collections Management (describing and placing items in context)
- Curating (telling a story, styling items)
- Marketing (promoting your site's programs, collection, and events)

Finally, review what your site is already doing, or has recently done to maximize your resources and possibly repurpose content (e.g. pictures, video and audio clips).

This can include content from:

- Current and past exhibitions
- Education programs and lectures
- Special events (e.g. gallery openings, fundraisers, galas etc.)
- Collections digitization (e.g. 2D and 3D collection objects)

*\*Copyright note (intellectual and property rights): Before publishing any video on the Web, make sure you acquire the appropriate rights to all exhibited content and that any recorded persons have signed waivers allowing you to display their likeness on the Web via institutional Websites or other related channels (see Appendix F for sample waiver texts for youths and adults).*

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<sup>1</sup> See attached Equipment List (Appendix E)

## b. Steps for Creating a Web Video Script

### Step 1: Follow By Example

*Make time to watch Web video created by other museums, archives, art galleries and heritage sites.* When creating Web video it is important to know what is out there and how audiences respond to it. Below is a list of websites with content generated by museums and other cultural institutions. As you watch, make a list of things you would like to emulate in your own video.

#### Museum / User Generated Content

- Canada's Got Treasures  
[www.museevirtuel-virtualmuseum.ca/sgc-cms/expositions-exhibitions/tresors-treasures/](http://www.museevirtuel-virtualmuseum.ca/sgc-cms/expositions-exhibitions/tresors-treasures/)

#### Pod Casts

- Bata Shoe Museum: <http://www.batashoemuseum.ca/podcasts/>
- Royal Ontario Museum: <http://www.rom.on.ca/media/podcasts/index.php>

#### Tourism Videos

- Parks Canada: [www.pc.gc.ca/media/index\\_e.asp](http://www.pc.gc.ca/media/index_e.asp)
- Canadian Tourism: <http://mediacentre.canada.travel>

#### Advanced Filmmaking

- Museum Secrets: [www.museumsecrets.tv](http://www.museumsecrets.tv)

Take a moment to watch a few videos before moving on to Step 2.

### Step 2: Define your Purpose (the “Big Idea”)

The first step to creating your script is identifying your purpose, of the “Big Idea”. On a blank piece of paper, respond to the following questions to guide this process:

- *How* does your organization want to use video?
  - To advocate?
  - To educate?
  - To reach out?
  - To attract visitors?
  - To be more accessible?
  - To entertain?
  - Combination of the above?
  - What is the most significant object, event or story associated with your site?
  - Who will be the video's audience?

### Step 3: Select an Appropriate Story for the Web<sup>2</sup>

There are many types of stories that museums, archives, art galleries, and heritage/historic sites can develop into Web video. Some of these include:

- **Object Stories** that convey to the audience the significance or value of an object, including artefacts, archival materials, artworks or built heritage.
- **Memorial Stories** that honour someone of special significance.
- **Event Stories** that communicate to viewers the story of an event and its implications
- **Place-based Stories** that provide an opportunity to communicate the value associated with a specific place or location. This could include a historical home, a burial site, the scene of an event or a significant natural site or feature, or even an exhibition gallery at your site or a behind the scenes tour of your collection!
- **Recovery Stories** that communicate the experience of overcoming a challenge. In the museum context, these stories may describe the loss or degradation of a significant artefact or document, or confronting a space or location issue.
- **Thematic Stories** that tie disparate objects together to form a cohesive story.

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<sup>2</sup> List adapted from the *Digital Storytelling Cookbook*, 2010

- **Combination Stories** that bring together two or more of the above examples.

#### **Step 4: Brainstorm your Story**

Now that your video has a purpose and you know what type of story you want to tell. Select one of the following writing exercises and follow the steps provided. These will help you refine your story idea by generating a list of themes, stories or objects.

##### **1) Story Map<sup>3</sup>:**

Creating a story-map is a simple first step to identifying and refining your story idea.

- Using a blank piece of paper, begin by writing down key words or themes that best describe your site.
- Once you have indicated some overarching themes or ideas, begin narrowing your focus by jotting down specific examples of these themes or words.
- Use arrows to show connections between words or themes (this exercise will help you refine and expand your subject idea)
- Conclude the exercise by highlighting key ideas, points or themes that arose in mapping your idea.
- If you generate numerous ideas for one story, consider a multi-part series.

##### **2) Prompt Questions:**

On pieces of paper, index cards or sticky note, answer the following questions according to the story type you selected in Step 3.

##### **Object Stories:**

- Describe the object, in terms of its physical properties (texture, appearance, materials)
- Why is this object significant to your collection?
- Are there any interesting stories or personal narratives associated with this object?
- What can you say about the object's age, provenance, method of acquisition etc.?

##### **Memorial Stories:**

- Describe the chronology of events surrounding your subject.
- Is there a specific event or incident that best captures their character?
- How did this person's life impact the community?
- How would you describe this person? (physical appearance, character, etc.)

