



RESOURCE GUIDE
2022

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**To request a current Rate Sheet, contact: SCS Director, Dan Dickson @ Daniel.Dickson@asu.edu*

Student Creative Services

Who we are

Student Creative Services is a unit within ASU's Educational Outreach and Student Services division providing both in-studio and on-location video production. Our primary purpose is in providing media support directly to, or in collaboration with other EOSS media partners, to those units and interests within the division, as well as being a resource to all ASU and select off-campus requests.

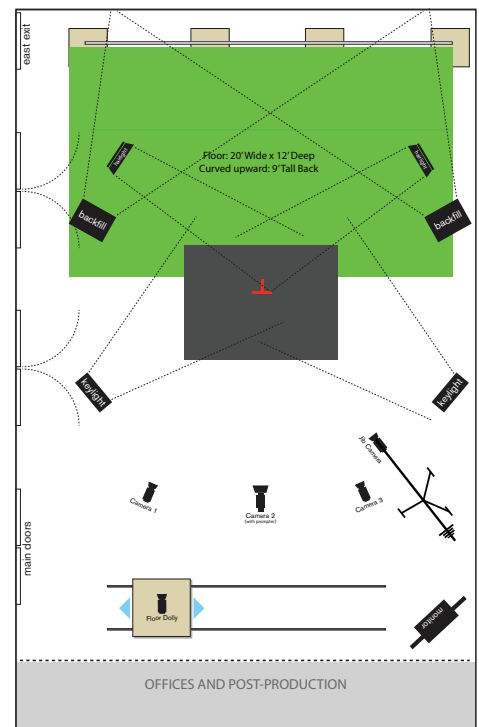
What we do

Currently our emphasis is in the operation of the SCS Studio located in the Memorial Union on the Tempe Campus location. As with any unit on campus, changes to our capabilities have adapted over the years. The most up-to-date information can be found on our website; studentcreative.asu.edu

Location and Hours of Operation

The SCS Studio and production office are located in room 236 (Mojave) on the 2nd floor of the Memorial Union on ASU's Tempe Campus. Closest (fee-based) parking is the Apache Structure south of the MU along Apache Blvd. Hours of Operation are Monday-Friday, 9am - 5pm.

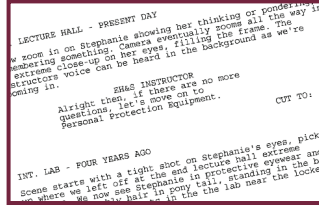
The studio is not a public space. Access is limited and is therefore normally arranged by scheduling time, either for a tour or actual recording. There is a doorbell outside the entrance which can be used to alert staff if necessary.



Overview of Video Production



who is your audience?



what is the message?



how is it created?



when is it due?

who...

Defining who your intended audience is will establish the initial direction and play a big part in the overall production. As with most media or marketing efforts, demographics is a good place to start. Details surrounding such things as the age group, gender, is this for students, faculty, business professionals or simply the general public will all factor into the approach taken with your project.

what...

The second thing to consider is, what is the message you want to convey? The style or, look-and-feel of the video will definitely help and should be tailored to that defined audience. The bottom line will be to insure that the information or any call to action with regard to its presentation be clear and effective.

how...

There are three primary phases of video production... Pre-Production, Production and Post-Production. Each one has its own set of parameters and conditions, are critical and should not be overlooked.

when...

When is the deadline for final delivery? In many ways this is the most important aspect of your project as it will help determine from the start what is realistic in the allotted time frame and what options or alternatives can be introduced if necessary without reducing the original intent of your request.

PHASE 1: Pre-Production

The first step as to **how** your video is created begins with setting up an initial meeting with you to talk about your request. This will give you the opportunity to describe to us, in a big-picture way, what you're trying to accomplish with this video. This is also where brainstorming is encouraged and suggestions can be introduced to insure that we're all on the same page. There are several aspects to your project that you may be obligated to provide, such as;

The script or outline

If it's an interview of someone specific, like a staff member, they would need to be the one on-camera, providing the voiceover, or in combination.

Locations or Venue

Depending on where one or more scenes are to take place, on-location or in-studio, scheduling availability and gaining approvals for the venues may require your involvement, especially if it's within your department or location.

Cast Members

Sometimes the best person for the part is someone that knows the material or details the best, like a staff member or employee. If someone else is selected to be on camera or narrate they need to be prepared and familiar with the subject or material.

Props and Equipment

In terms of props or equipment specific to your department or business such as banners, posters, backdrops, or in the case of a custom digital background for composite, arrangements may need to be made well in advance.

PHASE 2: Production, a.k.a. Principle Photography

Principle photography is the point at which the actual filming begins. Actors or cast members are on-location or in-studio along with crew and any props or setups that are needed. Call times or studio scheduling will be issued to everyone and as a coordinating producer you will need to insure that those you have enlisted for the project show up on time as well.

