

RACISM. STOP IT!

NATIONAL VIDEO COMPETITION

Resources for Educators and Students



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Panasonic ideas for life



CBC  Radio-Canada

Canada 



All the proposed documents in this guide are graciously provided for educators or any other person(s) working with youth.

We acknowledge the collaboration of the Multiculturalism Program, a program of the Department of Canadian Heritage.



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Introduction to *Resources for Educators and Students*

Resources for Educators and Students is a resource document that complements the skills and knowledge gained during workshops delivered by the National Film Board, in collaboration with the Department of Canadian Heritage, for the *Racism. Stop It!* National Video Competition. This resource provides ideas to help maximize the video-making process for participants, and is available for download on the National Video Competition website: www.march21.gc.ca.

Introduction to sound

Many of the microphones on consumer-grade cameras are omni-directional, which means that they pick up all kinds of sound and background noise, including the sounds that the director and crew make.

It is advised that you use an EXTERNAL microphone for this project, as it will allow you to collect sound directly from the subject. You do not have to have the microphone visible in the scene—you can use a BOOM, which can hold the microphone overhead, or you can position the microphone outside of the frame of the image.

When using an external microphone, use headphones that are attached to the camera (the kind that block out all noise) to monitor your sound.

The biggest misconception about sound is that it can be FIXED in editing. This is not exactly true, especially when using consumer-grade editing software. By collecting good sound at the shooting stage, you will be avoiding headaches and frustration during editing.

Introduction to editing

Editing is an exciting aspect of video production and one that many technophiles adore. Regardless of whatever editing software you may choose to use with your students, the basic concepts of editing are quite universal and applicable to all types. One thing to be aware of in working with students on editing is that it can be a solitary process and it may appeal to some team members more than others.

Encourage students to divide up the work in subsections so that they all have an opportunity to learn the chosen software and a chance to understand the significant impact of editing.





Things to keep in mind when instructing editing to students:

- A **narrative structure** is key to a successful message, so try to make sure that the order of images is coherent.
- While some transitions convey specific emotions, **most transitions are just plain corny and tend to make everything look like 80s music videos**. Allow students to experiment with transitions in their test reel and focus on straight cuts and dissolves for their actual productions.
- Do not edit **sound** until the picture is LOCKED, meaning you are completely satisfied with the way it looks.
- In the initial stages of editing, provide some room (five seconds) at either end of your clips to allow for transitions and titles.
- Add **transitions** only when the order of the images is set.
- Keep it **simple**.
- Ensure there are **no spelling mistakes** in any of the text onscreen. Videos that contain spelling mistakes will not be aired.
- Pay attention to **pacing** to ensure that the viewer has time to comprehend the messages that are presented.
- The best sound is natural and not startling to the viewer. Add sound that will complement the image, not detract from it.

How you choose to instruct editing techniques will depend a great deal on the software you are working with. We will not cover specific editing software in this workshop, but we will try to respond to any questions that you may have.

The following is an overview of the steps that are recommended in teaching video production in the classroom. This advice is compiled from teacher and facilitator feedback as well as various student filmmaking sources.

The Top 25 recommended steps for teaching video production in the classroom

1. Teach students how to WATCH a video before making videos. Watch films and discuss them, using the five key concepts of media literacy (to deconstruct either documentaries, commercials, television shows or feature films). Before making media, it is ESSENTIAL for students to understand how media is made.
2. Write about media. Teach students to become critics, write reviews, reflections, poetry, and create art inspired by the media they encounter. Encourage students to think critically and to make informed decisions. Encourage them to seek out alternative media to see ALL sides of an issue.



