



OFFICE OF DIGITAL LEARNING
The UNIVERSITY of OKLAHOMA



MEDIA PRODUCTION GUIDE

WELCOME

As a newcomer to the world of media production, you may feel like you are entering unfamiliar territory and operating a little outside your comfort zone. The Office of Digital Learning is here to guide you through the process. We want to help you bring your ideas to life and share your expertise in the most clear and effective way possible. We look forward to working with you to create a rich and rewarding learning experience for your students.

MEDIA PRODUCTION OVERVIEW

Most media production projects will move through these **six stages** of development.



PRODUCTION STAGES

1 PRE-PRODUCTION

Media production is an expensive, labor-intensive and time-consuming endeavor. Consequently, there are limits on the amount of media our office will produce. Before jumping into media production, it is essential to carefully plan your project. Please check with your contact at ODL to find out more about your media caps.

PROJECT BACKGROUND

- What are your overall project goals?
- How do you envision media supporting your project goals?

MEDIA FORMAT

- Direct address to the camera?
- Interview?
- Lightboard?
- Live action?

LOCATION

- In studio (green screen)?
- On location (outside of studio)?

PROJECT SCOPE

- How many videos do you intend to produce?
- How long do you estimate each video to be?
- What are the titles for each of the videos? (used for planning, storing, tracking)
- Do you require custom-made graphics, animations, or effects?

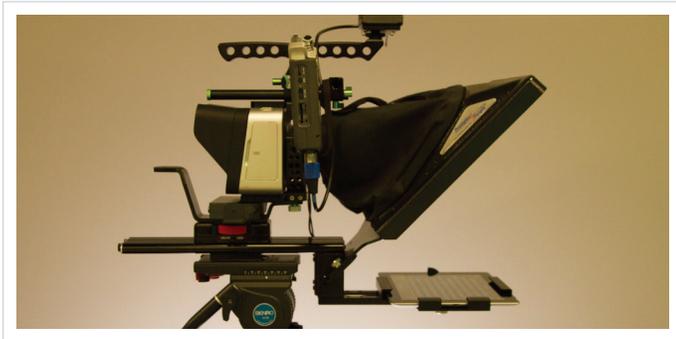
TIMELINE

- When is your project due?
- Can we deliver a set of videos in batches? If so, how should we prioritize the batches?

2 SCRIPT

A thoughtful, well-crafted script ensures your ideas are clearly conveyed once you are in front of the camera. As you prepare your script, feel free to send a draft to your contact at the Office of Digital Learning. We are happy to assist you with script development and provide feedback.

A teleprompter is available for use. If you would like to use it, please send the final version of your script in advance of filming so that we can have it loaded before your arrival.



3 STORYBOARD

In media projects, concepts can be illustrated and animated in ways that often cannot be done in traditional lectures. When drafting your script, or shortly after, note down the images or graphics you feel help explain, clarify, or elaborate on key ideas. Work with your contact at the Office of Digital Learning to create a storyboard that can be used as a guide for editing in post-production.

The storyboard layout includes several panels:

- Images:** A photograph of a pile of blue and white plastic waste.
- Infographic:** A graphic titled "Hazardous and Non-Hazardous Waste" comparing U.S. waste generation. It states: "U.S. generates about 250 million tons of non-hazardous solid waste annually (mostly municipal waste)" and "U.S. generates about 250 million tons of hazardous waste annually". It also notes "Equal to 4.5 pounds per person per day" and "Transport and disposal of hazardous waste is complicated".
- Course Topics Graphic:** A graphic showing four course topics represented by icons.
- Assessment Graphic:** A graphic showing two assessment icons.

The main infographic text is as follows:

- U.S. generates about **250 million tons** of non-hazardous solid waste annually (mostly municipal waste)
- U.S. generates around **250 million tons** of hazardous waste annually
- Equal to **4.5 pounds** per person per day
- Transport and disposal of hazardous waste is complicated

At the bottom of the infographic is the logo for the **OFFICE OF DIGITAL LEARNING** at **The UNIVERSITY of OKLAHOMA**.

SCRIPT: Annually, the US generates about 250 million tons of non-hazardous solid waste, which is most municipal solid waste, the stuff you send off to the landfill. That equates to about 4.5 pounds per capita (per person) per day. It is estimated that the US also generates somewhere around 250 million tons of hazardous wastes annually. Transport and disposal of hazardous wastes is much more complicated

SCHEDULING

After finalizing your script(s), you will contact the Office of Digital Learning to schedule a filming session. Our studio is a busy place. Therefore, make sure you book far enough in advance to secure a spot, and try your best to arrive on time. We understand emergencies occur; if you need to cancel your scheduled filming session, let us know as soon as possible. Last minute cancellations waste time and resources, and affect the entire production pipeline.

WHAT TO WEAR ON CAMERA

We want to make sure you look as good as possible on camera. To help with that, please carefully consider your wardrobe, hair and makeup. Follow the guidelines below to help you look your best on the big day. If you have any questions about your attire, prior to filming, please let us know.

