



CONNECT 2021-2024

Connecting universities-industry through smart entrepreneurial cooperation and competitive intelligence of students in Moldova, Georgia and Armenia

Project Acronym:	CONNECT
Project Title:	Connecting universities-industry through smart entrepreneurial cooperation and competitive intelligence of students in Moldova, Georgia and Armenia
Project No:	617393-EPP-1-2020-1-MD-EPPKA2-CBHE-JP
Funding Scheme:	ERASMUS+
Coordinator:	Moldova State University (MSU)
Project Duration:	3 years (starting January 2021)

DX.X Film Module

Training Material on Art Skills

Work Package:	WP2
Lead Beneficiary:	National University of Theatre and Film "I.L.Caragiale"
Submission Date:	06/08/2021
Dissemination Level:	Public



Co-funded by the
Erasmus+ Programme
of the European Union



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TRAINING MODULE ON ARTS SKILLS / FILM





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The module: A training Module on Art/Film education, for trainers, early stage and incorporated startups and teachers to use in non-formal education settings.

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Funded by: Erasmus+ Programme

Partners:



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national university of
theatre and film
„I. L. Caragiale”

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Topic 1. Introduction

A video is more convincing and appealing than a static image.

Through an online video, you can reach more people, you can get an increased engagement rate, you can increase awareness, number of customers, or sales.

A video can become *viral* if it's engaging, funny, inspirational, or motivational.

There are several **types of video in the online environment:**

- Corporate videos
- Training videos/tutorials
- Webinars
- Live streaming on online platforms
- Presentations: some programs that convert static text into moving images and animations
- GIFs
- Podcasts: although many podcasts are only audio, there are still many popular and successful video podcasts

Current **trends** in video making:

- Videos with a vertical format (for TikTok, Instagram, Stories on social media)
- Stop motion videos
- Intertitles (text on images with various calls to action, in case the video is viewed without sound)



What is a video?

A video is a succession of static images, at a certain framerate. A **framerate** is the number of frames (= static images) per second. When filming on 35 mm film, there was the classic framerate of 24 frames per second (fps). Nowadays, depending on the equipment and the purpose of the video, we can film at 25 fps, 23.97, 30 fps, etc.

Varying the framerate, we can obtain **slow-motion** or **speed**.

An increased number of frames per second will result in slow-motion, permitting the viewer to see all the details of the shot (ex. an explosion, an impressive movement in sport, a waterdrop falling, etc.), while reducing the number of frames will produce an accelerated image (ex. timelapse shots, presenting an action in a faster manner than the real-time, for funny effects).

Slow-motion or speed can also be done in the video editing phase, in the dedicated software. But for best visual results and fewer artifacts in the case of a slow-motion, it would be best to film at an increased framerate.

A video has an **aspect ratio**. This means the ratio of its width to its height.

If during the times of analog video and standard definition TV, the aspect ratio was rather 4:3, nowadays we film mostly in 16:9, the standard for HDTV, Smartphones, 4K, Full HD.

If we talk about a movie for cinema release, the aspect ratio can be 1.85:1 (for most of the theatrical showings) or even 2.35:1 (in case of Cinemascope), 2.39:1 (for wide-screen theatrical showings), or 2.75:1.



Topic 2. The phases of film production

Phase 1: Developing the film

The embryo of a film is the **IDEA**. It all starts with an idea. *What is the idea behind your video?* After answering this question, you can move to the next step.

But a film cannot be based only on the idea, no matter how original and great this idea is. Besides this, an idea cannot be copyrighted, so anyone can “steal” an idea, compared to a script, which can (and should be) registered.

A film is an audio-visual product. Image and sound form the so-called cinematic language. The locations, the costumes, the light, music, and visual effects, all these and much more are part of the cinematic language, and it’s important to know this language. Without properly knowing this language, the film will be a failure, even having the greatest story written of all time.