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3. Introduce the equipment. It is important that students understand their tools. Provide them information as simple as how to turn the camera on, how to store it and how to take care of it.
4. It's time to get your hands on the camera. Demonstrate the BASIC camera movements and shots. Watch another production, noting how these shots appear in an actual production.
5. Send students out in production teams to create a TEST ROLL. Provide them with a list of shots and allow them to dive in, taking turns using the camera equipment.
6. Screen and critique the rushes that the students shot, and ask the class to provide constructive feedback. Set the boundaries for constructive feedback.
7. Teach students how to edit using the set-up you have available to you, whether high- or low-tech. This is an opportunity for the students to get their hands dirty and start to manipulate the images.
8. Teach the students about editing concepts, effects, timing and tricks to use when piecing their work together.
9. Perform an editing exercise and provide the students with a list of different cuts, transitions, titling and effects. Ask the students to complete this assignment in a short period using the footage from their test reel.
10. NOW it is time to get working on their project. In this case, their Public Service Announcement (PSA) for the *Racism. Stop It!* National Video Competition.
11. In groups, create a team contract.
12. Establish guidelines for brainstorming ideas. In production teams, guide students through the brainstorming process.
13. Once the students have come up with an idea, they must work through this idea and make decisions as to how they would like to represent this idea clearly and succinctly. Explain the importance of effective storytelling, and that all stories should have a beginning, a middle and an end.
14. Introduce the concept of writing a treatment and pitching your idea. Of the groups of students, ask half the group to write a treatment, and the other half to establish a plan for a pitch.
15. Read and approve treatments; assist groups that are not on track.



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16. Plan a pitching session wherein each group will present its story to the larger group. This process forces the students to present a concise idea, one that is well thought out and articulate. This process also provides a forum for constructive feedback.
17. Once the pitches have been heard, feedback has been provided and treatments have been read and approved, it is time for groups to begin research for their production.
18. Encourage students to spend some time in the library researching their topics, getting accurate information and providing proper references.
19. Create storyboards and shot lists. Encourage students to plan their stories, establish a shooting schedule and book all equipment. At this stage, students should be just about ready to shoot their productions.
20. Send students out to create their production, reminding them of the conditions of their team contract.
21. Once students have shot all of their material, it is time to edit. This is a challenging stage for teamwork because it is difficult for the whole team to be working at one time. Students should share editing time and work together so that each student has an opportunity to edit, or divide production roles so that those who did not take a leading role in shooting have a chance to lead the editing process.
22. Add music and sound. Using material that is copyrighted is not permitted in this contest. Students must use original music or music purchased from a copyright-free collection. A list of websites where this music can be purchased is included in this workbook.
23. Screen the ROUGH CUT (can be thought of as a “first draft”). In smaller groups, screen the rough cut with the students and provide them with feedback to refine their work.
24. FINAL CUT: Before burning the final cut to disc, screen it from beginning to end, and correct any errors to ensure the final project runs smoothly.
25. Screen your final projects and celebrate!!



When you have finished your productions ...

It is important to **CELEBRATE!** Your students have put in a lot of time and effort into this project, so recognize that work by hosting a screening in your school or community centre to acknowledge the students and showcase their work.

How to enter

If you are between 12 and 20 years of age (must be under 21 as of March 21, 2009), you are eligible to enter the *Racism. Stop It!* National Video Competition. Produce a 45 to 60-second video that represents your team's thoughts on eliminating racial discrimination. Use your personal filmmaking style: experimental, narrative, animated, high-tech, or documentary. Whatever helps get your message across. You can feature as many people as you like in your video—include your whole school or members of your community if they have something to say about eliminating racial discrimination. However, your production team can consist of only five people. You and your team can get help, but it must be your own creative efforts.

You can enter the *Racism. Stop It!* National Video Competition by entering online at www.march21.gc.ca, or by filling out the entry form and sending it to the *Racism. Stop It!* National Video Competition Co-ordinator, 334 Churchill Ave. North, Ottawa, ON, K1Z 5B9.

Send them in!

The entry deadline for the *Racism. Stop It!* National Video Competition is Friday, January 16, 2009. Videos must be postmarked by that date. For further information, please call 1-888-77-MULTI/1-888-776-8584.

Format

Your video should be shot and edited on Mini DV, DVD or VHS tape.



