

## **Corporate & Community Video Production: EMF 437**

FALL 2014 MON/WED 2p-3:15p Media Center Room 102 - TV Studio

Instructor: Dr. David Reiss

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**Class Website: <http://www.davidreiss.com/CORP.html>**

### COURSE OVERVIEW

This advanced 400-level course is designed for students to get hands-on opportunities that will refine skills in production planning, videography, interview techniques, digital non-linear editing with AVID Media Composer, lighting, sound design and directing.

Students will work in small production teams WITH A CLIENT and share responsibilities for the planning, shooting, and editing of a 5-7 minute documentary style video. The instructor will manage the overall productions and teams as an Executive Producer much like in a production company or studio setting.

Each team member will take on the responsibility of PRODUCING, DIRECTING and EDITING their client's project, which will have deadlines for each phase of production, and have all phases of their video work reviewed in class.

The Final Editing will be done by the student team and supervised by the instructor, with a 4-8 hour session in the dedicated Avid Suite VB104 for final audio mixing, color correction, quicktime export and WRAP of post-production.

A primary goal of this course is to create a professional production environment – where student teams under the instructor's supervision will produce real-world client projects. As part of this class each student will be representing themselves, their team, as well as Towson EMF students to our clients and potential employers. The highest standards of conduct are expected from everyone in the class, as this course will be run more like a business than a traditional class – so be prepared to take responsibility for your actions, make the time commitments needed for each project, and follow through on every aspect of each production.

At the end of the term, every student will have a copy of their client video production they worked on, as well as gained experience in documentary-style production through practical exercises and working as crew for other client projects. At the end of the course each student will also receive a letter from the client – a valuable tool for landing your first job in this competitive industry.

There will accordingly be a heavy emphasis on teamwork. Also, expect the workload for this course to be more than a typical 3-credit class. Everything takes more time in production as you all remember from the EFP 373 course, and every single component – ALL the readings, lectures, workshops, and team projects – are vital to learning the creative, technical, and organizational aspects of this advanced media production course.

Managing your schedule is critical for this course, and anticipating other course conflicting projects due dates.

### **COURSE EVALUATION & Client Team Video Production Phases**

Each student team member will be graded on two specific areas that will be reviewed by the Instructor. SEE PROJECT DESCRIPTIONS BELOW.

#### **CLIENT VIDEO PRODUCTION 30%**

Loading of footage correctly into Avid Project

Backing up correctly of Camera's P2 card files

FOOTAGE: Client Interviews – Deadline & Quality

FOOTAGE: Broll/Visuals/Nat Sound - Deadline & Quality

ALL Interview & B-roll shoot footage from your Client Organization will be screened and evaluated. This assignment will entail the planning, location scouting, producing, and directing of an interview subject, and then additional visuals or b-roll. The location of the interview MUST again be off campus, and will be an Interior shoot requiring lighting. Additional visuals can be both interior and exterior. A Critical aspect of this project is the ability to record high quality sound using the lav mic for the interview. The goal is learning to light and shoot an interview, being selective about what to shoot, and developing interviewing skills.

#### **POST PRODUCTION: SELECT REELS 20%**

Interview Stringout/Selects – Deadline & Quality

Broll Stringout/Selects - Deadline & Quality

##### **Interview select reels**

Teams will edit their interviews by person and theme and present for critique. The goal is to learn to work with the given footage and through editing see how your client video's interviews can tell a story.

##### **B-roll select reels**

Teams will edit their b-roll by location and activity and present for critique. The goal is to learn to work with the given footage and through the start of editing see how your b-roll video's interviews can support the story told by the

interviews.

### **POST PRODUCTION: EDITING 50%**

Interview Stringout/Selects – Deadline & Quality

Broll Stringout/Selects - Deadline & Quality

Roughcut 1 - Deadline & Quality

Roughcut 2 - Deadline & Quality

Finecut 1 - Deadline & Quality

Finecut 2 - Deadline & Quality

### **Client Video Editing**

Teams will produce a video for one of our preselected "clients". The instructor will manage the overall productions and teams as an Executive Producer much like in a production company or studio.