Therefore, the idea becomes the story. And, in filmmaking, a story isn’t written like in literature. We talk about **screenplay** or **script**. The script has certain rules and requirements which we’ll discuss below.

Starting from the idea, developing this idea into the script will result in several drafts until you reach the final draft of the script and are ready to shoot the film.

While preparing your online video, you should also ask yourself what **message** you want to send to your audience. What is the **purpose** of your video? Should people get to know you and find out about your skills? Should they find out information about your company or buy your products? Do you plan to make a social campaign or hope to change behaviors through your video?

The answers to these questions will help you set your **goals**. Maybe you’ll want more traffic on your website, or you want to raise awareness, or increase sales. Setting these goals will help you measure the results and determine if your video was successful for your goals and how you can improve on your next video campaign.



It's important to know all these details because you'll insert different messages and calls to action in your film. These messages can be spoken or written, more direct or more subtle.

What kind of video do you want to create? Will it be a video with actors (= live-action film)? Will the video be based only on computer graphics or animation? Is it a slideshow or a tutorial? Is it a commercial or an educational video? You'll need to choose what's best according to your goals and your target audience.

Who is your **target audience**? What is the profile of your viewer? This will help you establish a **visual style** for your video, but also set up your communication strategy. On which **social media channels and online platforms** is your audience present? Precisely there is where you're going to distribute your video.

Moreover, in the developing phase of a film, it's important to find stakeholders, producers, funding for your film.

If you decide to make a live-action film, you'll need to think about the casting of the main characters.

It's important to establish some of the crew, mainly the key positions, like the director of photography, the composer, the editor, etc.

The last thing you'll need to set up in the developing phase is a preliminary budget of the project. It's important to have a rough idea of the costs of your production, to know where you're at and how much you'll still need to get through financing and co-production.



From idea to script

There is professional software for scriptwriting, like Final Draft, Celtx. Some of them have demo versions.

But how is a script structured?

A script contains **film scenes**. A sequence has a **time and space continuity**. A flashback or a dream will be a different scene.

Each scene is numbered and starts with the indications: interior/exterior, exact location, and time indication.

For instance: scene number 20. Interior. Living room. Evening.

Scene number 73. Exterior. Forest. Morning.

Inside a scene, there are the action of the film, the characters, and their relationship. A scene can contain dialogue, which is written centered.

A script contains indications about the setting, details about costumes and props, indications about the tone of voice, acting, sounds heard in the location, music. It's important to understand the mood from the script. And the actors should understand their characters.

A script can also contain technical information like fade in/fade out/fade to black, etc.



Phase 2: Pre-production

You have the idea, you have the script, found co-producers and key crew members. The pre-production phase starts.

Shooting list

After finishing the script, you'll need to work on the shooting list. You cannot film without the shooting list.

What exactly is the shooting list?

Here is where you need to know the cinematic language very well. Because the shooting list contains all the information about **HOW** you'll film the script, all the scenes of the script, and the shots. You can film something in infinite ways, so choosing the right angles and frames will depend on how you envision your movie, as a director.

How you place your camera, where you change the position of the camera, how close you are to the characters, what camera and lenses you choose, what camera movements you use, each of these details transmits a completely different thing to the viewer.



This is how a shooting list can look like:

Shot Number	Frame size, camera movement	Action	Sound
41	Medium shot	Mary sits on the couch and grabs her mobile phone.	
42	Close-up	Mary's fingers dialing a number.	Mobile phone sounds

A shooting list is an essential tool before the production of the film, but also during post-production.

While on set you need to have the shooting list to write on the clapperboard and to easily identify the exact film scene, shot number, and take, in the editing process of the movie, you also need the shooting list as a guide to edit the footage.

Even though there are often situations where you edit the material differently than you imagined it in the script and shooting list, the shooting list helps the key crew members get an idea of how the movie will look like.



Storyboard

A shooting list is indispensable, a storyboard can also be vital in various situations.

If the shooting list is a **textual** transformation of the script, grouped in shots and technical descriptions, the storyboard is the **visual** representation of the shooting list. In the storyboard, you can actually see all the drawings of the shots.