Making a team contract

A team contract is essential to any production. It ensures that all team members are aware of the expectations associated with the project. Team members come up with the clauses together and sign and date it. If a team member is not pulling his or her weight, the contract is a great tool to reference.

Team Contract

Date: _____

We _____ (the "Production Group") agree to respect all ideas and encourage cooperative behaviour.

We will respect deadlines and know that in order for this to be a successful project, it is very important that we each do our part.

We will respect the equipment and treat the camera, tripod, computer, etc. in a mature manner.

We will work together to create a creative and positive environment.

Above all, we will have fun!

Signed _____

Date _____

Signed _____

Date _____

Signed _____

Date _____

Signed _____

Date _____

Signed _____

Date _____



A summary of selected production roles...

Director

The person who is in charge of everything that takes place in the studio, on location or during the editing process. The director is the leader of the team and needs to ensure that the team is working together effectively.

Producer

The person who creates or originates a television program or film. Some of the producer's duties include: writing, clearing music and hiring the director as well as financial and administrative duties.

Production Assistant (P.A.)

The person who reports to the director and/or producer, and performs a variety of tasks for the production, including running errands.

Talent

The talent is the actor or subject of the production, who takes direction from the director.

Director of Photography (D.P. or D.O.P.)

Also called the *cinematographer* or *camera person*, this person composes shots, plans camera movements and decides how to light scenes in consultation with the director.

Editor

In consultation with the director and sometimes the producer, the editor applies her/his own vision in piecing rushes together and crafting the film/production into a cohesive piece.



Why should I create a shot list?

A shot list is useful as a prompt to the director, especially when there are many shots. Because you may be shooting your work *out of sequence relative to the final edited product*, it should be broken down as a series of set-ups. This list serves as a checklist for your script assistant to ensure that all of your shots are on the videotape—because if you miss a shot from that set-up and have to reset later, your schedule will be destroyed. It takes a long time to get the light, sound and camera set-ups satisfactory.

In this example, because a character is needed elsewhere, shots 1, 1a, 2 and 4 are done first.

Please refer to the camera shots described in the workshop for the proper use of abbreviations.

EXTERIOR

150 JOHN ST.

DAY

Set-up 1:

Shot 1: MS of Claudine (Jacques enters)

Shot 1a: M2S of Claudine and Jacques

Set-up 2:

Shot 2: CU of Jacques

Shot 4: MCU of Jacques

Set-up 3:

Shot 3: CU of Claudine

Shot 5: O/S of Claudine

Set-up 4:

Shot 6, 8, and 10: CU of Mediatheque hours of operation

Set-up 5:

Shot 7: CU of Claudine confused

Shot 9: ECU of Claudine crying



Do I need a release form?

Most definitely. A release form is a contract between the subjects or voice over talent and the production team. This contract explains how the video project can be used. It is intended to protect the producers and the talent. It should be signed at the beginning of the production.

Release for Broadcast

Prepared for the *Racism. Stop It!* National Video Competition

Name _____

Position _____

Company _____

Address _____

City _____ Postal Code _____

Telephone _____

I hereby grant to _____ (the "Production Group") and all those acting on its authorized behalf the right to record or transfer my person and/or material to film, tape or other formats.

I hereby release to the Production Group all claim to copyright in the above material for instructional, non-commercial and/or educational purposes. I agree to indemnify and hold harmless the Production Group against any and all manner of claims and actions for infringement of copyright, which may arise at any time with respect to the said material.

It is understood that the program produced by the Production Group and resulting from the material noted above, is copyright by the Production Group and may not be reproduced in whole or part for any purpose without the express permission of the Production Group, its agents or servants.

Signature _____

Witness _____

Date _____



Post production software

The NFB and Canadian Heritage do not endorse, promote, or partner with any of the organizations mentioned in this list. This short list is designed to be helpful when assembling materials to teach video in your classroom.

* Teachers may choose to consult with their school's technical team whether to contact a distributor like Softchoice (www.softchoice.com) to negotiate rights and patents to acquire software at discounts for schools.