As much as any production tries to capture all the required footage the first time through, invariably there is always a scene or a shot that is either incomplete or not quite working and needs to be re-shot. Sometimes it can be accomplished with a simple “pick-up” which is a minor addition or replacement that can be added in post. A pick-up differs from “b-roll” which is planned, secondary footage intended to enhance the scene or to cover over a shot.

PHASE 3: Post-Production

Rough or Assembly Cut

Post-production is often described as the ‘second directing’ of a video or film because of the control the editor has with content and how the intent can be dramatically enhanced with even the most minor changes. It begins with file organization and management of all the content. The first pass is the rough or assembly cut. A rough cut is the first edited version or, initial cut. All of the main pieces have been assembled in sequential order, but it may not contain all of the finer details. Rough cuts tend to be greater in length than the finished video.

Proof or Fine Cut

A proof cut focuses on refining a rough cut, paying closer attention to every cut or sequence, making sure that they flow from one to the other with transitions and timing, as well as removing any anomalies or audio/visual issues.

Final Cut

In short, the final cut is what is contained in the deliverable, finished file (video). It's where all of the color grading, audio mixing, special effects, title and credit slates, and closed captioning is taken into account. The final is exported at the size, resolution and file type required by the client.

Client Obligations and Procedures

Pre-Production

Prior to anything being scheduled, estimated, or before any production can begin, a few key issues must be addressed. SCS can aid in the process through consultation and answering any questions you may have at little or no cost. Based upon the details of the project, estimates in both cost and date of delivery can be established once the pre-production phase is completed. A summary checklist of key points is provided on page 3 of this document.

Decide in advance who will be assigned critical roles throughout various phases of your project...

- Project Coordinator (a.k.a. PC or Producer), or a main point of contact.
- Content Creator(s) for scriptwriting, dialogue and/or teleprompter copy.
- Principal(s) for approval of content, cost, budgets and deliverables.
- Content Experts or consultants (internal or external) for on-location, in-studio, and review processes.
- Business Manager, Fiscal Specialist, or those responsible for receipt of invoices and payment.

Production

Whether in-studio, on-location, or both, the Project Coordinator (PC) is responsible for contacting those participating in the project and coordinating their schedules with that of Student Creative Services.

Depending on the type of project, things to consider are...

- In-studio backdrops are limited, typically shot against green chromakey. PC is responsible for specific or content-relevant props, custom signage, backdrops or set pieces. Must be provided in advance for setup.
- Is the project scripted? This could be for a teleprompter, or a series of questions for an on-camera interview or off camera prompted by a person. Provide participants with as much information in advance.
- A shot list can be generated based on the script, or provided by the PC for specific items or locations.
- Some productions require what might be considered acting, or at minimum, going through the motions or demonstrating specific procedures and actions. Familiarize participants in advance in order to prepare.
- Manage expectations. Filming can often be a “hurry-up-and-wait” process. Helping participants understand the process will reduce anxiety and increase patience (i.e., a 3 minute video does not take 3 minutes to film).
- What to wear (or what not to wear) depending on in-studio or on-location. See page 2.

Post-Production

Editing is the most time-consuming aspect of any project. The proof phases of post-production are intended to provide those who are reviewing and approving the video(s) an opportunity to not only verify and validate the content, but also catch any unintentional errors. Changes that occur late in the process, whether by client-request or error, or through the fault of SCS, can have a significant impact on time, cost, and deadlines. These can be eliminated by verifying the following.

Content Accuracy

- Spellcheck: Terms, names, places, etc.
- Punctuation, sentence structure and grammar, capitalization, readability.
- Image or reference matches audio and/or on-screen text, or slide.
- Contact information; email address, websites and phone numbers. Be aware of case-sensitivities.

Miscellaneous

- Screen anomalies; Filters, transitions, glitches, misplaced graphics or elements, unintentional movements, etc.
- Color-correction (people, locations, environment), colorkey composites, special effects.
- Audio; Volume levels or inconsistencies, quality, noise or distortion, music or effects (if applicable).

Video Production Checklist

Following is a general checklist of items that may or may not apply to every project. It is not a comprehensive list, but will serve as reminders of important considerations relative to all phases of production. Many are dynamic in that they apply to ongoing processes before, during and just prior to completion, so any questions regarding any aspect of production should be brought to the attention of SCS as soon as possible so they may be addressed and resolved as needed.

Pre-Production

- ☐ Writers or content creators (for scripts; on-camera, acting, or voiceover)
- ☐ Content experts (for review of scripts and procedures, as well as on-location or in-studio if necessary)
- ☐ Participants (in-studio, on-location, voiceover, extras)
- ☐ Determine and obtain relevant props, or objects as needed for in-studio or on-location.
- ☐ Determine and arrange for custom design or artwork needed with SCS, or other resource.
- ☐ Approval of estimate, schedules and deliverables.