A storyboard is indispensable for animation movies, but also films with complex actions (car chasing, explosions, fighting scenes, etc.). In advertising, a storyboard is an essential tool that helps the client and the agency to get an idea of how the commercial will look like, the duration of each shot, and the order of the shots. The visual representation of the commercial helps to establish a budget, discuss the concept, and compare it to the filmed and edited material.

To create a storyboard, you can collaborate with a storyboard artist or animators. Or you can try to create some sketches yourself.

Budget

In the pre-production phase, you'll need to estimate the budget for the film, meaning all three phases (pre-production, production, post-production). This includes crew fees, catering, camera and equipment rental, taxes for locations, the copyright for the music, etc.

The budget depends on many aspects:

- The type of the video (remember: live-action/animation/complex visual effects, etc.)
- The duration of the video



- Crew. Depending on their experience, the people in your crew will have their fees, although there are some standard fees in the industry, with minor variations
- Actors. If you choose famous actors, public figures, influencers, you need to be prepared to pay them accordingly
- The duration of the post-production. Sometimes, on a video with a bigger production, you need to pay the studio and the crew; for example: for video editing or sound mixing, every studio day costs, so you need to calculate a fee per day
- Visual effects and certain graphics lead to a bigger budget

Other aspects that happen in this phase of the production

- Casting
- Location scouting, authorization for shooting in various public locations like streets, malls, hospitals, restaurants, airports, etc.
- Crew: producer and his/her assistants, director of photography and his/her crew, set designer, director, and assistants, make-up artist and hairstylist, sound crew, catering
- Equipment rental for light and sound
- Set design, props, costumes
- Production plan: this means perfect timing for every production day. For example: on day 1 you need these actors, this location, this equipment, etc.



Topic 3. Phase 3: Production

The production phase is the actual shooting of the film. It involves rigorous timing and planning, a crew, and equipment.

Depending on the budget, the crew will have more members or fewer people involved in the project.

Crew

Production department:

- **Producer:** the one who initiates the project, establishes the crew members, manages all the departments, is responsible for the fundraisings, sometimes responsible also for the distribution. Is involved in all the production phases.

Other members: executive producer, line producer, production manager, production coordinator, junior producer, production assistants, location manager.

Sometimes it's good to have a producer in the team, and not to do everything on your own, because it's difficult to concentrate both on organizing the crew and on the artistic aspects, mainly if you don't have that much experience in video production.

Directing department:

- **Director:** responsible for the creative and artistic part of the film, collaborates closely with all the other departments and actors, is involved in all the production phases.

Sometimes, the director can also be the screenplay writer and the producer/editor/DOP.

Other members: second unit director, first assistant director, second assistant director.

Advice: should you want to be the director it's recommended to find someone in the role of the producer or assistant producer. Or vice versa. Should you want to be the producer,



organizing the crew and the budget, get someone in the creative role, like a director or an assistant director.

Camera department:

- Director of photography (DOP): works closely with the director on the shooting lists, chooses the locations, holds the concept of the lighting, frame composition, filming style, coordinates the camera crew. Sometimes, the DOP is even involved in the color correction process.

Other members: camera operator, Steadicam operator, key grip, gaffer.

Sound department on location:

- Production sound mixer: records the sound on location. Although the focus is on the actor's dialogue, various other sounds should be recorded on set, to permit a creative sound editing and sound design: atmos, sound effects from different props, etc.

- Boom operator: holds the microphone on set. Should pay attention to lighting, shot sizes, and camera movements, to avoid shadows and boom in the frame.

Set decorator: designs the set which then will be built by the set construction coordinator. We can talk about existing locations or sets built especially for the film.

Costume designer: responsible for the costumes, regardless of the time in which the action takes place, which should be suitable with the scenery, light, make-up, hair, and shouldn't be noisy to compromise the sound recording.