Magix Movie Edit Pro 10 – Windows

iLife – Apple

Final Cut Pro – Apple

Velocity Editing Software

Adobe Premiere

Windows Movie Maker – Microsoft

AVID Xpress DV

Sony Vegas Movie Studio and DVD – Windows

Sony Vegas 6.0 – Windows

Media 100 – Apple

Version 8 of Media 100



I'm ready to edit. What now?

You need a batch capture list (also known as a logging sheet). A batch capture list is a way of grouping all of the segments of video you want to edit. For example, if you have several takes of a shot, but only one of them is good, enter the time code in and out for only that take into your batch capture list. This way you do not take up valuable space on your hard drive—only the clips you want to work with will be digitized. You can also give each clip a short name to remember it as you edit. Once the list is typed and saved on the computer, you stick in your tape(s) and batch capture everything into the computer. The computer will cue the tape and record the video to the hard drive. It will name the clip, fast forward the tape to the next clip, record it, etc. In a very short time, all of the clips you wish to use in your final production will be captured to your hard drive, in a batch, so to speak.



Where can I find copyright-free music?

The NFB and Canadian Heritage in no way endorses the listed sites. This short list is designed to be helpful when assembling materials to teach video in your classroom.

<http://creativecommons.org>

www.freeplaymusic.com

www.pdinfo.com/

www.royaltyfreemusic.com/

www.akmmusic.co.uk/

www.mutopiaproject.org/

www.freshmusic.com/

www.cedricwhitehousemusic.com

www.royalty-free.tv/

www.shockwave-sound.com/

www.smartsound.com

www.apmmusic.com/

www.sounddogs.com/

NFB films that address racism and prejudice

NFB films are available for viewing free of charge at the National Film Board Mediatheque in Toronto and the CineRobotheque in Montreal. You can also order these films online at www.nfb.ca or by calling 1-800-267-7710.

24 Days in Brooks – Dana Inkster, 2007, 42 mins.

In a decade, tiny Brooks, Alberta has been transformed from a socially conservative, primarily Caucasian town to one of the most diverse places in Canada. Hijabs have become commonplace, downtown bars feature calypso and residents speak 90 different languages. Immigrants and refugees have flocked here to work at Lakeside Packers—one of the world’s largest slaughterhouses.

Centring on the 24 days of the first-ever strike at Lakeside, this film is a nuanced portrait of people working together and adapting to change. They are people like Peter Jany Khwai, who escaped war in Sudan, wears an African shirt and a cowboy hat, and affirms his Canadian identity as well as his determination to fight for his rights. Or Edil Hassan, a devout Muslim born in Somalia, who counts her hours of organizing and picketing among her proudest moments.

As *24 Days in Brooks* shows, people from widely different backgrounds can work together for respect, dignity, and change—even though getting there is not easy.

A Place Between: The Story of an Adoption – Curtis Kaltenbaugh, 2007, 74 mins.

A Place Between: The Story of an Adoption is a dramatic story of the reconciliation between biological and adoptive families. But much more than that, it is the journey of a cross-cultural adoptee who struggles to find balance between his families’ different ethnicities and traditions and to discover how and where he fits into each world.

Following the tragic death of their younger brother in 1980, Curtis Kaltenbaugh, 7, and his brother Ashok, 4, were removed from their birth mother’s care in Manitoba and adopted into a white, middle-class family in Pennsylvania. This film follows Curtis’ struggle with his biological family’s turbulent history and observes what happens when his biological and adoptive families finally meet.

Between: Living in the Hyphen – Anne Marie Nakagawa, 2005, 44 mins.

In Canada, diversity often means “one ethnicity + hyphen + Canadian,” but what if you don’t fit into an easy category? What if your background is a hybrid of ancestries and you live somewhere between, where cultural identities overlap?