Production

- ☐ Shot List of locations (interior and exterior)
- ☐ Get permissions, requirements and/or list of restrictions from locations, as necessary.
- ☐ Distribute schedules, scripts, and procedural information to on-camera or voiceover participants.
- ☐ Submit release forms for signing (if necessary). SCS can supply generic form if needed.
- ☐ Client-Supplied Assets (i.e., graphics, references and resources, slides, photos, videos or b-roll, etc.)

Post-Production

- ☐ Review overall content for accuracy, order, and duration.
- ☐ Spellcheck and grammar, text on screen and closed-caption content (if required).
- ☐ Check names, titles, email and location addresses, websites, links, phone or other contact information.
- ☐ Color-correction (people, images, b-roll, etc.)*
- ☐ Audio (quality and volume levels, including music or other effects)*
- ☐ Review proofs for technical issues like transitions, effects, or other anomalies.*

**Issues involving color-correction, audio, and technical quality are typically handled in the final proof cut prior to delivery.*

Studio Production

Clothing and Attire

When shooting video in front of a green, or chroma-key screen... **don't wear green!** When a chroma background is used, everything green is "keyed-out". Fine jewelry, not unlike fine, wispy hair, can "fall off" in terms of being able to hold a crisp edge when trying to superimpose a background into the green, chroma color.

Avoid busy patterns. Solid colors are always best and multiple colors are fine (other than greens), but any pattern that is considered "busy", especially lines in any direction can affect some lenses. Even shiny fabrics like satin or some polyesters can moire' or shimmer when filmed. Avoid excessive jewelry. Especially large hoop earrings or large areas of shiny or reflective material.

In-Studio Backdrops

We have the capability to set up a black or white backdrop and flooring using stanchions. If you have a custom backdrop, poster, banner, or pop-up (i.e., trade show style) they can be set up as well, but must be provided to us at least 24 hours prior to your schedule shoot. If you desire a custom set-design including specific furnishings, custom-built components, designed and printed materials and/or a custom-lit environment, please take that into account relative to scheduling and cost.

Changing Room

If you expect to have multiple changes of attire or costume there are public restrooms located next to the studio, or arrangements may be able to be set up in-studio, with advance notice. Be mindful of the fact that the time required for changes are important factors to consider when scheduling your overall session(s).

Space and Facilities

There is a reasonable amount of space within the studio, however, given the cameras, lighting and other equipment required, space can be limited depending on the shoot. Therefore, we would ask that you limit the number of people in studio during filming to only those relevant to the production. We don't have the space for a "studio audience", but if room allows, we understand the interest of those wanting to observe the process.

Electronic Devices

Cell phones, iPads, laptops, smartwatches, or other devices, unless used in the actual production, are to be turned off, or muted enough to avoid not only the unexpected interruptions, but possible frequency interference with wireless audio equipment or studio systems. Even what might be considered quiet typing on a laptop can be picked up by the audio equipment in the studio.

Food and Drink

In general, food and drink are not allowed in the studio. However, we realize that having refreshments, specifically water, while on the set is not only beneficial it is sometimes necessary. Exceptions are allowed, but must be closed containers, or spill-proof if on the set. Food or snacks are subject to similar conditions, however the biggest issue is often the crunching of food or containers (i.e., bags or wrappers) during filming.

Read-Thru or Rehearsal

Often times, if the person being filmed wrote their own script, reading from a teleprompter can often come off as "scripted" if they have never done so before. Once in studio we will adjust the size and speed of the content accordingly to adapt to the on-camera subject's comfort level and natural pace. We'll help coach and direct you. To avoid a static or monotone pace, use natural inflections, points of emphasis and brief pauses... especially between sentences. It is strongly advised that you read through your script in the same manner and pacing as you will on the day of recording. Then, time it. You might be surprised. There may be a lot of extraneous information that can be better described visually with b-roll or text-on-screen. These are issues we will discuss with you in pre-production.

Scriptwriting

Scriptwriting needs can vary widely in video production, depending on the type of project. The most concern are dialogue, voiceover and teleprompter scripts. The following is a brief description of each and some tips to keep in mind when preparing and submitting them.

Types

Dialogue Script

A dialogue or interactive script is one usually memorized by anyone on camera and should therefore be provided to them well in advance. The primary items you'll want to take into consideration are; production title, location and/or setting, time of day, character or name, and the actual verbiage, along with inserted notes, as needed. It should be written in the order it will be presented from start to finish, using as many pages as necessary.

Voiceover/Teleprompter Script

Scriptwriting for voiceover-only or a teleprompter are essentially the same in terms of their simplicity, even if based off an original dialogue script. The primary difference is the omission of details required in a traditional script. You do *not* need times, locations, notes, etc. Just text.

Shooting Script

This type of script is most commonly, but not exclusively used in on-location productions and is also very useful during the editing (post-production) phase. It's easy enough for anyone to create using a program like Word or Excel. Comprised of 3 columns and as many rows as you need. The 3 key components are; **Time** (how long it takes to read the lines), **Audio or Narration** (based on the script or outline), and **Video or Media** (b-roll or live video, graphics, photos, etc.). The sample shown below shows how the information is broken out.

