

# CATAPULT DESIGN WORKSHOP SERIES

## WORKSHOP

### SARAN-WRAPPING YOUR EXPERIENCE

(Good habits for sharing your knowledge with others)

Whether you're pursuing a grant or instructing locals on how to use your product, it's crucial for you to be able to share your experience. In this pursuit, your best tool is a compelling and well-told story.

This workshop will cover the basics of good documentation techniques in the field, developing a story, and delivering it to the audience you're trying to reach.



**AUTHOR** Lauren Peters has been with Catapult Design since the beginning of 2009. Professionally, she is an art director at Signal to Noise, a digital ad agency in San Francisco. Her love of new ideas and telling the world about them began after receiving a Masters in branding from VCU Brandcenter in 2006.

The majority of our world's population lacks access to life's basic needs. We develop and implement human-centered products to help them thrive.

[www.catapultdesign.org](http://www.catapultdesign.org)



CATAPULTDESIGN

WORKSHOP

## SARAN-WRAPPING YOUR EXPERIENCE

(Good habits for sharing your knowledge with others)

### MATERIALS YOU WILL NEED

- Digital Cameras that shoot video
- Extra memory cards
- Camera chargers/lenses/Tripods
- Logbooks
- Cannes Case Studies
- A guide for scouting
- Community History/Overview Worksheet
- Audio Recorder
- GPS unit (for scouting)

### WHY DOCUMENT?

- You will be able to share your story
- You will be able to gather support
- You will be able to pass your knowledge along
- You will be able to easily revisit a project

### TYPES OF DOCUMENTATION

Establish which types of media will be most accessible and successful for the experience you're trying to capture.

- Logbooks and/or journal
- Blog Entries
- Articles for publication
- Presentations (Building your slide library)
- Videos (web)
- Photos
- Books (Blurb/A&I Books)
- Interviews
- Case Studies (Bring Cannes videos as example)
- Twitter/Facebook/Social Media

### STEP 1: PRE-EVENT PREP

Keep a record of all things that bring you closer to your subject. Research the community's history, issues, leaders, political differences, and current events. Determine WHO and WHAT.

Who would you like to reach (primarily)?

- Government Decision-Makers
- Investors
- Fellow participants
- Field researchers

What would you like them to take away (primarily)?

- To raise awareness
- To raise money
- Grant application
- To assist other projects
- To preserve an experience

### ACTIVITY : INSPIRATION

Jot down music, art, films, magazines, books and personal experiences that you feel suit the situation (these may serve as inspiration later down the line).

---



---



---



---



---



---



---



---



---



---

LAUREN PETERS

SARAN WRAPPING YOUR EXPERIENCE

## STEP TWO: PICK YOUR MEDIA

Establish which types of media will be most accessible and successful considering

- the experience you're trying to capture
- the audience you're trying to reach
- the result you want.

Some considerations for different media types:

**Blog Entries:** Timely, Photo, Video, Written posts

**News Story:** Should you send out a press release regarding the event or result?

**Published Article:** Is there a journal or magazine who would be interested?

**Presentations:** Will you be creating slides regarding your experience?

**Videos (web):** YouTube? Blog Posts? In presentation? Added to a grant application?

**Photos:** Be sure to capture key people, events and places

**Books:** Will this event be annual? Consider a more permanent or polished final product.

**Interviews:** Is this something that's best described by a first hand account?

**Case Studies:** Will a polished summary of your problem and result serve you best?

**Twitter/Facebook/Social Media:** Is this something that appeals to a mass audience?

**Log Books:** Will your field notes best illustrate what you need to convey?

## STEP 3: DEVELOP A STORYLINE

You may not stick to these story lines, but think of a few ways to tell your story for inspiration. Always consider WHO you're trying to reach and WHAT you want them to take away as you write your story.

It may be helpful to think of it in three broad chapters.

- 1) How things used to be
- 2) How things could/have changed
- 3) Call to Action

If helpful to you, put together a storyboard as a visual map of the action you intend to shoot.