##### **Event Stories:**

- How did this event shape the community?
- How would you describe the event?
- Describe the chronology of the event (what lead up to it and key impacts)

##### **Place-based Stories**

- How would you describe the place?
- Was there a significant event that occurred there?
- What lessons do visitors draw from this place?
- If you have had a long-term connection with this place, how has it changed?
- How did it evolve into the place it is now?

##### **Recovery Stories**

- Describe the issue or obstacle that was confronted.
- Did it involve a person, an object, your community, your site?
- How did your site overcome this obstacle?
- What lesson or experience was gained in overcoming this challenge?

Also remember the 5 Ws when collecting basic facts for any story type: Who, What, Where, When, Why (and How).

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<sup>3</sup> Need help getting started with your Story Map, consider software applications such as [Inspiration](https://inspiration.bubbl.us/) or the free [bubbl.us](https://bubbl.us/)

### Step 5: Shape your Story

Using a script template (see Appendix A), begin writing your story using the headings to guide the process. By breaking down your story into basic elements, the template will help you verify that the narrative is fluid, focused and complete. For more experienced writers, the limited space will help you to write tightly. When writing your script for Web video, keep in mind the

#### **Three Cs of Scriptwriting:**

✓ **C**lear

✓ **C**onversational

✓ **C**oncise

**WRITING TIP:** Unlike print, when writing for broadcast we write for the ear not the eye, so consider your audience and avoid discipline specific language<sup>4</sup> that may obscure your message and confuse the viewer.

### Figure A. Sample Script

#### **Introduction**

*Hello and welcome to our Community Museum! We are located in your town and have been here since 1967. My name is Ms. Catalogue and I am the museum's curator. I work with the museum's collection of artefacts and prepare exhibitions for you to visit and learn about our community. Come inside to learn about one of our favourite artefacts.*

#### **Body**

##### **1<sup>st</sup> Point**

*This is the Museum's A Gallery. Here we display our collection of artefacts that represent our community and our great province and nation.*

##### **2<sup>nd</sup> Point**

*Most of the items displayed and in storage were donated by members of our community – some may have even been given by your family, friends or neighbours.*

##### **3<sup>rd</sup> Point**

*This wood carving was donated to the Museum by the grandson of one of our community's earliest residents. It was hand-carved from a single piece of maple, a hardwood found in and around our community.*

##### **4<sup>th</sup> Point**

*The beaver depicted is not only our country's national symbol, but also saved our town from a major flood thanks to the dam it built next to our river's banks.*

#### **Conclusion**

*Come visit our Museum and galleries to see this amazing artefact and many more that tell our story. Thanks for watching and we'll see you soon!*

<sup>4</sup> For a quick assessment of your text's grade level, perform a *Spelling and Grammar* check with readability statistics turned ON in the options.

**Step 6: The Peer Review**

Once you have prepared your script, read the content aloud to a colleague. This peer review process will help to assess gaps in the content and identify awkward sentencing for revision before shooting. Have your partner time you while you read the script to assess the approximate length of your video, and shorten as necessary. Remember, videos over 2-3 minutes can potentially dissuade the audience from viewing.

No one around to review your script? Read it aloud to yourself to get a sense of tempo and timing.

*You have a prepared your script and are ready to proceed to Storyboarding!*

## 2) Storyboarding for Web Video

### a. Introduction

This section will help you plan and outline your Web video using your script.

According to the Center for Digital Storytelling<sup>5</sup>, “planning on paper will save you the enormous expense of time, energy and money” when it comes time to edit and produce your video. Storyboards are composed of a series of images or illustrations displayed in a sequence and are used to visualize a video project during the initial planning process. Storyboarding is especially useful for novice storytellers in helping clarify what you do and do not need, and ultimately will save you time and resources by avoiding the risk of recording video that does not correspond to your script.

Creating a storyboard can assist you in planning your shots, determining locations, identifying gaps in the story or narrative, and assessing equipment and staff resource needs.

The following are things to consider when planning out the visuals for your story:

- *Focal Point*: What will be the subject(s) in your shots' frame?
- *Camera-based Effects*: Will the camera pan across a room or object. Will it zoom in or out of an object or space?
- *How will you separate the subject from the background?* The more the subject stands out from the background, the less distracting the background detail will be.
- *Camera placement*: How will the camera be oriented to get the angle you want? What equipment (i.e. ladder, tripod) will you need to capture the shot?
- *Staff*: Are other people required to hold or move objects while you are shooting? Will you need someone to hold the camera while you are presenting if a tripod is inadequate? Plan to involve other staff members, interns or volunteers if you will not be able to do it all yourself.
- *Shot selections*: will you start with a master shot and lead into a medium shot? Will you start with an extreme close-up and use a camera-based effect like a zoom-out to create intrigue? (see Appendix C for types of shots).