Hairstylist



Make-up artist

Script supervisor/script continuity: is responsible for the continuity of the script during shooting. A film is never shot chronologically but depending on actors, locations, weather conditions, and many other factors. To ensure smooth transitions during the editing, the Script supervisor holds the clapperboard, writes down in the script supervisor's daily production report the information concerning shot size, camera, and sound details.



Shot sizes

1. Wide shot/very long shot: we can see the whole scenery, the location, the setting, including the entire character, from head until toes
 - a. establishing shot: very wide shot, mostly the first shot in a new sequence, having a descriptive purpose of where and when the action is happening
2. Long shot: the character is entirely in the frame, from head until toes, but closer than the very long shot and without seeing all the details from the surroundings
3. Medium long shot: the character is seen approximately from above the knees
4. Medium shot: the frame presents the character from his/her waist up
5. Medium close-up: the character is presented from his/her chest up
6. Close-up: the frame includes the character's head. It's an intimate shot size, the viewer is close to the character on screen, sees all the details of his/her facial expressions, empathizes with him/her
7. Big close-up: the character is slightly closer than in the close-up, the frame cuts a little bit from the head and the chin
8. Extreme close-up: the shot contains a detail of the character's face, for example, the eyes, the mouth. Being so close, the shot is invasive, so when used, it's very powerful, sometimes serving as a statement. An extreme close-up can also contain other components of the body, like a foot, a hand, a finger, or even objects: a book, a glass of water, the screen of a mobile phone, etc. In this case, we can also talk about a detail shot.



Camera angles

The camera angle is determined compared to the normal height of the eye. Therefore, we can talk about various angles, each of them transmitting something different to the viewer.

- 1) Eye-level: from the height of the viewer. It's a neutral, objective, common angle
- 2) High angle: when the camera is placed somewhere above, and you see from up above everything. If a character is filmed that way, the viewer will feel that the character goes through a state of tension and pressure
- 3) Low angle: the opposite of the high angle. Here, the camera is placed below and the character is seen from below. This angle will suggest that the character is powerful, dominant, gigantic, but, in a comic context, it will transform him into a caricature
- 4) Hip level, knee level, and ground-level: like the name suggests, the camera is placed lower than the eye level, starting from the height of the hip, downwards to the knee, or even ground. It could represent a point of view of a child, an animal, it can show an important detail in the frame, or it can be used while following a character
- 5) Extreme angles, almost vertical ones, either placing the camera up above the scenery or below, at ground level facing up.



Camera movements

The camera can be either fixed (on a tripod), or mobile. Depending on this, we can talk about various camera movements, each one used with a different purpose.

- 1) Tilt/lift: a vertical modification of the station point of the camera
- 2) Panning: the camera is placed on a tripod, at a fixed point. But it can make a left to right/right to left or upwards/downwards movement, from that station point, without moving it. This kind of camera movement has a descriptive role (like presenting a location, scenery, following a car passing by, etc.) or it can follow a movement. Of course, the pan can be fast or slow, almost unnoticeable
- 3) Zoom: this is an optical movement, obtained with the moving of a group of lenses, increasing or decreasing the focal length. The zoom is rather unnatural exactly because we cannot do this kind of movement biologically. It can be of two forms: zoom in and zoom out. It's rather old fashioned and used rarely, as a statement
- 4) Camera Dolly: the camera isn't stationary, like in the panning movement, but moves its station point thanks to a setup of metal rails on which there is a wheeled cart. The movements are smooth and can be: forward (setting the mood, has a descriptive role. On the other hand, during a dialogue, this movement serves as a coming closer to the characters/building up tension. It can also present important details); backward (lowering the tension of the scene, it can serve also as an ending); lateral (the camera follows the character walking, running, during a dialogue scene); circular (here, the rails are placed in a circle. In a dialogue scene, the camera surrounds the characters while they talk. It can also be used in a product placement scene, where you need to see the product from all angles)
- 5) Drone: nowadays, drones are an affordable piece of equipment. It can be used for aerial shootings, serving as establishing shots and describing spectacular landscapes and scenery, mostly in music videos, travelling videos, sports, and adventure