If helpful to you, write a script for the narrator of your story to guide the story boards.

If using interviews, consider pre-interviewing people to gauge how to best incorporate their views and get them thinking about the reason you're interviewing them.

If you cover similar subjects frequently, develop a library of canned story lines/storyboards for reference and consistency.

## STORYBOARDING

Determine a scene and sketch out a storyboard video sequence:

LAUREN PETERS

SARAN WRAPPING YOUR EXPERIENCE

## DOCUMENTATION CREW

Tip: Determine who will do what based off of their individual strengths and interests

Defining Roles and Responsibilities:

- Research / Overview
- Story / storyboard
- Voice-over / script
- Camera work
- Location scouting
- On-Camera / interviewer
- Key People / Location / Event Shots
- Artistic / Location / B-roll Shots
- Editing: Scope out a schedule for timely completion
- Finances / Budget
- Transportation / Logistics

Paperwork:

- Photo/Video Waiver Forms
- Contact information
- Medical/Emergency/Dietary Details
- Equipment List
- Required Permits (if any)

Equipment:

- Still camera (set to highest resolution)
- Video camera
- Camera Operation Guide
- Tripod
- Sound equipment
- Lighting equipment
- Props
- Power cords
- Batteries / Chargers
- Memory Cards / Video Tapes
- Power adaptors (if applicable)
- Power availability and voltage
- Script / Storyboards

Travel

- Passports
- Visas
- Airline tickets
- Medical Details
- Accommodations
- Address of locations
- Vehicles
- Water
- Petty cash / credit cards

## PROJECT DOCUMENTATION POLICY\*

\*Developed by/for Catapult Design, but may be adapted

Always have two team members: one to shoot video, one on screen.

Set your still camera to the highest resolution possible.

Take lots of pictures of people using technology.

Get close-ups of actions and people as well overview shots.

Hold still video shots for at least 5 seconds without moving the camera.

Capture all critical actions (ie installation)

Capture critical locations and context (ie health post and surroundings).

Get photos and video clips of everyone involved.

Have them pronounce their names on camera.

Have them sign waiver forms, too.

## THE SIX COMMANDMENTS

1. Get Release Forms From Everyone On Camera!

2. You only have people's attention for about 60 seconds. That's It!

3. Follow your plan. Your story boards will ensure you are concise without leaving out any important details.

4. Keep message simple and focused.

5. Do not use copyrighted footage or images without permission.

6. Have Fun! It's just video, not brain surgery!

Learn. There's no right or wrong way to do your essay.

Look at how others do it; learn from their work.

Be creative! Ask, "How else could we do it?"

LAUREN PETERS

SARAN WRAPPING YOUR EXPERIENCE

## PHOTOGRAPHY AND VIDEO

It's important to learn how to shoot good footage with your video and still camera. You don't want your audience focusing on how and what was shot instead of the story you're trying to tell. Let's go over the technical features of our camera(s) then practice shooting some footage.

### ACTIVITY: CAMERA OVERVIEW

It's important to study and be aware of all features of the camera you are using before you take it out on location. Run through the Pre-Production Checklist so we're familiar with these items: tripod, auto-focus, record button, zoom, battery pack.

### Be Aware

Always be sensitive to the environment you're in. Take care not to offend or overwhelm the people you are visiting. Try not to interfere as much as possible. Be respectful, courteous and friendly.

Make people feel comfortable. If you're interviewing them, consider covering the red record light. While you're gathering information, do something comfortable and conversational such as have coffee or tea, take a walk.

### Scouting a location

- Walk the area you'd like to shoot with locals for their insight.
- Look for P.O.I. (beauty shots) and Key shots.
- Go through the action of what you're planning to shoot.
- Think of Magazine/DVD/Blog/Etc cover shots as you scout.
- Take GPS coordinates and still photos for reference.
- Create a shot list using the stills and story board for reference.
- Document all location information. Include as much information as possible when labeling photos, video, audio or field notes.
- When using a story board or log book, include sketches for quick reference.