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<sup>5</sup> An international nonprofit training, project development, and research organization that assists youth and adults around the world in using digital media tools to craft and record meaningful stories from their lives and share these stories in ways that enable learning, build community, and inspire justice. Their primary focus is on building partnerships with community, educational, and business institutions to develop large-scale, customized digital storytelling initiatives in health, social services, education, historic and cultural preservation, community development, human rights, environmental justice, and other sectors. Visit the Centre for Digital Storytelling's Website at: <http://www.storycenter.org/>

## b. Steps for Creating a Web Video Storyboard

### Step 1: Format a Document

Format a word processing document with a half-page column on the left, leaving room for your storyboard drawings on the right (you can also use the provided sample templates - **Appendices B1 and B2**).

### Step 2: Print and Copy your Templates

Begin by making photocopies of the storyboard template. For a short 2 minute Web video, three photocopies of the template may be sufficient. Keep a master copy of the template and make additional copies as needed.

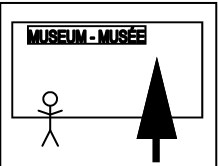
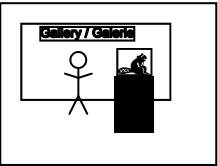
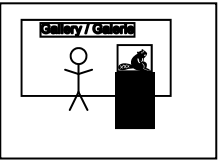
### Step 3: Divide your Script into Segments

The dialogue column on the left is where you place your script, divided into segments. Each segment will correspond with a certain location, subject or camera placement, as indicated with a picture sketched in the box on the right-hand side of the template. When you want to cut to another location, subject or camera placement, indicate this by placing your text in the next space.

### Step 4: Draw your Shots to Correspond with the Script

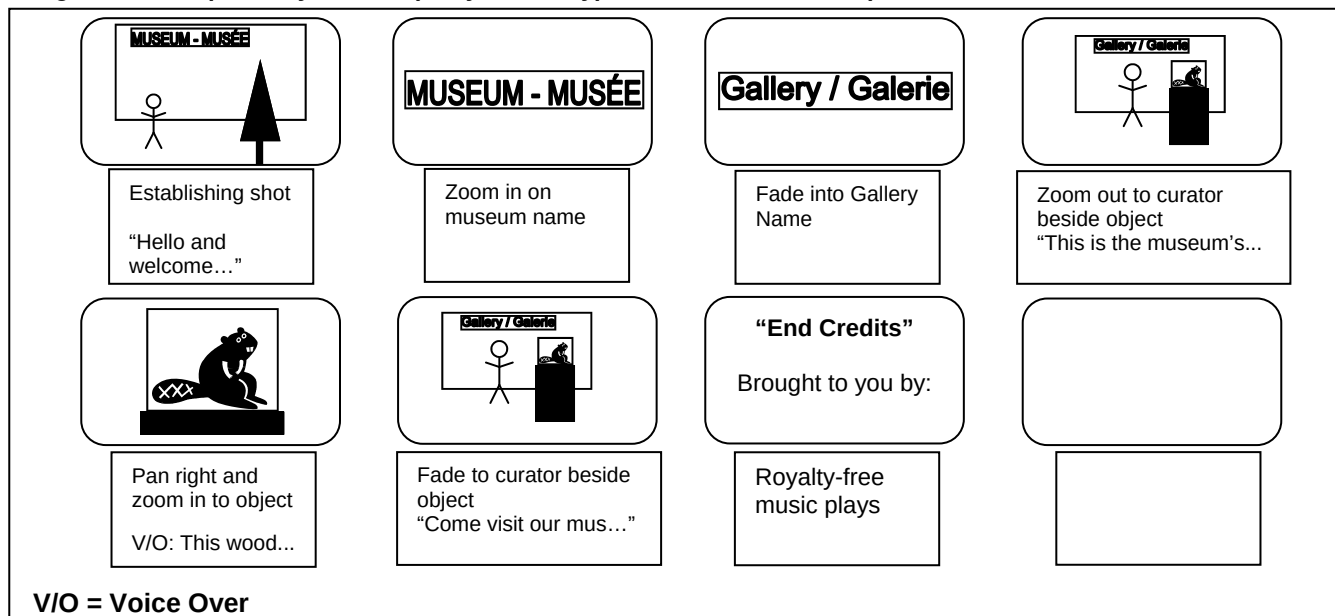
In the box on the right-hand side, sketch the shot that corresponds to the segment of the script on the left. In your sketches, indicate the camera angle, how you want the subject framed, what will serve as the background, and whether the camera will move (either panning right to left, or zooming in or out). Use a pencil when sketching your storyboard shots so you can make changes as needed.