- 6) Steadicam: the camera operator wears specific equipment that stabilizes the movements. The result is a smooth camera movement, without trembling. This art of filming is used in following scenes, presenting the characters while they walk, or sports events
- 7) Motion-control camera: the camera is linked to a computer and controlled by it. With this kind of camera, there are filmed difficult scenes, which are challenging or even impossible for the camera operator
- 8) Hand-held camera: the camera is held in the hand. Compared to the smooth movement assured by the Steadicam, here the camera trembles. In certain situations, this trembling is desired to express tension, the point of view of a character, a more dynamic, natural image. But in other situations, it can be disturbing, especially in the case of close-ups.



Topic 4. Phase 4: Post-production

During post-production, various actions take place:

- Video editing
- Music is composed
- Sound editing, sound design, sound mixing
- Visual effects, graphics
- Color corrections
- Titles and credits

It's better to start post-production already in the production phase. For instance, after each day of production, the footage should be copied, viewed, verified, and the video editor can already sync and edit. It's good to do this because in case there are some technical or aesthetic mistakes, it can be re-filmed the next day.



Topic 5. Video editing

Editing is the arrangement of shots, one after the other, to tell the story through audiovisual means. Editing establishes the structure of the video, is based on rhythm, and manipulates the perception of time.

There are several types of cuts:

- 1) **Direct cut:** let's say the action was filmed in various frame sizes. We can see a fluent action performed by the character, in those different frame sizes, in real-time.

For example, the character is seen in a wide shot, walking towards the door, touching the door handle, preparing to open the door. We cut, then we see the character in a medium shot touching the door handle, continuing the movement of a door opening. We cut again and we see the character from the other side of the room, finishing his/her movement of a door opening. The movement was in real-time, we didn't skip moments of the action

- 2) **Ellipse:** if the action is too long or not interesting, and could bore the viewer or break the rhythm, then we cut through ellipses.

In the example from above, we could see the character in a wide shot, coming closer to the door. But the next shot in the editing would present the character already from the other side of the door, closing the door. Of course, the ellipses can be noticeable or barely noticeable. If the character drives a car from a town to another, we could see some snapshots or moments, without presenting a continuous ride. Ellipses are also used to punctuate different moments in time, in which the viewer still understands the flow of the action, without seeing in real-time all the details

- 3) **Fade:** fade in or fade out. We can also talk about fade to black. The shot begins with a black image, then the image appears slowly, or vice versa, the image can get darker, to a total black. These kinds of cuts introduce or mark a chapter, an idea, a scene, a transition to a dream, etc.



- 4) **Dissolve/crossfade:** instead of a direct cut, the two shots are overlapped and superimposed for a couple of frames or seconds. This kind of editing cut is used when marking the ending of a scene and the start of another, or to suggest time passing, starting of a flash-back, etc.
- 5) **Jumpcut:** this is a difficult kind of cut and, if done wrong, it can negatively draw attention and determine a bad edit.

It can be explained as follows: the camera is on a stationary point from where it films the action. The action isn't shown in real-time. Only fragments are shown. The cuts are from the same point of the camera. This is why this kind of edit can lead to a rupture of rhythm or provoke artifacts in the fluency of the movement. The cut can be in the exact frame size, or different frame size, but each time from the same stationary point of the camera. This cut is used in music videos, action scenes, dynamic edits.

The type of cut used depends on their justification in the narration.

For instance, you can cut to a different shot to transmit something new.

In a dialogue scene, you cut to the person who is currently speaking, or you cut to the listener to see his/her reactions.

In a tutorial, you can cut to see the object/location that the person is talking about.

The moment where you choose to cut is subjective and modifying the cut point with only one or two frames, can completely change the perception and the fluency of the action. There are situations in which you choose to cut because of mistakes in one of the shots, or because you want to present a certain action in a more dynamic way from various angles, or because you want to show a detail.