Tips

Writing Style

Writing a script for either on-camera or voicover (off-camera) work can vary greatly depending on the message you're trying to convey and who your intended audience is. If it's a personal message or testimonial where your focus is directed toward the viewer you'll want to make it casual, similar to storytelling, as you are not anticipating a response or interaction. If it's an interview with either an on-camera interviewer or someone off-camera prompting you, it should be more conversational.

Formatting and Filetypes

In terms of the actual client-provided files they can be written using any number of word processing or page layout applications, like, Word, or TextEdit... even in the body of an email. However, if it is to be used on a teleprompter, the best filetype is as a Plain Text, or .txt file as it is more seamless and often reduces the need for any further editing.

Punctuation, Symbols and Comments

Once received some editing may be required to break up long sentences or paragraphs, allowing the reader to take a breath and insert logical pauses. We can also add what are called, Cue Points. They are invisible markers at the start of paragraphs or sections that make it easy for the teleprompter operator to jump forward and back as needed for retakes or searching for a specific section.

Do *not* insert parenthetical comments or directing points within the script that someone is trying to read. It can be confusing if, in the middle of a sentence, it says ("smile here"). That information can be left in a duplicate printout that you may want to use to coach your on-camera subject.

Avoid using "quotation marks", double spaces or special characters as they may result in the generation of random symbols by the program when imported. Not everything can be prevented and we will correct any anomalies should they occur, assuming the file is sent to us on time.

If more than one person is on-camera and reading off the same script, simply indicate each person's lines by putting their name, in all CAPS with their lines beginning directly underneath.

Memorization or Talking Points

If the on-camera subject is familiar with the subject matter there may not even be a need for a script to be teleprompted. Sometimes that can confuse the issue. Both a word-for-word memorization or an impromptu message can be equally effective depending on the personality of your on-camera subject and their level of confidence. It's always a good idea to provide, at least, the talking points or an outline about what you want them to elaborate on or describe well before their scheduled studio time. There's no substitute for being prepared.

Delivery

All formatted scripts must be sent to SCS no less than 24 hours in advance of your scheduled shoot. This gives us time to import and make any last adjustment to the teleprompter file. Failure to do so, or attempting to write or update content while in studio will take valuable time away from production and is not easily done. If another client is scheduled immediately after your session, you may have to reserve additional time at a later date if we're not able to finish on time as a result.

The following pages are simple examples of various script types.

Scriptwriting for Dialogue

The intent of this document is to provide you with enough information to begin writing your own script. Even if you're not an experienced writer the majority of scriptwriting is the process of telling a story or conveying information. You, as the client, know the material and are in a better position to insure its accuracy.

As mentioned on our website, there are two primary types of scripts that we incorporate into our production flow, both of which are critical in not only planning and scheduling, but also in estimating cost. All of which are covered in the pre-production phase. You may even want to begin pre-production meetings with a solid outline, highlighting key points and overall concept before getting too far along.

This document will cover the basics and formatting of general scriptwriting. For information about voiceover and teleprompter script preparation, please download the PDF document on our Scriptwriting Tips section of our site.

The following page is an example of a simple script for an on-location interview. It is formatted in a manner that allows for a program like Word, even a text editor to be used as opposed to the more expensive or proprietary industry-standard software.

The primary details that are required are:

- **Title of Production** ▪
- **Location** (including interior or exterior) ▪
 - **Time of Day** ▪
 - **Scene or Setting** ▪
- **Character or On-Camera Names** ▪
 - **Dialogue** ▪
- **Notes as needed** ▪

Avoid using parenthetical comments within the body copy itself. Reserve those for side notes. Those on-camera only need to know what they are supposed to say. Coaching and directing can be done on location.

Use as many pages and insert as many details into the script as needed, such as notes or the changes in locations, etc. When completed, read through it while tracking the overall time. You might be surprised at how quickly a short script can become a lengthy video.

Production Title: ASU Preview Program

Location: Exterior, north side of building, outside main doors.

Time of Day: Morning

Scene: Robert interviewing former students of the program.

Robert

Did you know that ASU has a very special 2-week program that allows you to earn 3 credits - before classes even start this fall - and it's free?

Hi. I'm Robert Johnson. I proudly oversee this program here at ASU. It's an impressive offering because it will give you an introduction to your major, the department and a general warm ASU campus feel - prior to the start of Fall semester. Let's have some of my past students weigh in...

Note: All 3 students can be on camera with Robert at the same time if that's easier.

Robert

Why did you decide to sign-up for the program?

Student #1

I liked the idea of getting a jump on my fall semester and earning 3 credits toward my major - for free!

Robert

How did this program allow you to get to know other students at ASU?

Student #2

Well, the program is limited to just 30 students and we spent the entire 2-weeks together so we became good friends.