**Figure B1. Storyboard 1 (script + storyboard combined): *Object Story to Educate and Attract Visitors***

| Dialogue:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Visual (what the camera will see)                                                                    |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|
| <p><i>(Long shot captures the museum name and curator. Shot outdoors in front of museum)</i><br/><u>Introduction: Hello and welcome to our Community Museum! We are located in your town and have been here since 1967. My name is Ms. Catalogue and I am the museum's curator. I work with the museum's collection of artefacts and prepare exhibitions for you to visit and learn about our community. Come inside to learn about one of our favourite artefacts.</u> <i>(Camera pans left and zooms in on door)</i></p> |                 |
| <p>Dialogue:<br/><i>(Medium shot captures the curator and the object. Shot indoors in the gallery)</i><br/><u>Body of Story: This is the Museum's A Gallery. Here we display our collection of artefacts that represent our community and our great nation. Most of the items displayed and in storage were donated by members of our community – some may have even been given by your family, friends or neighbours.</u><br/><i>(Camera pans right to focus on object)</i></p>                                           | <p>Visual:</p>  |
| <p>Dialogue:<br/><i>(Close up shot. Camera is focused on the object in the case)</i><br/><u>Body of Story: This wood carving was donated to the Museum by the grandson of one of our community's earliest residents. It was hand-carved from a single piece of maple, a hardwood found in and around our community. The beaver depicted is not only our country's national symbol, but also saved our town from a major flood thanks to the dam it built next to our river's banks.</u></p>                                | <p>Visual:</p>  |
| <p>Dialogue:<br/><i>(Medium shot captures the curator and the object)</i><br/><u>Conclusion: Come visit our Museum and galleries to see this amazing artefact and many more that tell our story. Thanks for watching and we'll see you soon!</u></p>                                                                                                                                                                                                                                                                       | <p>Visual:</p>  |

Advanced filmmakers, consider using the following storyboard that will focus on camera placement, movement and effects.

**Figure B2. Sample Storyboard 2: (storyboard + types of shots and effects):**



### Step 5: Create your Shot List

Now that you have a script and visuals, make a "shot list" of each shot you are going to take. The list can include where the shots will be taken, by whom, and who / what will be in the frame. Your shot list does not need to reflect the order set by your script or storyboard. It is more effective to shoot all scenes taking place in one location or featuring the same actor or object, even though they will not be placed in that specific order in your movie.

**Figure C. Sample Shot List**

| Shot | Location                  | Shot Type                                      | Movement / Effect                                | Length | Dialogue                            | Description of Action                                                                    | Subject(s)        | Equipment / Staff         |
|------|---------------------------|------------------------------------------------|--------------------------------------------------|--------|-------------------------------------|------------------------------------------------------------------------------------------|-------------------|---------------------------|
| 1    | Outside - Front of museum | Long - museum's name and curator in the frame  | Zoom in museum name after curator introduces     | 20 sec | "Hello and welcome ..."             | Curator stands in front of museum and introduces themselves and the site.                | Curator, museum   | Camera, tripod, assistant |
| 2    | In Gallery "A"            | Medium – curator and display case in the frame | Pan right and zoom on the object after dialogue. | 15 sec | "This is the Museum's A Gallery..." | Curator stands in the gallery next to a display case. Presents collection and exhibition | Curator, artefact | Camera, tripod, assistant |
| 3    | In Gallery "A"            | Close-up – whole object visible in the frame   |                                                  | 20 sec | "This wood carving was..."          | Curator describes object and its significance (can be voice over)                        | Artefact          | Camera, tripod, assistant |
| 4    | In Gallery "A"            | Medium – curator and display case in the frame |                                                  |        | "Come visit our museum ..."         | Curator stands next to a display case and concludes video.                               | Curator, artefact | Camera, tripod, assistant |

*You have prepared your script, storyboard and shot list and are ready to proceed to shooting your Web video!*

## **PART TWO: Shooting Video for the Web using your Storyboard and Shot List**

---

### **a. Introduction**

As video equipment becomes more accessible and options for online distribution become more abundant, it is possible for museums to create high-quality video efficiently and without overexerting available staff or resources. For best results, keep in mind the following:

- **Fluidity:**
  - It is important to guide viewers through the story to avoid boredom or misunderstanding. Video must have a clear beginning, middle and end. Begin by presenting your topic and introducing your story, build emotion in the middle, and end with a resolution that sums up the significance and reiterates important points.
- **Variety:**
  - To keep your video interesting, try incorporating various shots and angles. A wide-angle shot will establish the scene or setting, while a medium shot creates a sense of intimacy and directs the viewer's gaze to one subject, removing distracting detail. A close-up or extreme close-up can be used to show fine detail in an object or work of art to create intrigue and interest. It can also be used occasionally to generate a heightened sense of emotion or to create a direct connection between the subject and the audience.
- **Conciseness:**
  - In Web video, the most powerful videos are generally under 2 minutes. With this in mind, it is important when creating your own Web video to keep them short. This will help you to focus your message and generate a better story. Consider multiple shorter clips to keep interest and overlaying your video with images, narration or other video clips.

