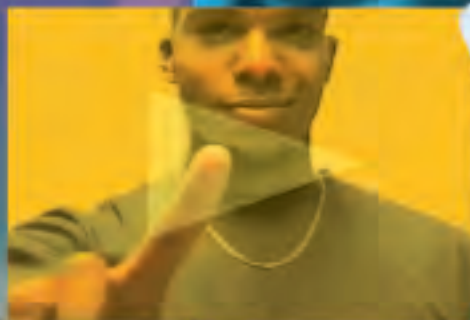


RACISM STOP IT!

NATIONAL VIDEO COMPETITION

Resources for Educators and Students



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Panasonic ideas for life



CBC  Radio-Canada



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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 March 21 *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.



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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 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!!



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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 18 years of age (must be under 19 as of March 21, 2007), you are eligible to enter the *Racism. Stop It!* National Video Competition. Produce a 60- to 90-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 filling out the entry form and sending it to the *Racism. Stop It!* National Video Competition Co-ordinator, c/o gordongroup, 334 Churchill Ave. N., Ottawa, ON, K1Z 5B9.

Send them in!

The entry deadline for the *Racism. Stop It!* National Video Competition is January 16, 2007. 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 in VHS format on Mini DV, DVD or VHS tape. If you've taped more than one take, cue it up to the take you want to be judged.



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 does 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



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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 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/?source=google

www.smartsound.com

www.apmmusic.com/

www.sounddogs.com/start.asp



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.

***Bamboo, Lions and Dragons*—Richard Patton, 1981, 26 mins.**

Two families, the Changs and the Lims, tell the story of the Chinese community in Vancouver from widely different perspectives. Chang Yun Ho arrived in Canada in 1908. His generation never integrated into the Canadian mainstream, partly because of the passage of the Asiatic Exclusion Act that fostered racism. By contrast, Liz and Herb Lim were born in Canada and grew up in Chinatown. They now live in the suburbs, totally acculturated to Canadian ways.

***Beating the Streets*—Lorna Thomas, 1998, 48 mins.**

Beating the Streets traces six years in the lives of Marilyn Brighteyes and Lance Marty, two inner-city Aboriginal teenagers struggling to turn their lives around. And it is the story of Joe Cloutier, the teacher—and former dropout—determined to help them.

***Bronwen and Yaffa (Moving Towards Tolerance)*—Peter D'Entremont, 1996, 27 mins.**

Against a vibrant soundtrack of punk and rap music, two extraordinary young women from Halifax effect change at the grassroots level by organizing benefit rock concerts to raise money for Eastcoast Against Racism (EAR).

***Brother 2 Brother*—Russell Wyse, 2004, 40 mins.**

Portrays the emotional journey of young black males before, during, and after their encounter with older black mentors at an intense retreat.

***Carol's Mirror*—Selwyn Jacob, 1991, 14 mins.**

Carol, a black child, wishes to play the lead in her school play, *Snow White*. A challenge to the use of Eurocentric materials, the film shows how prejudice, racism, and cultural expectations place limits on opportunities for youth.

***Colour Blind*—Ginder Ouila-Chalmers, 1999, 25 mins.**

Princess Margaret Senior Secondary in Surrey BC is, on the outside, an ordinary high school. On the inside, it struggles against racial rage, segregation, and violence amongst students and staff. Five teenagers are followed as they learn tolerance for each other's differences.



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***The Dreams of the Night Cleaners*—Leila Sujir, 1996, 46 mins.**

Through a visually rich blend of drama, as well as archival and documentary footage with video imagery, *The Dreams of the Night Cleaners* weaves together many stories that radiate from Usha and her night shift cleaner friend, Devika, a recent immigrant from India. Prevailing cultural mythologies have devastating effects not only on public policy and public attitudes, but on individual lives. From both a personal and historical perspective, this art video examines Asian immigration to Canada, racism, sexism and employment fears in an uncertain marketplace.

***End the Silence*—Julie Crooks, 2000, 47 mins.**

In May 1994, the Ontario Human Rights Commission brought down a landmark decision: they agreed with seven black nurses that their employer, Northwestern General Hospital in Toronto, had allowed both systemic and individual acts of racism at the hospital. The film focuses on the story of the seven nurses and puts this present story in historical context by tracing the long and arduous struggle for equality among black nurses in Canada.

***Film Club*—Cyrus Sundar Singh, 2001, 44 mins.**

Director Singh reunites a group of classmates from elementary school who were a part of Mr. Neiderreiter's Film Club during the 1970s. The students remember the power of film as they grew up in a multicultural area of Toronto.

***First Nations, The Circle Unbroken, Videos 1–4*—Geraldine Bob, Gary Marcuse, Deanna Nyce, Lorna Williams, 1993, 20 min/film.**

Thirteen twenty-minute programs for students ages nine to adult that provide rich and complex images of the contemporary reality of First Nations, their sense of identity, and their relations with Canada.

***First Nations, The Circle Unbroken, Videos 5–7*—Geraldine Bob, Gary Marcuse, Deanna Myce, Lorna Williams, 1998, 20 min/film.**

A collection of ten documentaries that continue the story of the First Nations people.

***Flemingdon Park: The Global Village*—Andrew Faiz, 2002, 47 mins.**

25,000 residents, 100 nations, 100 languages. Welcome to Toronto's Flemingdon Park, the most multicultural community on earth.

***For Angela*—Nancy Trites Botkin, Daniel Prouty, 1993, 21 mins.**

When three boys harass Rhonda and Angela, Rhonda finds the courage and determination to take a unique and powerful stand against ignorance and prejudice.