	AVOID	CHOOSE
COLORS	<ul style="list-style-type: none"> • green • stark white • bright yellow • black • red 	<ul style="list-style-type: none"> • blue/navy • gray • beige • brown • pink • purple
PATTERNS	<ul style="list-style-type: none"> • stripes • checks • herringbone & tweed • chevrons • polka dots & loud plaids • shiny/glossy fabrics 	<ul style="list-style-type: none"> • solids • subtle patterns • non-shiny/glossy fabrics
ACCESSORIES	<ul style="list-style-type: none"> • shiny jewelry/metal tie clips • large jewelry that sparkles or dangles • jewelry that rattles, clicks, or clanks 	<ul style="list-style-type: none"> • simple jewelry • low-heeled, comfy shoes
HAIR & MAKE-UP	<ul style="list-style-type: none"> • hairstyles that cover the face • bright red lipstick 	<ul style="list-style-type: none"> • to style hair off of the face • to use powder (avoids shine) • to match blush to clothes • to use neutral tones

WHAT TO EXPECT THE DAY OF FILMING

When you arrive on set, take a moment to make some last-minute touchups to your wardrobe, hair, and make-up. When you are ready, we will place a microphone on your clothing and perform a sound check to make sure the audio is working properly. Next, we will show you where to stand or sit during production and give any instructions needed to make the process go smoothly. We will adjust the lights and other equipment. Then you will have a chance to practice with the teleprompter. We will adjust the speed so it scrolls at a comfortable pace for you. Finally, filming will begin.

Please don't feel pressured to get it perfect the first time. We are able to use pieces from multiple takes and edit them together to make a seamless performance. During the production process, we will work hard to help you look the very best we can; sometimes this means some fairly meticulous "tweaking" of lights, mics, cameras and even your presentation style. Please be patient with us, we are trying to make the best possible video.



PERFORMANCE TIPS

Get familiar with your script before the shoot. You can practice in front of the mirror or by recording yourself on your phone, and then critiquing your performance. Here are a few more tips to keep in mind:

- **Stand still**

To stay within the frame, avoid swaying from side-to-side and front-to-back. Moving one foot in front of the other, and shifting its angle a bit, will make it almost impossible for you to sway.

You can add personality to your performance through your voice, gestures and facial expressions.

- **Pause (and breathe)**

Nerves can cause you to get tongue-tied, increase your reading speed, run out of breath or get a shaky voice. To combat this, try pausing a little longer than you usually would after phrases and in-between sentences. This gives you a chance to breathe and to read ahead on the teleprompter. Don't worry about pausing for too long. We can cut those out in the editing process, if needed.

- **Open your eyes**
Take a deep breath, wait a moment and start each take with a smile and your eyes open.
- **Take stock of your habits**
Avoid habits that might distract your audience. These may include: excessive blinking, hair flipping, lip licking, sighing, face touching, throat clearing, lip smacking – the list is endless.
- **Listen for “cut”**
Keep going, even if you make a mistake. The director will tell you when to stop. Often editors can use segments just prior to and just after mistakes.
- **Continue looking into the camera**
At the end of a take, when you think you are finished, continue looking into the camera. Don't immediately look off camera to the director or others on the set. Often editors will fade out, dissolving into another image. Holding your gaze and eye contact with the camera will avoid distraction.

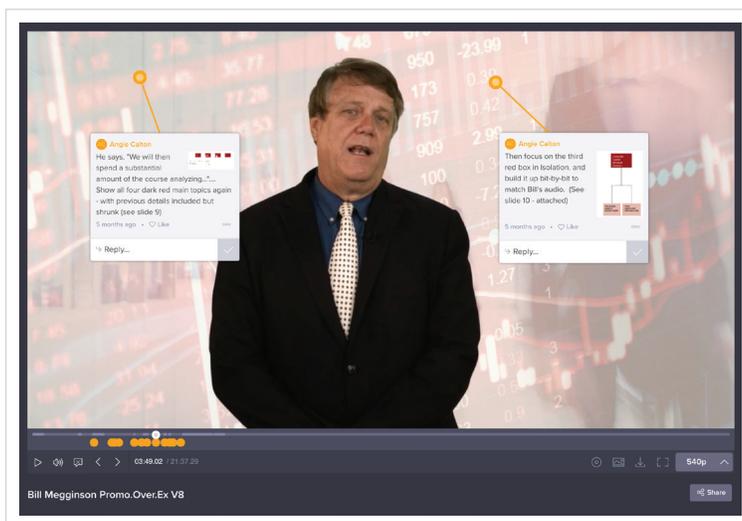
5 POST-PRODUCTION

During the post-production process, your footage is edited. We also add music, graphics, and animations according to the script and storyboard notes you provide. In addition, we will ensure your material is captioned to comply with ADA (Americans with Disabilities Act) requirements.

6 REVIEW & EDITS

After we have a rough cut, we will send you an email containing a link to your video in our video review system. It is important for you to budget enough time to review your video and provide feedback, so we can make the changes necessary to ensure your material is accurate. You will also get a chance to verify that we made the changes you requested in the way you wanted before we release your material to the public.

For more information about the video review software, watch this [video](#) or visit this [help page](#).



**The Office of Digital Learning,
Video Studio & Media Lab**

**Five Partners Place, Suite 1500
201 Stephenson Parkway
Norman, OK 73019**

Please park on the north side of the building.
We are the first door on the left, Suite 1500.

Contact us at: 405.325.0705
William Farrell | wjfarrell@ou.edu
Logan Webb | loganswebb@ou.edu