Between interweaves the experiences of a group of Canadians with one parent from a European background and one from a visible minority. They’re all struggling to find a satisfying frame of reference. Cultural identity, it seems, is more complex than what our multicultural utopia implies.



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***Club Native* – Tracey Deer, 2008, 78 mins.**

In *Club Native*, Deer looks deeply into the history and present-day reality of Aboriginal identity. With moving stories from a range of characters from her Kahnawake Reserve – characters on both sides of the critical blood-quantum line – she reveals the divisive legacy of more than a hundred years of discriminatory and sexist government policy and reveals the lingering “blood quantum” ideals, snobby attitudes and outright racism that threaten to destroy the fabric of her community.

***Family Motel* – Helene Klodawsky, 2007, 88 mins.**

Headstrong Ayan, a refugee from Somalia, has big dreams. New to Canada, she’ll show anyone she can provide for her family. Still, it’s difficult to keep it all together. On top of the soaring rent, her daughters, 16-year-old Nasrah and 13-year-old Leila, need braces. And even working two jobs as a cleaner, it’s tough to find enough money to send to her anxious husband and two sons still stuck in East Africa.

Ayan’s confidence is shaken when she is unexpectedly evicted for late payment of rent. It is the beginning of the summer break from school, and the city faces a severe housing shortage. Ayan and her daughters are exiled to the city’s tattered hinterland among other homeless families, hookers and unsettled souls.

***The Invisible Nation* – Richard Desjardins and Robert Monderie, 2007, 93 mins.**

The Algonquin once lived in harmony with the vast territory they occupied. This balance was upset when the Europeans arrived in the 16th century. Gradually, their Aboriginal traditions were undermined and their natural resources plundered. Today, barely 9,000 Algonquin are left. They live in about 10 communities, often enduring abject poverty and human rights abuses.

These Aboriginals are suffering the threat to their very existence in silence. Richard Desjardins and Robert Monderie have decided to sound the alarm before it’s too late.

***What Are You Anyways?* – Jeff Chiba Stearns, 2005, 11 mins.**

Follow the adventures of filmmaker Jeff Chiba Stearns as he explores his dual cultural backgrounds in this short film he animates in a classic style. He grew up a mix of Japanese and Caucasian in the small “white-bred” city of Kelowna, British Columbia, where he was constantly asked “What are you anyways?” His story is a humorous yet serious one of struggle and love and finding one’s identity. He reaches an epiphany one day when he discovers the term Hapa, referring to his mixed racial identity.



Resources

The following websites may be helpful to you and your students.

March 21 *Racism. Stop It!* National Video Competition

www.march21.gc.ca

Department of Canadian Heritage

www.canadianheritage.gc.ca

National Film Board of Canada

www.nfb.ca

NFB Documentary Lens

www.onf.ca/enclasse/doclens/php/htmlversion.php?language=e

The Historica Foundation

www.historica.ca

Canadian Race Relations Foundation

www.crr.ca

How Stuff Works

<http://computer.howstuffworks.com/video-editing1.htm>

Teaching and Learning with Digital Video

www.kn.pacbell.com/wired/fil/pages/listdvma.html

Final Cut Pro and Editing in a High Definition Environment

www.ryerson.ca/rta/handbook/vpp_guides/FCP%20HD%20Oct.%205%202005.pdf

Sample paperwork, guidelines, and forms

www.ryerson.ca/rta/handbook/tvpaperwork/index.htm

Media Awareness Network

www.media-awareness.ca/



Resources

(continued)

The Association for Media Literacy
www.aml.ca

Concerned Children's Advertisers
www.cca-kids.ca

Creative Commons
<http://creativecommons.org>

60-Second Shakespeare
www.bbc.co.uk/drama/shakespeare/60secondshakespeare/index.shtml