Robert

How did the program allow you to get to know the faculty and what the department has to offer?

Student #3

You took us on tours of the department and introduced us to your colleagues. They all talked a little about their areas of expertise and we got to ask questions. It was invaluable.

Robert

Well, I'd like to thank each of you for taking a couple minutes to share your experiences with us. Anything you'd like to say to the incoming students?

Note: Make sure all are holding up their pitchforks (hands)

Students 1, 2, 3 (together)

You're gonna' love it here! GO DEVILS!



Scriptwriting for Voiceover and Teleprompter

The intent of this document is to provide you the steps needed to write and export a script for both voiceover and teleprompter.

A voiceover can be a standalone audio file created using our recording booth or the voice audio recording taken during an in-studio video recording. Often a production has an on-camera subject who, while not on screen during a cutaway to b-roll or other footage, still has their voice narrating throughout.

A teleprompter script is essentially one in the same in terms of the streamlined format required with the exception that it is exported for import and display on a teleprompter which uses specific software, whereas a voiceover script can be printed if there's no on-camera work.

Preparation

When writing a script for voiceover or teleprompter avoid using parenthetical comments, or notes within the body copy itself. Those on-camera only need to know what they are supposed to say. Points of emphasis, iteration and pace, along with screen-presence can be coached and rehearsed as needed once in studio.

Also, avoid using special characters like quotes, exclamation points, hyphens, colons, semi-colons or double spaces. While they may appear normal in a .txt file they do not always translate well when imported into a teleprompter. Just stick with the words and basic punctuation and break it up in paragraphs to avoid one long run-on script.

The following page shows how an original file appears after performing some simple edits and saving it as a Plain Text (.txt) file out of Word. You can, however, write the script from the beginning as a text file as long as you keep in mind the aforementioned conditions.

Delivery and In-Studio Concerns

Once completed you can email it directly to us, no later than **24 hours before** your scheduled studio visit. Please refer to the Contact section of our website for info.

We understand if there are last minute changes. Sometimes the wording when read aloud in-studio just does not sound right, making the case for rehearsal before arrival.

We can make small edits while in-studio, however, rewriting entire sections of a script is not easily done and may require editing the original document then re-submitting it via email, to be shot at a later date. It can also be a time-consuming process which can affect scheduling and dramatically increase cost.

Note: We will add cue points at the beginning of each section or those sections specific to different people. This makes the process in-studio easier and more flexible as there may be different days and times for one or more of those scheduled to be on-camera.

Robert

Did you know that ASU has a very special 2 week program that allows you to earn 3 credits before classes even start this fall... and it's free?

Hi. I'm Robert Johnson. I proudly oversee this program here at ASU. It's an impressive offering because it will give you an introduction to your major, the department and a general warm ASU campus feel - prior to the start of Fall semester. Let's have some of my past students weigh in...

Robert

Why did you decide to sign-up for the program?

Student 1

I liked the idea of getting a jump on my fall semester and earning 3 credits toward my major - for free!

Robert

How did this program allow you to get to know other students at ASU?

Student 2

Well, the program is limited to just 30 students and we spent the entire 2 weeks together so we became good friends.

Robert

How did the program allow you to get to know the faculty and what the department has to offer?

Student 3

You took us on tours of the department and introduced us to your colleagues. They all talked a little about their areas of expertise and we got to ask questions. It was invaluable.

Robert

Well, I'd like to thank each of you for taking a couple minutes to share your experiences with us. Anything you'd like to say to the incoming students?

Students 1, 2, 3

You're gonna' love it here. GO DEVILS.

Shooting Script (Word or Excel doc)

TIME	AUDIO or NARRATION	VIDEO or MEDIA
5 seconds		ASU Logo
10 seconds	Hi, I'm Dan Dickson, Director of ASU Student Creative Services, and over the course of the next few minutes, I'm going to walk you through the process of how to write an effective shooting script.	Talking head of Dan on screen, in front of a white backdrop
7 seconds	In order to put any video into production, we must begin with a very detailed and efficient pre-production process.	Pan of administrative team, and client in conference room having a meeting
5 seconds	This begins with the construction of a script, much like the one you're reading now.	Insert graphic of a shooting script
7 seconds	An effective script is very concise including what the viewer is going to see and hear at any moment during the video.	Over the shoulder of Dan holding a script, pointing to the audio section
5 seconds	The script is divided into three sections, time, audio, and video	On screen text of the words "time, audio, and video" appear as they are narrated
4 seconds	The video section describes what is seen on screen, like me, right now!	Dan appears back on screen with text "Video" above him
5 seconds	The audio section describes what is heard over the video, like my narration!	Talking head of Dan, with kinetic typography of "my narration" coming out of his mouth into a graphic of a speech bubble next to him, bubble slides out of frame when he finishes talking
5 seconds	Lastly, the time section describes how long each video clip will be on screen before the next cut	Dan slides to other side of screen, and timer appears, counting down as he speaks. When he finishes speaking, timer is at zero
10 seconds	The more detail you add into each section, the easier it is for our administrative team to create an accurate estimate and time frame for the completion of your project,	B-roll of administrative team in a meeting discussing a shooting script
7 seconds	and for our production team and editors to bring your project to life!	B-roll of production team following a shooting script while on set in Studio A
7 seconds	A shooting script can be easily developed off of this template, and customized to describe what you want your video to look and sound like in perfect detail	B-roll of client meeting taking place in conference room
10 seconds	We hope this tutorial helped give you a better understanding of how to effectively write a shooting script, and launch your video into the next step of production!	Talking head of Dan on screen, in front of a white backdrop
5 seconds		Fade to black, SCS logo