Each team will take on the responsibility of PRODUCING, DIRECTING and EDITING by their client's project, which will have deadlines for each phase of production, and have their work reviewed in class.

The Final Editing will be done by the student team and supervised by the instructor, with a 4-8 hour session in EMF HD Suite 1 or 2 or VB104 for final audio mixing, color correction, quicktime export and WRAP of post-production.

### **CLASS POLICIES**

**GEAR** For All Course Video projects we will share the THREE Panasonic HVX-170 HD camera packages. Extended checkouts will be approved by the instructor ahead of time.

**EDIT SUITES** For Client Video projects will be in the dedicated HD Edit suite VB104. We will ONLY be using AVID Media Composer for Video Editing, NOT Adobe Premier.

**YOU** must commit to learning AVID MEDIA COMPOSER for this course.

**ALL** Footage **MUST** be **LOADED** into the G-Raid Drive in the VB104 Corporate Avid Suite. You **MUST ALSO** backup your Media to another P2 archive drive as a safety measure.

**WEBSITE:** The course website will be updated weekly which includes a production google calendar for group scheduling— and everyone needs to be checking it as we move forward with client projects – which always is a challenge for scheduling.

**STUDIO USE:** No EATING or DRINKING is permitted at ANY time in the EMF TV Studio. The ONLY exception is a beverage bottle you can CLOSE and SEAL, and use occasionally. The ENTIRE Studio: class, shooting stage, and control room must be left CLEAN and ORDERLY for the next class or group coming in.

**ATTENDANCE:** Consider this class your part time job at a production company for the next 4 months. You come to work every week, ON TIME – no exceptions or excuses. Do the work well and you'll get the reward of not only a job well done, but also actually helping others with your projects. If you can't commit to this than don't take the job – and drop the course. We have dedicated TWO HD Camera packages for use ONLY in this course – so your spot is valuable – and not making the commitment to the course is not only a waste of your time and money, but also the time of the instructor and other students, as well as the client's resources, (just like a industry job.)

This class meets ONCE a week for 15 weeks and attendance is mandatory. This is a vigorous and hands- on course made up of lectures, in-class assignments, equipment workshops, so you will need to be sure you make it to every class, AND have time outside of class to do your projects. This EXTRA and SIGNFICANT level of work and time commitment, inside and outside the class, is the norm for my production courses. The class size is limited to a small number of students for a reason – you will all be relying on each other as much of the work is done in teams. Attendance will be taken at the beginning of each class.

Each unexcused absence will result a one full grade lowering of the final grade. More than three unexcused absences will result in a failed grade in the course. A written note from qualified individuals is required for absences resulting from illness, family emergency, etc. The instructor may allow absences in certain situations, but only if the student has talked with the instructor beforehand. For Emergencies the instructor can be notified via cell phone. The responsibility of making up for missed classes will be solely on the student.

**PARTICIPATION, EFFORT AND PROFESSIONALISM:** In the business of video and film production, most learning undoubtedly

will come through hands-on experiences. Trial and error is a great teacher and your experiences may not always be pleasant when faced with the pressures of deadlines, working with new equipment, and learning to work with others. In light of this, a big emphasis will be placed on personal effort, respect for your classmates, class participation, and a professional attitude INCLUDING a willingness to work with, and learn from others. The instructor acknowledges that the level of prior knowledge among students may vary significantly. The student(s) who may have more experience in production techniques and technology will be expected to exhibit the patience and respect that is the essence of professionalism, and also be willing to help others whose knowledge is less than their own. THIS CLASS IS COLLABORATION, NOT A COMPETITION.

LATENESS: Since most of the class is commuting – I ask EACH of you to TEXT or CALL my cell phone – 301-806- 2843 W/ Name in text, if you are going to be late. This is the ONLY acceptable way of coming into class late. PLEASE do everything you can – like leaving early to anticipate parking, and get here ON TIME – as we'll be covering key topics at the start of class.

Just as if you were working on JOB where you are PAID, chronic or frequent lateness is not an option. More than three late unannounced arrivals may result in lowering of final grade.