Wikipedia
<http://en.wikipedia.org>



Web resources

National Film Board of Canada

www.nfb.ca

Adobe Premiere

www.adobe.com/products/premiere/main.html

AVID Xpress DV

www.avid.com/products/xpressdv/

Final Cut Pro

www.apple.com/finalcutstudio/finalcutpro/

ilife

www.apple.com/ilife/

Magix

www.magix.com/select.html

Media 100

www.media100.com/

Ryerson Radio and Television Arts Handbook

www.ryerson.ca/rta/handbook/tpaperwork/index.htm

Sony Vegas 6.0

www.sonymediasoftware.com/Products/ShowProduct.asp?PID=965

Sony Vegas Movie Studio and DVD

www.sonymediasoftware.com/products/showproduct.asp?PID=977

Velocity Editing Software

www.videoguys.com/velocity.html

Window's Movie Maker

www.microsoft.com/windowsxp/downloads/updates/moviemaker2.msp



Glossary

- analog** A process in which the electromagnetic output varies as a continuous function of the input, creating degradation as the signal is reproduced.
- animation** The process of photographing drawings, puppets, silhouettes, or inanimate objects frame by frame through stop-motion photography, with each frame recording a small progressive change in the subject or image. When the frames are projected onto the screen, one after the other at the standard speed of 24 frames per second, the subject seems to move or be animated.
- aperture** The opening in the camera lens that determines how much light will pass through.
- art director** The person responsible for the design and overall physical appearance of the world in which the actors appear. For larger, more ambitious productions, this figure is now frequently called the **production designer**.
- axis of action** An imaginary line that extends the path in which a character or object is moving, with the result that if one camera is on one side of the line and another is on the other side, cutting from one camera to another will make the person or object appear to change direction.
- bird's eye view** A shot from a camera directly overhead at a distance, sometimes taken from a crane or helicopter. A shot from this angle allows the audience a wider view, providing more information than the characters involved in the scene possess.
- bridging shot** (1) A shot that connects two scenes in a film separated by time or place; (2) A shot from a different angle or distance that connects two similar shots in the same scene.
- cinéma vérité** Documentary shooting method in which the camera is subservient to an actuality that is sometimes instigated by the director. The term means “camera truth” in French and applies to a genre of documentary films that strive for immediacy, spontaneity, and authenticity through the use of portable and unobtrusive equipment and the avoidance of any preconceived narrative line or concepts concerning the material. See **direct cinema**.
- close-up** A shot in which the camera seems to be very close to the subject. The head of a person, a small object, or part of an object fills the screen. The close-up is effective for conveying to the audience a character's emotions, reactions, and state of mind.
- continuity** Maintaining a consistent and unobtrusive progression from shot to shot in terms of screen direction, lighting, props, and other production details.

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continuity person	See script supervisor .
cue	To prepare an audio or video source for a precise start at some predetermined point.
cue sheet	A log with the sound tracks in columns that indicate to the sound engineer during dubbing where certain sounds come in and how they are to be treated when he or she is combining them into a single track.
cut	An instant change from one video source to another.
didactic	Intended to teach, in particular having moral instruction as an ulterior motive.
digital	A process that uses discreet on and off steps so that individual elements of picture or sound can be controlled and material can be reproduced without degradation of the signal.
digitization	Capturing a section of video or audio material into the editing system, where it becomes a computer file and is written to the system's hard drives.
direct cinema	A low-profile documentary style of shooting that disallows any directorial intrusion to shape or instigate incidents; developed in the 1960s and named by director Albert Maysles to suggest its direct, immediate and authentic approach to the subject matter. See cinéma vérité .
director	The person in charge of everything that takes place in the studio or on location and during the editing process.
documentary	A film that deals directly with fact and not fiction, that tries to convey reality as it is instead of a fictional version of reality. These films are concerned with actual people, places, events, or activities.
dolly	A mobile platform on wheels that supports the camera and camera operator and allows the camera to make noiseless, moving shots in a relatively small area.
dolly shot	A shot that involves moving towards or away from the subject by means of a wheeled support, generally a dolly.
DV cam	A digital video camera.
dynamic mic	A rugged microphone whose transducer consists of a diaphragm connected to a movable coil.