### **Before shooting Web video, remember to:**

- Draw upon your existing skills as heritage and cultural workers, when creating your video,
- Refer to your script, storyboard and shot list to determine what shots you need to get. To streamline the production process, organize your shot list according to locations or subjects.
- Consider your end-use and audience when capturing video.
- Respect your story's purpose and "Big Idea".

## b. Steps for Shooting your Web Video<sup>6</sup>

### Step 1: Check your Equipment<sup>7</sup>

The first step to a successful video shoot is checking your equipment to verify that:

- The camera is operating correctly and your battery is charged.
- You have enough space on your recording device to capture 1-3 hours of video, or extra memory cards/cassettes/discs available at your disposal.
- Arrangements are made to secure the shooting locations and staff assistance, if needed.
- Power outlets and extension cords are available at your location(s), if using studio lamps to illuminate subjects in low-light.



### Step 2: Assess your Location: Lighting

Low-light locations do not generate good Web video. Your selected location(s) must have adequate artificial or natural lighting to illuminate your subject(s). Record a short sample video (20 to 30 seconds) to assess the lighting of your location. If the location is too dark, use artificial lighting, like inexpensive studio lamps to provide fill light (you may want to repurpose existing collections digitization equipment, if available). If the lighting is still inadequate, consider moving to another location where you can draw on natural or artificial light to illuminate your subject.



#### LIGHTING TIPS:

- Avoid hard, direct artificial lighting that can cause distracting shadows, contrasts and hotspots.
- Try to mimic the natural light if using artificial lighting (e.g. warm bulbs if shooting a scene lit by candles or hearth).
- Consider your conservation and the integrity of your subjects! Direct lighting can damage artefacts, archival documents and art work over time. **Remember, light damage is cumulative and irreversible!**

<sup>6</sup> Please note that this *Guide* will not cover final edits, exporting, or publishing your video(s) on the Web.

### Step 3: Assess your Location: Sound Quality

Assess the sound quality of your location and reduce distracting ambient noise, as needed. If you are relying on the camera's internal microphone, it is important to bear in mind that the closer your subject is to the camera, the better your sound will be. Also remember that shooting in a location with a lot of background or ambient noise will likely distract from your subject's voice, and could compromise your message. If shooting outdoors, be sure to select a location with little to no wind interference. Record a short sample video (20 to 30 seconds) to assess the ambient sound of your location. **If the wind or ambient sound is too distracting when reviewing your audio, consider using an external microphone if your video camera has an audio input.**

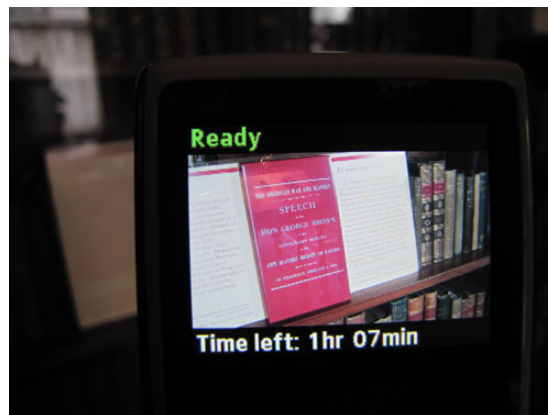
**Note: Audiences will accept poor video before they accept poor audio.**

### Step 4: Place your Camera

When you are prepared to shoot, secure your camera to a tripod to steady your shots, or use aids, like a ladder or staff assistant, to angle the camera appropriately. Refer to your **storyboard** to determine how you planned to orient your camera in relation to your subject. If you need to use aids, like a ladder or stool, place these close to your subject and adjust your camera accordingly.

### Step 5: Compose your Shot

Offset your subject in the frame to create visual interest and draw the eye across the screen. This asymmetrical framing is considered more visually interesting to the viewer than merely centering your subject. When conducting an interview, leave a "virtual inch" around your interviewee to avoid cutting your subject out of the frame.



### Step 6: Action! Start Shooting

Based on your storyboard and shot list, start recording your video. After you've completed a shot, review your footage on-camera to determine whether the sound, lighting and framing is to your liking. If your camera has an outlet for audio-output, use headphones to review sound quality, especially when interviewing subjects. Check the shots of your storyboard and shot list as you progress.

#### SHOOTING TIPS:

- Keep your shots steady by using a tripod. Use monopod or compact tripod where space or weight is an issue.
- Use a buffer of 10 to 15 seconds at the beginning and end of each shot for editing purposes.
- Keep your shots short and as stable as possible. If you plan on "walking with the camera", avoid shakiness by placing your tripod on a wheeled chair, cart or dolly (e.g. walking tour through collection storage or exhibition space). Overly shaky shots can be distracting and dizzying.

**Step 7: Transfer and Review Footage on your Computer**

Transfer your footage to your computer and review. Identify whether any shots need to be retaken.

**Step 8: Re-shoot if Necessary**

Re-shoot any shots that are not to your satisfaction (i.e. too much light or ambient sound, subject not prominent, etc.).