BusinessOperations

Estimations

It is critical that we know from the start if you already have an overall budget, or expectation of cost for the project. That will help establish the best methods to accommodate and work within that budget and manage expectations as our initial discussion will be to determine the scope of your project and to obtain enough information to estimate cost. A formal estimation will be submitted to you for approval as soon as possible thereafter.

[For a current Rate Sheet, contact: Daniel.Dickson@asu.edu]

It is important at this point that you provide us with the contact information of the person responsible for billing and accounting, typically your Fiscal Specialist or Business Manager.

For ASU clients only there are 3 mandatory accounting details that need to be provided prior to an invoice being generated; **Property Control Number**, the **Cost Center** and the **Spend Category**.

Invoicing

A final invoice will be submitted upon completion and delivery of files and/or media. It will indicate any approved changes made to the original estimate which resulted in an increase in cost. Payment is due within 30 days of receipt. The fiscal specialists can coordinate this (i.e., Internal Service Delivery). We will accept purchase orders, or P-Card for on-campus clients and check or credit card for off-campus interests.

Communications

Once formal production begins and staff is assigned, the need for accountability in communications, usually by email, is absolutely critical. Project updates and status, questions and reminders are routine with all principles involved. Our editors will communicate directly with you and include (Cc:) the Director of SCS in all emails relative to your project as far as questions and answers or status updates.

Regarding issues of a financial, administrative, or personnel nature, communications are best limited to between you and Director of SCS only (unless otherwise specified).

Deliverables

During the proofing phase we will utilize our Vimeo account to post password-protected (not publicly visible) files for your review. Once a project is finalized we use DropBox for file delivery. You will be notified before the 10 day retrieval window closes and the files are removed or archived.

If you prefer to retain all of the working files relative to your project a client-provided external drive large enough to accommodate must be provided (i.e., a LaCie Rugged drive). All files will be copied over and delivered.

ContactInformation

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Photo/Recording Release

I grant permission to the Arizona Board of Regents, a body corporate, for and on behalf of Arizona State University, and its agents and employees (**ASU**), the absolute right to use, not use, reuse, publish, republish and make derivative works of, all or any part of photographs and/or motion pictures and/or voice recordings and/or written/spoken statements taken of me on the date(s) and at the location(s) listed below (the **Photos/Recordings**), in any media now or hereafter known, including the internet, for the purpose set forth below, and for any related ASU purposes, including illustration, promotion, art, editorial, and advertising, without restriction.

I waive any right to inspect or approve the Photos/Recordings, or any uses thereof, now or in the future, and I waive any right to royalties or other compensation arising from or related to the use of the Photos/Recordings.

I release and discharge ASU of and from any claims, demands, and damages that may arise from or related to the use of the Photos/Recordings, including any claims for libel or violation of any right of publicity or privacy, and including any re-use, distortion, blurring, alteration, or use in composite form. It is in the discretion of ASU to decide whether and how to use the Photos/Recordings.

This Release will be binding upon me and my heirs, legal representatives, and assigns.

Unless my parent or guardian signs where indicated on the signature lines below, I certify that I am 18 years of age or older, and I am competent to contract in my own name. I have read this Release and I fully understand the contents, meaning, and impact of this Release.

For subjects of the Photos/Recordings who are under 18, this Release must be signed by both the minor subject and his/her parent or guardian. By signing, the parent or guardian attests that he/she is competent to contract in her/his own name, has read this Release, and fully understand the contents, meaning, and impact of this Release.

Date(s) of Photos/Recordings: _____

Location(s) of Photos/Recordings: _____

Purpose of Photos/Recordings: _____

Signature of Subject of Photos/Recordings: _____

Print Name of Subject of Photos/Recordings: _____

Parent/Guardian Signature and Print Name: _____

(Parent or Guardian must sign only if Subject of Photos/Recordings is under 18)

Date Signed: _____

Mailing Addresses of all signatories: _____

Emails of all signatories: _____

Name of ASU Photographer/Recorder: _____



Presenter Release and Consent Form

I grant permission to the Arizona Board of Regents, on behalf of Arizona State University and its agents and employees, (collectively "ASU"), 1) to take photographs, transcribe, and to record the presentation, lecture, program, discussion or interview described below (the "Presentation") in audio, audio-visual, or other media (the "Recording"); (2) to publish, display, edit, modify, duplicate, sell, and distribute the Recording, in perpetuity and throughout the world in any medium now known or later developed, without further approval; and (3) to use my name, title, image, voice, photograph, likeness, and biographical information in connection with the Recording and any accompanying materials without limitation.