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editing	The entire process of putting a film together into its final form: the selection and shaping of shots; the arrangement of shots, scenes, and sequences; the mixing of all sound tracks; and the integration of the final sound track with the images.
editor	The person who assembles raw footage into a final program.
establishing shot	The opening shot of a sequence, which establishes location but can also establish mood or give the viewer information concerning the time and general situation. Establishing shots are generally long shots or extreme long shots.
extreme close-up	A shot very close to the subject so that only a small portion or detail is shown or the entirety of a small object. Such a shot of a performer would only show part of the face, such as the eyes or mouth.
follow shot	A shot in which the camera seems to pursue the subject as it moves. The recording of this movement may be achieved through a tracking shot, (in which the camera physically follows the character) or through a zoom lens, (when the camera is immobile). With a zoom lens, the definition of the environment and relation of the subject to the environment will change.
frame	The borders of the image on the screen that enclose the picture like a frame on a painting. The centre of the frame is normally the place for important action, while the rest of the frame must be arranged to not draw attention unless to comment on the major action. Characters and action can be distributed throughout the frame to achieve certain effects. Characters on top of the frame seem to have power over those at the bottom, but, on the other hand, the bottom is the place of stability and more readily receives our attention. We tend to read a frame from left to right so that the action on the right area will naturally draw our eyes, allowing the left area to be a place for sudden surprises.
generation	The stage of video duplication. The original videotape is the first generation. Unless you are working with digital video, every subsequent video copy will be another generation, and will suffer a loss in quality known as “generational loss.”
grip	Location technician, expert at handling lighting and set construction equipment.
hi8	A Sony 8mm tape format superior to the Video 8 format because it uses metal particle tape and a wider luminance band.
high-key lighting	Lighting that is generally bright and even, with a low key-to-fill ratio.

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iMOVIE	Video editing software for Apple computers.
in-camera editing	Editing that is largely performed through the operation of the camera and not by the cutting and shaping of an editor. The sequence of shots and scenes remains much the same as during shooting.
key light	The primary source of illumination falling upon a subject that is highly directional and produces a definite modeling or shaping effect with well-defined shadows.
lighting	The illumination of performers, action, and setting in the making of a motion picture.
light meter	A photoelectric device that measures the amount of light falling upon a specific area.
linear editing	A type of editing in which the material is put together from beginning to end; if changes are needed, everything after the change must be re-edited.
long shot	A shot that shows the subject at a distance. Characters are seen in their entirety with some area above and below them visible. The shot includes some of the surrounding environment as well.
LunchBox Sync	A plug and play animation tool used for animation testing and motion studies by animation professionals, studios, teachers, students and schools. It provides the ability to shoot and replay animation instantly.
medium shot	An intermediate shot between the long shot and close-up that generally shows a character from the knees or waist up, or the full figure of a seated character. Such shots can include several characters in the frame. They are effective for (1) showing the relationship of two or more characters while giving a sufficient amount of detail to maintain audience involvement; (2) focusing on a character in a particular surrounding without showing a large amount of the environment; and (3) bridging long shots and close-ups (or vice versa) as a transitional shot.
Mini DV	Miniature digital video, usually referring to a portable digital camera or the tape stock used with this video format.
mise-en-scène	The totality of lighting, blocking, camera use, and composition that produces the dramatic image on film.
monodirectional mic	A microphone that picks up sound from one direction.