**Step 9: Store / back-up your Footage**

Digital video can take up a lot of hard drive space, especially when shooting in High Definition (i.e. 10 minutes of video can equal up to 1GB of space). Consider an external hard drive to store and back up your footage, and only store video you are currently working with on your computer's hard drive (e.g. when editing or uploading a completed project to online platforms such as You Tube and Canada's Got Treasures).

*Congratulations! You have created your video content and are now ready to edit, export and publish your video on the Web<sup>8</sup>.*

**Next Steps...**

If all footage is to your satisfaction, proceed to creating your video in an editing/publishing program. If you are not experienced in editing/publishing video for the Web, refer to the help guides or manuals found with your video editing/publishing software (e.g. Windows Movie Maker, Final Cut Pro, etc.). There are also free online resources to help you finish your video and to upload it to Websites like YouTube.

Here are a few examples:

- Editing and Saving your Video
  - [Using Windows Movie Maker for Windows XP](#)
  - [Using Windows Movie Maker for Windows Vista](#)
  - [Using Windows Movie Maker for Windows 7](#)
  - [Using Apple's Final Cut Pro](#)
- Publishing your Video on the Web
  - [Uploading Video to YouTube](#) and [Canada's Got Treasures](#)
  - [Uploading Video to Vimeo](#)

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<sup>8</sup> Please note that this *Guide* will not cover final edits, exporting, or publishing your video(s) on the Web.

## Appendix A: Scriptwriting Sample Template

### Introduction

Open with a fact, quote or anecdote and/or begin by introducing yourself and your site.

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Identify your topic to the audience and describe the purpose of your video.

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List your principle points or themes

- o First point / theme (e.g. about the museum)

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- o Second point / theme (e.g. about the galleries / collection)

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- o Third point / theme (e.g. description of a special object)

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- o Fourth point / theme (e.g. why the object is significant to the community)

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## **Body (Describe your points here)**

### **First point / theme**

Start with your strongest point. Give your viewers something to grab on to.

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### **Middle points / themes**

These may be more descriptive and less poignant. Position them between the stronger points.

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### **Final point**

Come back with another strong point / theme to entice your viewers to watch your next video.

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## **Conclusion**

**Reiterate your main points or themes**

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**Summarize the idea you've presented**

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**Conclude with a compelling idea, a call to action, or concluding thought**  
Invite them to look out for your next video!

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**Appendix B1: Storyboard SampleTemplate 1**

Dialogue:

Visual:

**Appendix B2: Storyboard Sample Template 2**

|                         |                         |                         |
|-------------------------|-------------------------|-------------------------|
| <div></div> <div></div> | <div></div> <div></div> | <div></div> <div></div> |
| <div></div> <div></div> | <div></div> <div></div> | <div></div> <div></div> |
| <div></div> <div></div> | <div></div> <div></div> | <div></div> <div></div> |

## Appendix C: Shot Types

**Close-Up:** Used to establish a direct connection between the subject and the audience. The subject occupies most of the frame and appears dominant on screen.

**Establishing Shot:** Opening picture of a scene, usually a wide and/or distant perspective that orients viewers to the overall setting and gives a general view of the environment. The shot may also include subjects to establish a relationship with the environment. [See Long Shot.]

**Extreme Close-Up:** Very close and intimate shot that fills the frame with a specific part of the subject, creating an immediate connection with the audience (e.g. focusing on a portion of an object with striking details to create intrigue and incite curiosity).

**Extreme Long Shot:** Subjects far in the background giving the surrounding environment greater importance.

**Following Shot:** A tracking shot which follows the subject as it moves. [See Tracking Shot and Pull Back Shot]

**Long Shot (of Full Shot):** Unlike the Extreme Long Shot, subjects will be recognizable while also giving a good idea of the setting in which they exist. Long Shots give a sense of atmosphere and can establish the relation between characters and the environment, therefore making it an ideal first shot. [See Establishing Shot]

**Master Shot:** A long take of an entire scene shot from a neutral perspective (usually a Long Shot) that facilitates the assembly of medium and closer shots during the editing process

**Medium Shot:** Camera perspective between Long Shot and Close-Up, whereby subjects are viewed from a medium distance. Subjects and setting will share roughly the equal space in the frame.

**Medium Close-Up:** Halfway between a medium shot and a close up. The bottom of the frame will pass through the middle of the subject and some setting can still be seen, ideal for conversation scenes with two or three characters.

**Medium Long Shot:** Halfway between a long and a medium shot. The subject will be in full view with setting still visible.

**Over the Shoulder Shot:** Shot taken of a subject from behind, and framed by, the head and shoulder of another person. This type of shot is very commonly used during conversations between two characters.

**Point of View (POV):** Shot perspective in which the camera assumes the position of an actor, allowing viewers to see what the actor sees as if through his/her eyes.