ELECTRONIC DEVICES CELL PHONES are NOT Permitted to be used at ANY time in my class. PERIOD. If you a text in my class you will be asked to leave the classroom.

If you must use your laptop for NOTE TAKING, be advised that any activity OTHER than note taking is not tolerated – PERIOD. We'll be screening work in class and the laptops screens are a distraction for OTHER students. During screenings laptops must be closed.

EVERYONE needs to be FOCUSED on the FRONT of the class. Recent research findings indicate that some college students who multitask during class perform at the same level as those who NEVER came to the class, and my doctoral research <http://www.cjlt.ca/index.php/cjlt/article/view/164/154> has shown LEARNING requires a SINGULAR FOCUS for remembering information.

Emergency Text Alerts: All students must sign up for the Campus Emergency Alert Text Message Notification System. Go to following link for instructions to do so: <http://www.towson.edu/adminfinance/facilities/police/campus>

[emergency/](http://www.towson.edu/adminfinance/facilities/police/campus_safety/emergencyprep.asp) and watch the emergency preparedness video and print out the pocket guide by clicking on this link:  
[http://www.towson.edu/adminfinance/facilities/police/campus\\_safety/emergencyprep.asp](http://www.towson.edu/adminfinance/facilities/police/campus_safety/emergencyprep.asp)

**ASSIGNMENTS:** Students are expected to complete assigned exercises before class on the due dates listed in syllabus or as announced in class.

**LATE WORK** is NOT accepted without prior arrangement w/ instructor.

**PARTICIPATION:** Students are expected to participate in class critiques, discussions and exercises with undivided attention. Excessive talking in class or during workshops while instruction is going on will be considered negative participation.

**DISABILITY POLICY** This class adheres the Towson University Disabilities Policy. If you have a documented disability, please see me right away after the first class privately, so we discuss how to best accommodate your specific needs.

**PLAGARISM** The EMF department has a published statement on Plagiarism, and Towson University has statements on both Academic Dishonesty and Student Academic Integrity, all of which pertains to your work in this course. ALL WORK must be newly created for THIS COURSE with students in this class section ONLY.

**OWNERSHIP & USE:** The client will retain the rights and use of the final version of their video. Students will retain the footage from each project on media drives. Please be aware that the instructor may keep copies of ANY student work for future teaching purposes only. Students will retain the right to use footage or video for demo reel or portfolio purposes.

**CIVILITY CODE:** All EMF students, staff, and faculty are committed to collegial and academic citizenship demonstrating high standards of humane, ethical, professional, and civil behavior in all interactions.

EMF places a priority on learning. We value the inherent worth and dignity of every person, thereby fostering a community of mutual respect. Students have the right to a learning environment free of disruptive behaviors. Faculty have the right to define appropriate behavioral expectations in the classroom and expect students to abide by them. Faculty have the responsibility to manage and address classroom disruption. Staff have the right and responsibility to define appropriate behaviors necessary to conduct any university activity free of disruption or

obstruction.

The use of offensive, threatening or abusive language, writing, or behavior will not be tolerated and can lead to academic dismissal. Further information about civility can be found in Appendix F of the university catalog.

VML: A newly updated VML guide will be issued and reviewed on the proper procedures for checking out equipment and using the VML Final Cut Pro editing workstations.

Borrowing privileges will be suspended for students who fail to follow the VML Guide regulations and they may be subject to fines. This rule will include the entire production crew. Late equipment returns will suffer fines and penalties. Any problems teams or students have with the equipment room by late returns or not responding to the EQ room manager will negatively impact your grade! Return gear late to a rental house and you get charged for another day. Return gear and broken and don't tell them – you get charges AND blocked from renting again.

#### **REQUIRED SUPPLIES**

A Professional set of headphones with both 1/8' jacks.

EMF ID Cards – Equipment access EMF IDs may be obtained in the equipment cage (MC 007) on or after the first day of the term by presenting a valid Towson photo ID (your OneCard), passing a written policy test, and presenting proof of production class enrollment. Validation of production class enrollment is obtained via production instructor signatures on the bottom of Equipment Use and Loan Agreements (which will be distributed by your instructor).