I acknowledge that ASU, in capturing the Presentation, will become the copyright owner of the Recording, and I release ASU, and anyone authorized by it to use the Recording, from any claims and liabilities I now have or may hereafter have by reason of ASU's use of the Recording and/or from my Presentation. To the extent that I have any rights in the Recording, I hereby assign all my rights, title and interest in and to the Recording to ASU. I understand that nothing in this document prevents me from using the Presentation again, or from giving the Presentation elsewhere, and that I will continue to own the copyright to my original content within the Presentation. I understand this document does not obligate ASU to publish or use my Presentation or the Recording.

I grant to ASU a non-exclusive, perpetual, royalty-free right and license to my content contained within the Presentation. I further warrant that I am the author and/or owner of all rights in and to the content within the Presentation, that I have the sole and exclusive right to make the within grant of rights, and that the Presentation does not infringe the copyright or any other rights of any third party. I will indemnify, defend, and hold harmless ASU against any loss, injury or damage, including legal costs, incurred as a consequence of any breach of this warranty. I acknowledge and agree that this document shall be governed by the laws of Arizona.

I am 18 years of age or older, and I am competent to contract in my own name. I have read this document before signing below, and I fully understand the contents, meaning and impact of this Presenter Release and Consent Form. I understand that I am free to address any specific questions regarding this document by submitting those questions in writing before signing, and I agree that my failure to do so will be interpreted as a free and knowledgeable acceptance of the terms of this document.

Presentation Title or Description:

Event and Location of Presentation:

Date: _____

Name (please print): _____

Signature: _____



ARIZONA STATE UNIVERSITY

Photograph & Video Release Form

I hereby grant permission to the rights of my image, likeness and sound of my voice as recorded on audio or video tape without payment or any other consideration for use by:

ASU's Student Creative Services and their client: _____

For the purpose of (project): _____

I understand that my image may be edited, copied, exhibited, published or distributed and waive the right to inspect or approve the finished product wherein my likeness appears. Additionally, I waive any right to royalties or other compensation arising or related to the use of my image or recording. I also understand that this material may be used in diverse educational settings within an unrestricted geographic area.

Photographic, Audio or Video recordings may be used for the following purposes:

- Conference Presentations ▪ Educational Presentations or Courses ▪ Informational Presentations ▪
- Online Educational Courses ▪ Educational Videos ▪ Promotional (list) _____

By signing this release I understand this permission signifies that photographic or video recordings of me may be electronically displayed via the Internet or in the public educational setting. I will be consulted about the use of the photographs or video recording for any purpose other than those listed above. There is no time limit on the validity of this release nor is there any geographic limitation on where these materials may be distributed. This release applies to photographic, audio or video recordings collected as part of the sessions listed on this document only. I have completely read and fully understand the above release and agree to be bound thereby. I hereby release any and all claims against any person or organization utilizing this material for educational purposes.

Full Name: _____

Street Address: _____

City: _____ **State:** _____ **Zip Code:** _____

Phone () _____ **-** _____

Email Address (optional): _____

Signature _____ **Date** _____

If this release is obtained from a presenter under the age of 18, then the signature of that presenter's parent or legal guardian is also required.

Parent's Signature _____ **Date** _____

Client-Supplied and Self-Recorded Videos

TIPS and TECHNIQUES

Whether it's due to self-quarantine requirements or simply convenience many of us have experienced the “joy” of live stream meetings and self-recorded content for presentation. Today's smartphones have incredible video capabilities and near professional-quality results. However, good equipment cannot make up for poor planning in terms of camera angles, lighting and audio. While there are any number of reasonably priced add-ons to improve on production quality, the following information covers the basics without having to set up a professional studio in your home or office.

The two most common methods for streaming or recording are with a smartphone or a built-in computer camera. Most will use their computer or laptop for online meetings, but for the purposes of this document, we will focus on recording videos for delivery or presentation using a smartphone. Note: Several of the same principles apply when using a computer.

CAMERA ANGLES

We've all seen the, top-of-the-head, under-chin, and the other weird angles of participants in a typical online meeting. To achieve a more professional (*and less distracting result*) it's important that your “eye-line” is as level as possible, whether straight-on or angled. **Looking directly at the camera** is an effective method for speaking one-on-one with your audience. But, if you're reading from a script without a traditional studio prompter you may notice yourself looking up or down, left or right.



A professional studio prompter is positioned directly in front of the lens which allows the person being recorded to look directly into the camera without obstruction. **Shooting at a slight angle**, albeit less personal, is an effective way to read a script off a white board or nearby computer screen without the need for a traditional prompter. It has the appearance of a testimonial, or being interviewed - answering questions by someone just off-camera.