### Footage and Composition Tips

- Study and be aware of all features of the camera you are using before you take it out on location.
- Be especially familiar with these items: tripod, auto-focus, record button, zoom, battery pack.
- It is best to shoot with the light behind you. Put your subject facing toward the light.
- When composing an image, try to follow the rule of thirds. Imagine your image is divided into 9 equal parts by 2 equally-spaced horizontal lines and 2 equally-spaced vertical lines. Important elements should be placed along these lines or their intersections.
- Always charge your battery pack overnight and have an extra one for backup.
- You can use the camera on a tripod, cradle the camera for a low shot, or steady the camera on your shoulder. The key is to always stabilize your camera.
- Types of shots: There are three basic shots to use in video production. The close-up (CU), the middle shot (MS) and the long shot (LS).
  - Close-up — Face only
  - Middle Shot — From the waist up
  - Long shot — The whole body
- Variety of angles. A cover shot captures all the action (safety net). Over the shoulder shots are good for conversations. Cutaway shots show what's being talked about. Don't be afraid to get in there.
- Point of View. Can be first person (I/me), second person (you), or third person (they).
- Overshoot your scenes. It's better to have too much than not enough footage.
- Using special effects is fine. They can add to your production, but be careful not to overuse them. They can be too gimmicky.
- Use zooms with caution! The further you zoom in, the shakier the shot gets. Take too long, not very dramatic.
- Physically moving the camera like humans see can be an interesting point-of-view shot.
- Be interesting; shoot film style. Don't just let stuff happen in front of the camera; use it to tell a story. Think about editing as you shoot. Always be thinking, don't go on autopilot.
- Audio: Go where it's quiet. Try to have your mike as close to the source as possible — more signal less noise. Have people speak louder and project their voices. If you can't get close, you may have to dub in voice/sound later (tricky to do convincingly).

## WORKSHEET: PRE- PRODUCTION CHECKLIST

### Camera Set Up

- bring the camera manual
- turn ON and OFF the camera
- check camera menu/manual/auto settings
- set camera to highest resolution
- clean lens with lens cleaner
- test all mics and all cables
- check for & test AC adapter, power cord(s), and RCA cable
- use AC power, if possible
- load tape & record :30 color bars
- double check all camera settings
- white balance (before placing gels)
- test record with sound and playback
- roll off :30 seconds of tape

### Tripod

- all legs secure
- adjust handle, tilt/pan settings

### Sound Set Up

- check sound settings
- preferred manual/auto settings
- hook up and test mixer (if applicable)
- test all mics and all cables
- hook up all mics and cables
- test mics & check sound levels
- secure all loose cables

### Lighting & Accessories Set Up

- spot and flood all lights
- barndoors for each light
- check all power cords
- heavyduty extension cords/dimmers
- gels and blackwrap
- reflectors
- clamps, clips, & C47's (clothespins)
- gloves
- set up & adjust lights using monitor
- gel the lights
- secure all loose cables

### Supplies

- plenty of tapes in the correct format
- head cleaning tape
- lens cleaner and lens tissue/cloth
- gaffer tape
- duvatyne or thick black trash bags (or other material to cover windows)

### Crew

- confirm all crew members & travel plans
- confirm meeting place & directions
- review crew roles and production plan

### Subject (If an interview)

- make sure clothes are suitable
- adjust gels for subject's skin tone
- adjust sound levels for subject
- apply powder/make-up, if desirable
- get water or tissues, if desirable
- brief subject on focus / questions
- final instructions for camera
- record name, spelling, and "verbal release"

## ACTIVITY: VIDEO & EDITING EXERCISE

The camera is your sketchbook.

Try this exercise to familiarize yourself with the camera and how to shoot material that will be edited at a later time.

- Record everyday activities — no more than three to five minutes each day. Let's pick a story to shoot... such as, walking to the store or how to make a PB&J
- Try to avoid shaking the camera, or moving it too fast from one object to the next.
- Be aware of camera movement by keeping an eye on objects which are close to the edge of the viewfinder.
- Carefully watch the material you've shot — at least a few times.
- Edit a 30-second or 1-minute version of your story.