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***Gabrielle and Joe* (2006)**

This documentary is about racism in a small, rural, blue-collar BC town. The story weaves through the lives of two Aboriginal youth who struggle to belong. They team up with other youth to help explore the ongoing segregation and distance imposed by their mostly-white community. Along the way, they confront the community at large, witnessing the viewpoints of their elders, peers, politicians, land owners, educators and law enforcement officers. What they see will change their lives. Produced with the assistance of the NFB's FAP program.

***Hardwood*—Hubert Davis, 2004, 29 mins.**

Hardwood is a personal journey by director Hubert Davis, the son of former Harlem Globetrotter Mel Davis, and it explores how his father's decisions affected his life and those of his extended family. This film was nominated for an Oscar® in 2005.

***Hey, Kelly!*—Sook Yin Lee, 1992, 15 mins.**

After a schoolyard fight, Robert and Kelly are forced to work together on a task during detention, where they learn to cooperate and even find out they have something in common. A focus on the harmful effects of racism and namecalling.

***In Service*—Lulu Keating, 1993, 24 mins.**

The story of a black girl's first exposure to racism. Young Nell really looks forward to the weekly visits from Helen, a family friend. Helen is "in service" in a big house, which Nell imagines must be wonderful. After all, doesn't Helen live in a big house? And doesn't she often bring beautiful clothes for Nell's family? When Nell visits Helen, she comes to understand what "in service" really means. She also comes to understand herself a little better.

***Journey to Justice*—Roger McTair, 2000, 47 mins.**

An exploration of the little-known history of Canada's civil rights movement, profiling the brave Canadians who led the fight for equality from the 1930s to the 1950s.

***Mela's Lunch*—Sugith Varughese, 1991, 14 mins.**

Based on an original story by Nilambri Singh Ghai, *Mela's Lunch* is about the unsteady beginnings of a friendship between Mela and Allison. Having just immigrated to Canada from India, Mela is trying hard to make friends and get used to her new surroundings. Peter and other classmates make her feel unwelcome and out of place. At first, Allison goes along with the group. This drama shows that differences in skin colour and country of origin need not be an obstacle to friendship or self-esteem.

Suitable for all audiences.



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***Minoru: Memory of Exile*—Michael Fukushima, 1992, 18 mins.**

The story of nine-year-old Minoru Fukushima, forced out of Canada (the land of his birth) by rampant racism following the Pearl Harbor bombing.

***Riel Country*—Martin Duckworth, 1996, 49 mins.**

With the support of their peers from the Francophone district of St. Boniface High School, high school students from the predominantly Aboriginal North End of Winnipeg, work to produce a play on the origins of the Métis—a theme which links both groups to Louis Riel’s dream of a society in which respect for difference is a founding principle.

***Selwyn*—Bryan Friedman, 2005, 12 mins.**

Rejected from every Ontario law school twice, an ordinary man might throw in the towel. In 1997, Selwyn Pieters, a young African Canadian, sued instead, claiming that the LSAT, an exam taken to gain entrance into the profession of law, discriminates against blacks. After three years of hard-fought litigation, the courts ruled against him. Impressed by Selwyn’s legal acumen and tenacity, the prestigious Osgoode Hall Law School decided to accept him after all.

Recommended for high school audiences.

***Sitting in Limbo*—John N. Smith, 1986, 95 mins.**

Full of gentle warmth and humour, and with an upbeat reggae score, this feature from the NFB’s Alternative Drama program provides an intimate look at the lives of four black teenagers in Montréal. Some of the issues examined include poverty, teenage pregnancy, racism, and the importance of having a community.

***Speak it! From the Heart of Black Nova Scotia*—Sylvia Hamilton, 1992, 28 mins.**

In a predominantly white high school, a group of black students work to establish a Cultural Awareness Youth Group, a vehicle for building pride and self-esteem through education and cultural programs.

***Taking Charge*—Claudette Jaiko, 1996, 25 mins.**

Taking Charge shows teens taking the initiative to overcome the fears and vulnerabilities of growing up in an increasingly violent and rapidly changing society. Through role-playing, theatre groups, peer discussion groups and anti-violence collectives, these young activists have “taken charge,” educating themselves and their peers towards a deeper understanding of the effects of violence rooted in sexism, racism and homophobia.

We see through their various initiatives, as well as personal testimonies, that teens speaking and organizing against violence sends a positive message to everyone. *Taking Charge* encourages the viewer to re-examine definitions of violence, and shows how to effect change.

Recommended for high school audiences.



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***Unwanted Soldiers*—Jari Osborne, 1999, 48 mins.**

November 11 was as unremarkable a day as the next. Watching her father, Alex Louie, during his annual Remembrance Day ritual, Jari Osborne always thought of him as sentimental. However, in discovering her father's involvement in World War II, she uncovers a legacy of discrimination and politically sanctioned racism against British Columbia's Chinese-Canadian community.

Told in the voice of a thankful daughter, this multi-layered documentary does more than reveal an important period in Canadian history. It pays moving tribute to a father's quiet heroism.

Recommended for high school audiences.

***Walker*—Alanis Obomsawin, 1991, 14 mins.**

Walker is a young Aboriginal foster child whose only playmate is his dog. Jamie is a lonely young white boy who is afraid of dogs, and has some strange ideas about Aboriginal people. Walker ignores the racist jeering and taunting of the bigger boys and reaches out to Jamie. Together, they find friendship and understanding. Walker challenges racist attitudes toward Aboriginal people, and shows how children from different backgrounds can form friendships.

Suitable for all audiences.



Resources

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

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

www.march21.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

Department of Canadian Heritage

www.canadianheritage.gc.ca

Canadian Race Relations Foundation

www.crrf.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/



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The Association for Media Literacy
www.aml.ca

Concerned Children's Advertisers
www.cca-canada.com/

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/tvpaperwork/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

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.
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



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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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