SETUP



In order to achieve the proper eye-line and angles comfortably and effectively, getting everything set up beforehand is essential. Using a flexible tripod, like a “GorillaPod” (*there are several brands starting at around \$25*), is quick and easy. After establishing a comfortable, seating position at a desk or table, you may be able to mount it along the top edge of your monitor (*if you need it as a prompter for a script*). Unlike a studio teleprompter, you will not be looking directly into the phone as the verbiage on the monitor will be slightly below it, but it's more natural than looking down at your desk top.

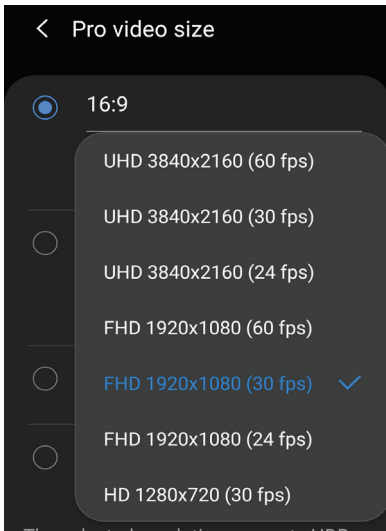
Obviously, you can use your computer or laptop's internal camera, but the variables involving the wide variety of systems and applications for recording is beyond what we are covering in this document.

If you don't need a prompter and are not reading from a script, you might find it easier to set your phone/tripod on a box or two (*as long as it's stable*) to get the proper eye-line. Or, opt for a small standard tripod with a smartphone mount (*left*). Several models and brands starting at around \$20 are available. Given their adjustments in height you can place these on a desk or the floor, depending on your setup, with comfort and proper eye-line. Just getting a series of clips recorded can be edited later.

We'll talk about that at the end of this document...



VIDEO SETTINGS



Regardless of make or model of smartphone you have, iPhone or Android, the settings and options within its camera app will vary widely. For good quality recordings the first step is to access those settings.

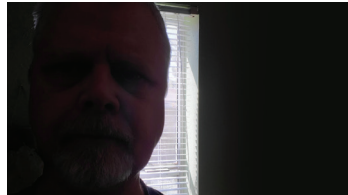
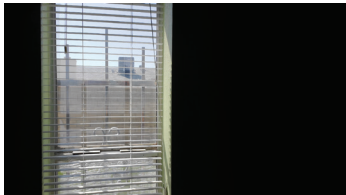
It doesn't have to be at the absolute highest quality, but it doesn't hurt. It will be a bigger file when finished, but it doesn't have to remain on your phone if you upload it to a cloud account, or other external option. Just be sure it's set to **16:9** (*wide screen format, 1920 x 1080 pixels*) at **30fps** (*frames per second*).

Another thing to remember is to always set up and record in a **landscape** (*horizontal*) format, **not portrait** (*vertical*), as is common with social media content. This is especially important if your content will be edited afterward in a program like Adobe Premiere, or iMovie.

BACKGROUND and LIGHTING

Be mindful of what's behind you! Not just people or objects, but unintended "product placement" also.

It may be irrelevant, but it's easier to remove that can of Coke from behind you or a running program on the TV in the corner of the frame. A formal office or den-like setting containing a bookcase, or other representative things are nice. Things like lab equipment, or theatre stage, are unique but are, of course, on-location and not found in everyone's home.



It's best to keep it simple and place yourself in front of a neutral background; both in colors and items. A nice window drape works nicely. One thing you should always avoid is a brightly lit window behind you. Even with ample front lighting, which can be achieved with a shadeless or desktop lamp, can prove to be problematic.

AUDIO



Most smartphones have excellent audio pickup or recording quality. Being as close as reasonably possible to the actual phone, all things considered, as well as speaking clearly and loudly enough will usually suffice. If additional editing is planned there are some enhancements or filters that can be applied, however, if the quality of the original recording is bad there's not a lot one can do to improve it. Avoid sitting too far away, relying on the zoom function of your phone. There's no mic that zooms in with the video (*at least we don't think so*)

You may find that using a smartphone lav mic is best. These can be found for under \$20.

POST PRODUCTION

As mentioned earlier, you may be recording your videos with the expectation of additional editing. Windows **Video Editor**, or Apple's **iMovie** are both good programs for piecing together multiple sequences (*recordings*) and adding transitions, etc.

However, if your interest in taking this on, your level of experience, or as is usual the case - your deadline for completion gives you pause to seek help in editing your final project, **Student Creative Services** is equipped to handle that phase and can add other media elements such as; graphics, title and credit slates, photos (*client-supplied or specified*), even closed-captioning (*assuming there is clear audio*). If that is an option you'd like to explore, please contact us at **602-989-6816**, or Daniel.Dickson@asu.edu to begin the discussion.