Source: [http://www.interactivefilmschool.com/PDF/production\\_notebook.pdf](http://www.interactivefilmschool.com/PDF/production_notebook.pdf)

## EDITING

Unless we're able to secure an editor, we'll often be editing this footage ourselves. Here are some great resources for shooting and editing video for web.

Equipment:

<http://makeinternettv.org/equipment/video.php>

Shooting:

<http://makeinternettv.org/shoot/camera.php>

Editing:

(in iMovie) <http://makeinternettv.org/edit/mac.php>

Licensing:

<http://makeinternettv.org/license/license-intro.php>

Publishing:

<http://makeinternettv.org/publish/publish-intro.php>

Promoting:

<http://makeinternettv.org/promote/audience.php>

## Editing tips

- Make sure all video has been cataloged and labeled
- Mark the best clips for reference
- Back up all video
- If applicable, supply your editor with a rough storyboard and script, including thumbnails, music suggestions and any other helpful information.
- ALWAYS INCLUDE YOUR URL or contact information in the video, preferably with a CTA (call to action) and a live link to your site's donate page.
- When possible, mark your material with copyright information, photo watermarks, or reference information.
- Double-check and give credit to all sources
- Do not use video or images from copyrighted sources without permission. (This includes just about anything you can think of)
- Edit video to your audio. Lay down voice-over track first. Then sound bites. Then "fill holes" with B-roll (extra footage that you have already shot).
- Music. Sets the mood. Sets the pace. Sets the tone.
- Sound Effects. Add impact. Add realism.

## WAIVER FORMS

Always have people on-camera sign waiver forms  
All waiver forms should be in English and translated to the native language if need be.

If they are a minor, their legal gardian must sign, too.

Source: [http://en.wikipedia.org/wiki/Model\\_release](http://en.wikipedia.org/wiki/Model_release)

Waiver forms should be used for photo, video, artwork, profiles, or stories.

If your subject is illiterate, a thumbprint imprint also works.

\_\_\_\_\_ (name of company/organization) has my permission to use my photograph, video and audio recordings, likeness, artwork, profile and/or story in all future publications, web pages and other promotional materials produced, used by and representing Catapult Design. I understand the circulation of the materials could be worldwide and that there will be no compensation to me for this use.

Signature \_\_\_\_\_

Print Name \_\_\_\_\_

Date \_\_\_\_\_

(If under 18) Parent Signature \_\_\_\_\_

Print Name \_\_\_\_\_

Date \_\_\_\_\_

Purpose: \_\_\_\_\_

Updated and approved: June 2010

## POST-EVENT ARCHIVING

### Photos

- File all photos with a coherent naming system (Date/Location/Trip/etc)
- Back up all photos on the server and burn to disk for filing.
- Distribute photos to interested parties (local news, magazines, etc with captions regarding the event).
- Create Low-Res collection of best photos for distribution.
- Upload photos to Facebook Fan Page or Picasa albums.

### Powerpoint Slide Library

Create a powerpoint of the event and key elements. Tag and add these to your slide library for future reference

### Video + Audio

Make sure all video has been cataloged and labeled  
Back up all video on the server and create a hard copy if possible

If applicable, supply your editor with a rough storyboard and script, including thumbnails, music suggestions and any other helpful information.

Create DVD covers for all video and photography footage.

## LABELING INFORMATION

Be diligent about labeling still shots, scouting/story board planning and footage. Keep track of important information on the miniDV cassette or in your log book. Be sure this information stays with the tape or memory card for future use.

- Day/Time
- Location (GPS or name)
- Key Shots
- Interview Names
- Highlights

### Sources:

<http://www.pbs.org/weta/myjourneyhome/teachers/checklist.html>

Lague Productions, Heist Productions

LAUREN PETERS

SARAN WRAPPING YOUR EXPERIENCE