**Pull Back Shot:** A tracking shot that moves back from the subject to reveal the context of the scene. [See Tracking Shot and Following Shot]

**Tracking Shot:** A shot when the camera is being moved by means of wheels (e.g. dolly, wheeled chair, vehicle, etc.)

## Appendix D: Glossary of Terms

**Artificial light:** Human-made illumination (not limited to "indoor" variety). Sources: fluorescent bulbs, LED lights, car headlights, museum overhead lighting.

**Back light:** Illumination of the subject from behind. Used correctly, creates sense of depth by separating foreground subject from background area. Used incorrectly or accidentally, causes severe silhouetting.

**Bandwidth:** The range of signal frequencies that a piece of audio or video equipment can encode or decode; the difference between the limiting frequencies of a continuous frequency band. Video uses higher frequency than audio, thus requires a wider bandwidth.

**Camera Placement:** Refers to where your camera is oriented, or positioned, in relationship to the subject. For example, the camera might be placed close to the subject, or at a distance to capture an establishing shot.

**Close-Up:** Used to establish a direct, emotional connection between the subject and the audience. The subject occupies most of the shot and appears dominant on screen.

**Composition:** Refers to the visual makeup of a video picture, including such variables as balance, framing, field of view, texture, i.e. all aesthetic considerations. These qualities combined form images that effectively communicate a message and are pleasing to view.

**Compression:** Algorithms that discard or reorganize information to reduce file size. Compression reduces the amount of storage space and bandwidth needed for images in the digital intermediate, but also reduces quality.

**Depth of field:** The distance range between the nearest and farthest objects that appear in acceptably sharp focus. Depth of field depends on the lens opening, the focal length of the lens, and the distance from the lens to the subject.

**Edit:** Process or result of selectively saving video and/or audio on your computer. Typically involves reviewing raw footage in a media player and transferring desired segments from your camera to your computer in a predetermined sequence.

**Establishing Shot:** Opening picture of a scene. Usually a wide and/or distant perspective, orients viewer to overall setting and surroundings. [See Long Shot.]

**Exposure:** Amount of light that acts on a photographic material; product of illumination intensity (controlled by the lens opening) and duration (controlled by the shutter opening and the frame rate).

**Extreme Close-Up:** An extreme close-up is a very intimate shot, wherein the camera focuses on a specific part of the subject. For example, when trying to establish a very emotional connection with the audience, you may focus on a portion of the object to capture striking detail.

### **File Size:**

Bit (the smallest unit of data used by a computer that represents a yes or no / 1 or 0)

Byte = 8 bits

Kilobyte (KB) = approx. 1000 bytes

Megabyte (MB) = approx. 1000 kilobytes

Gigabyte (GB) = 1000 approx. 1000 megabytes

Terabyte (TB) = approx. 1000 gigabytes

**Focal Point:** Refers to what you will be focusing on. For example, your focal point may be your subject, or some part of the subject.

**Frame:** One complete video picture, comprising both odd and even fields. There are 30 video frames per second.

**High-Definition (HD):** Video that has a higher degree of detail, i.e. a greater number of scan lines (e.g. 720, 1080). By nature, the higher the number of scan lines, the larger the file video file size.

**Long Shot:** These comprise the entire subject. While you can still recognize the subject in a long shot, you will also have a good idea of the background and environment in which it exists. To some degree, a long shot is more focused on the atmosphere, the relation between character and the environment, therefore making it an ideal first shot [ see Establishing Shot ].

**Medium Shot:** Defines any camera perspective between long shot and closeup, whereby subjects are viewed from medium distance. [See Close-Up, Long Shot.]

**Pan:** Refers to movement that pivots the camera horizontally, right to left or left to right, from a stationary position. This movement is used to follow a subject, redirects the viewer's gaze from one subject to another, illustrates a relationship between subjects, or scans a subject too large to fit into single shot (e.g. a very large artefact, heritage building or work of art).

**Point of view (POV):** Shot perspective in which the camera assumes the position of an actor, allowing viewers to see what the actor sees as if through his/her/its eyes.

**Post Production:** The period in a project's development that takes place after the video is captured, or "after the production." It typically involves editing and complementing the video with music, voiceovers and effects such as transitions and titles.

**Reflected light:** Light that bounces off a surface or subject before being seen or recorded.

**Reflector:** Lighting accessory helpful for spreading light as well as filling in shadows. Often made of white poster board or foamcore, lightweight reflective metal, or poster board covered with metallic foil.

**Script:** The text that provides the narrative.

**Scripting:** Text specifying content of a production or performance, used as a guide. May include character and setting profiles, production directives (audio, lighting, scenery, camera moves), as well as dialogue to be recited by presenters.

**Storyboard:** Series of cartoon-like sketches illustrating key visual parts (shots, scenes) of planned production, accompanied by corresponding script.

**Storyboarding:** The use of a series of pictures in separate frames to outline or brainstorm ideas about how to tell a story can lead to such descriptions.

**Tripod:** Three-legged camera mount offering stability and camera placement/movement consistency. Most are lightweight, used for remote recording.