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montage	Originally this term referred to editing in general, but now refers to the kind of sequence that shows a process or the passage of time.
narrative film	Any film that tells a story; also called a fiction film, a dramatic film, a theatrical film, or a feature film.
non-linear editing	A type of editing in which the program does not need to be edited from beginning to end; material can be laid down in any order and can be added to, changed, or deleted without having to edit all over again from the point of the change.
omnidirectional mic	A microphone that picks up sound from all directions.
one shot	A shot of a single person in the frame. A medium one-shot would show a single person from the knees or waist up or the full figure of a sitting person.
outline	A general listing of what will be included within a program, usually in sentence fragment or paragraph form.
over the shoulder shot	A shot that is taken over the shoulder of a character, with the back of the head, the neck, and the shoulder generally seen at the side of the frame. The camera focuses past the character on some object or person that he or she is seeing. The shot is frequently used in conversations between two people, either showing a close-up of the speaking character from over the shoulder of the person who is listening or a close-up of the reactions of the person who is listening from over the shoulder of the person who is talking.
pan	A shot in which the camera moves horizontally along a fixed axis to survey an area.
persistence of vision	A human phenomenon whereby the brain retains images for a short period of time so that still images that are projected very quickly look like moving images.
pitch	A meeting during which people with a program idea try to convince other people to buy their idea (for development).
post-production	The next step in the production process where, after a television program or film material has been shot, it is edited.
pre-production	The period during which preparation and planning are undertaken for a television program or film.

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producer	The creator and originator of a television program or film, usually in charge of elements such as writing, music clearance, financial considerations, and hiring the director. The producer is also in charge of all the financial and administrative aspects of film production, from the inception of the film project and its initial planning through all stages of production, distribution and advertising.
production	The stage during which all the shooting for a television program or film is undertaken.
production assistant	An individual who generally works under the director, performing a variety of tasks for the production, including distribution and posting of printed materials, preparation for rehearsals and shooting, and running errands.
production designer	A person in charge of the overall look of a film or video. See art director .
real time	Being able to do something, such as show moving video, in the same amount of time as it actually happens; usually used in conjunction with how fast a computer system can show video.
rushes	Unedited video footage.
screenwriter	The individual responsible, in total or in part, for writing the various stages of a film script. Sometimes one person may write all the stages, but often several people have a part in developing the script.
script	The written guideline from which a television program or film is produced.
script supervisor	The person who keeps notes during production so that continuity is maintained and the material shot can be edited properly.
self-reflexive	A work of art that is concerned with its own status as art. In the case of film, any motion picture that explores and exploits its own medium or that investigates its relation to reality can be considered self-reflexive.
shooting	The entire process of putting on film the action of a motion picture.
shooting schedule	A sheet that lists what is to be accomplished each day of production and the major elements needed in order to accomplish it.
short lens	A short focal-length lens with a wide viewing angle; it includes quite a bit in the picture and tends to exaggerate distance.
shotgun mic	A highly directional microphone used for picking up sounds from a distance.

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shot list	Lists that the director makes to be attached to the back of each camera so that the camera operators know what they will be shooting.
slate	An identification procedure whereby date, scene, segment, and other information necessary to tape and film editing are recorded at the beginning of a designated camera sequence.
stock footage	Scenes of various types that can be purchased to insert into a production.
storyboard	A series of simple drawings or computer generated frames that visually lay out the content of a commercial or program.
telephoto lens	A lens with a very long focal length, used for close-ups of objects from a great distance.
test reel	Footage shot to see if equipment, shooting conditions or camera angles are adequate.
tilt	A movement of the camera up or down along a vertical axis from a fixed position.
time code, SMPTE code	An electronic synchronizing system, standardized by the Society of Motion Picture and Television Engineers, that has been employed for editing video images and sound.
transitions	Methods, such as dissolves and wipes, for getting from one shot to another.
treatment	A written account of the film's story with all the characters, actions and scenes, but often without dialogue or normally without individual shots.
two shot	Generally a medium or close shot in which two people fill the frame. This is the basic shot for most scenes of conversation in a film, showing the characters talking and responding to one another in profile or in a variety of stances and from a variety of angles.
video capture	Hardware and software that allows a personal computer to convert video into digital form.
white balance	An adjustment process through which light reflected from a white card in a given lighting situation is used as a reference point; in this setup mode, the camera automatically balances the red and blue intensities with the available light.
worm's eye view/ low-angle shot	A shot from beneath eye level, with the camera looking up at the subject. Such shots make the subject appear large, dominant, even threatening.



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Credits

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