Students must present their valid EMF ID Card each time they check out equipment or use EMF facilities. No other ID will be accepted. NO EXCEPTIONS!

The EMF ID card is good for the duration of the student's time at Towson University but will need to be validated each semester by repeating the written test and producing proof of production class enrollment. A semester sticker will be applied to the ID to show the student's validation. Should violations of policy occur, students are required to surrender their EMF ID upon request by ML Supervisor, ML Assistant Supervisor, or ML staff.

## COURSE SCHEDULE

Please Note: The following assignment calendar is the framework for all the projects and content that will be covered. As the semester progresses, I may change or adjust the nature of some assignments and deadlines.

### Week 1 and 2

INTRODUCTION: Review of syllabus, Student Production Resumes, VML Info sheets

HPX-170 HD Package: DEMO CAMERA, Interview LIGHTING & Audio Rifa Softlight Kit Workshop W/ HPX-170 HD Package ASSIGNMENT: INTERVIEW SHOOT Project

### Week 3

CORPORATE Client projects and teams start PRE-Production SCREEN: INTERVIEW SHOOT Footage

### Week 4 –

DUE TUE Sept 20: INTERVIEW SHOOT Footage ASSIGNMENT: INTERVIEW EDIT Project

### Week 5 –

HPX-170 HD Package: Demo Shoot -Technical & Techniques for Exterior shooting START CORPORATE VIDEO PRODUCTIONS

### Week 6 –

DUE Tue Oct 4: TEAM INTERVIEW EDIT Segments CORPORATE VIDEO PRODUCTIONS continue Review locations, setups, camera/lighting/sound

### Week 7 –

CORPORATE VIDEO PRODUCTIONS continue EDITING: start Open, Transitions, Close, Graphics w/ logos

### Week 8 -

Corp Video SCREEN: Roughcuts - in progress CORPORATE VIDEO PRODUCTIONS w/ Open, Transitions, Close, Graphics w/ logo

### Week 9 –

CLIENT PRODUCTIONS CONTINUE

### Week 10 –

Corp Video SCREEN: Roughcut in progress - Corp Video CORPORATE VIDEO PRODUCTIONS FINAL WEEK

### Week 11 –

NO CLASS MEETINGS Corp Video Client REVIEW sessions w/ Instructor DEMO and Set-up EDITING in VB104.



Week 12 –

DUE Corp Video Roughcut 1 - Prepare Media Resources – Stills, Logos, etc.

Week 13 –

DUE Video Roughcut 2 w/ temp mix and open/titles – Start Finecut Corp Video  
SCREEN: Fine Cuts w/ mix and GFX

Week 14 – Dec 1 & 3

DUE Finecut 1 w/ mix and GFX

Week 15 – Dec 8 & 10 last class

DUE Corp Video Finecut 2 SCREEN & REVIEW: Final sequences for Picture-  
lock and Mastering sessions.

Week 16 –FINAL VERSION of each Client Video DUE: FRI MAY 19th.

Video Team/Instructor EDIT MASTERING sessions 4-6 hour Client Video Edit  
Mix & Mastering session. Color correction/GFX/Sound Design & Mix,  
Export.mov.

ALL Media and Project files backed up.

Course Bibliography:

Ascher Steven. & Pincus E. (1999) *The Filmmaker's Handbook : A Comprehensive Guide for the Digital Age, Completely Revised and Updated*. Plume.

Millerson, G. (2001) *Video Production Handbook, Third Edition*. Focal Press. Musburger, R. (2005) *Single-Camera Video Production*. Focal Press.

Rabiger, Michael. *Directing the Documentary 2nd ed.*, Focal Press, 1992. Rose, J. (2002) *Producing Great Sound for Digital Video*. CMP Books.

Barry, A. M. S. (1997). Visual intelligence: Perception, image and manipulation in visual communication. Albany: State University of New York Press.

Mayer, R. E., & Anderson, R. B. (1991). Animations need narrations: An experimental test of a dual coding hypothesis. *Journal of Educational Psychology*, 83(4), 484-490.

Mayer, R. E. (2001). *Multi-media learning*. Cambridge: Cambridge University Press