**Voiceover:** Oral narration accompanying picture, heard above background sound or music, without narrator seen on camera. Typically added during post-production.

**Zoom:** To change the focal length of a zoom lens, from wide-angle to telephoto, and vice versa. "Zoom in" means to increase the focal length toward the telephoto setting. "Zoom out" means to decrease the focal length toward the wide-angle setting.

## APPENDIX E: Suggested Equipment for Creating Video for the Web

### **Computer (with speakers)**

You may be able to use your existing computer if there is enough processing power, hard-drive space and memory (RAM). If you need to purchase a new, more powerful computer, many options exist. You can consider a PC (generally loaded with a Microsoft Operating System, e.g. Windows XP, Vista, 7) or an Apple product (e.g. iMac, MacBook). For ease and portability, you may also consider a laptop, which are now as powerful as desktop computers.

### **Word Processing Software**

For the production of scripts, storyboards and shot lists.

### **Story / Idea Mapping Software**

Simple software to kick start your brainstorming. Options include [Inspiration](#) or the free application at [bubbl.us](#)

### **Printer / Photocopier**

To print and/or copy your script, storyboard, shot list and sample templates.

### **Video Camera:**

As with computers, you may be able to use existing equipment (i.e. video feature on a digital camera, Digital Video camera, analog camera with digital output). If you need to purchase a new camera, numerous options exist depending on the quality of video you wish to capture. For high-definition (HD) video, you may consider a stand alone camera (e.g. FlipCam, Camcorder), or newer point-and-shoot digital cameras that capture videos in HD.

Consider a camera with audio input if you plan on shooting outdoors or in areas with distracting ambient noise.

### **Tripod, Mini/TableTop Tripod:**

Ideal for setting up shots, especially if shooting video alone. Tripods have expandable legs and neck ideal for a variety of shots, whereas mini/tabletop tripods, although very portable, require to be placed on a raised surface.

### **Monopod / Unipod:**

A single staff or pole used to help support video cameras. Monopods must be held by a second person.

### **Continuous lighting source:**

Lampheads with sockets come in various sizes, are very portable and cast bright, unfiltered light. Buying more than one lamphead will ensure more balanced lighting and reduce dark shadows and contrast.

### **Lighting Stand:**

Most lampheads come without a stand. Purchase an extendable stand that allows you to adjust the height.

### **Light Bulbs:**

Digital Imaging Fluorescent Spiral Bulbs for white light. Incandescent bulbs can be used to project cold or warm light but will cast more heat. Consider your conservation and the integrity of your subjects prior to purchasing.

### **Filter gels:**

Can be attached to lampheads to adjust the colour temperature of light bulbs or to create visual effects.

### **Video Editing Software:**

Depending on your computer, you may already have free video edition software installed (i.e. Windows Movie Maker on PCs and iMovie on Apple products). For a more robust video editor, you may consider Adobe Premier or Apple Final Cut Pro Express

### **Computer Microphone:**

Used to capture audio for narrations and other voiceovers:

**Scanner and Image Editing Software:**

Used to capture and edit supporting images to insert into your video.

**File Storage:**

Digital video files can take up a lot of hard-drive space on your computer. This is especially true of longer videos and those shot in high-definition (e.g. 1 minute of raw, unedited video generated by a high-definition camera can take up 60MB of disk space). Consider an external storage solution such as high capacity external hard-drives with at least a terabyte of space (1000GB).

## APPENDIX F: Media Waiver / Consent Form Samples

### Youth Video Waiver / Media Consent

I hereby authorize any images or video footage taken of my youth (under 18 years of age), in whole or in part, individually or in conjunction with other images and video footage, to be displayed on the Ontario Museum Association Website and other official channels, and to be used for media purposes including promotional presentations and marketing campaigns. I also authorize the display and use of any media material created by my youth within the (institution name).

I waive rights to privacy and compensation, which I may have in connection with such use of my youth's name and likeness, including rights to be written copy that may be created in connection with video production, editing and promotion therewith.

I am over 19 years-of-age and the parent or legal guardian of the youth, and I have read this waiver and am familiar with its content.

Parent / Guardian Name (Please Print): \_\_\_\_\_

Signature: \_\_\_\_\_

Youth's Name: \_\_\_\_\_

Date: \_\_\_\_\_

### Adult Waiver / Media Consent

I hereby authorize any images or video footage taken of myself, in whole or in part, individually or in conjunction with other images and video footage, to be displayed on the Ontario Museum Association Website and other official channels, and to be used for media purposes including promotional presentations and marketing campaigns. I also authorize any media material created by myself within the (institution name).

I waive rights to privacy and compensation, which I may have in connection with such use of my name and likeness, including rights to be written copy that may be created in connection with video production, editing and promotion therewith.

Name (Please Print): \_\_\_\_\_

Signature: \_\_\_\_\_

Youth's Name: \_\_\_\_\_

Date: \_\_\_\_\_