The cut points when editing on music (for instance a music video or a scene with music in the soundtrack) shouldn't be predictable for the viewer, because this will bore him/her. This means you should not always cut on the main beat in the music but alternate the cut points and make them unforeseeable.



There are several professional video editing software, like Adobe Premiere Pro, Avid, Sony Vegas, or Final Cut Pro. Of course, there are various apps and non-professional software which let you perform basic cuts and transitions.



Topic 6. Sound

The elements of the soundtrack

- **Voice:** voice over, dialogue, monologue, interview
- **Effects:** recorded during shooting, recorded separately in various locations, recorded in the sound stage, selected from sound libraries, digitally created
- **Ambiances:** the acoustic stamp of every location, interior or exterior
- **Music:** original soundtrack or copyright material

The phases of sound post-production

- **Dialogue editing:** cleaning and processing the location sound; the dialogue is the most important element that has been recorded and should be clean, intelligible, without fluctuations and unwanted noises
- **Dialogue recording:** dialogue can be additionally recorded in post-production because of various reasons. Most frequently, the location sound is technically poor, and using it would compromise the quality of the film. Another reason is because of the intonation or the artistic interpretation that can be changed during recording. The third reason for recording dialogue is to have reactions, lines, or other sounds that weren't recorded in the first place, but which enhance the naturalness of the movie. Replacing the location sound is called **ADR** - automated dialogue replacement, and is performed in sync with the picture
- **Sound effects editing:** the video needs to be enhanced with various sound effects that were recorded on location or selected from sound libraries



- **Foley:** sounds that are recorded in the studio, performed in real-time while looking at the video. The sounds are performed by the Foley artist using various props and combining sounds.

Example of Foley sounds: footsteps, cloth movement, cutlery, horse hooves, keyboard sounds, gun handling, punches, etc. Foley is used both for realistic purposes, but also for aesthetic ones. In most cases, the props that are used aren't the ones seen in the image, but objects that sound interesting and specific. The aesthetic purpose of using Foley can be understood in horror movies, western movies, animation movies, where sounds like bone-cracking, punches, body falls, swords, robots, bird wings, etc. are recorded in the studio by Foley artists

- **Music composition**

- **Sound design:** the artistic part of the sound. It can be the creation of sound effects or the general creative concept of the soundtrack

- **Premix:** after editing and inserting all the sound elements there comes the premix. This step serves as a preparation for the final mix. The sound project consists of various tracks of dialogue, effects, ambiences, that should be processed and grouped to simplify the final mix

- **Mix:** in this last phase of sound work, in which all the sound elements are balanced to a unitary soundtrack. The levels are adjusted, various sound elements are processed to sound realistic (for instance, reverberation is added so that the sounds are heard like in the location on-screen), sounds are panned from left to right, and the sound is exported according to specific standards.



Sound department

In low-budget video production, the sound is done either by the video editor or by one or two sound people. In a professional team, like a feature film, the sound crew consists of different people:

- **Sound Supervisor/Supervising Sound Editor:** is responsible for the sound concept of the film, discusses with the director and producer, and is a mediator with the sound crew who he/she coordinates. In some productions, the Sound Supervisor can also be the Sound Designer or the one who does the final mix. There are other supervisors for each sound department: **Supervising Foley Editor, ADR Supervisor, Music Supervisor**, etc.
- **Sound Editor.** A professional film crew has many sound editors, each one responsible for a different part of the soundtrack. They work in parallel to save time. There are **Dialog Editors, ADR Editors, Foley Editors, SFX (sound effects) Editors, Music Editors**
- **Other members:** ADR Recordist, Foley Artist, Foley Mixer, Foley Recordist, SFX Recordist, assistants
- **Sound Designer**
- **Music Composer**
- **Re-recording Mixer:** the person who does the final mix of the film



Music

Music in video production fulfills many purposes. First, it can set a mood or transmit a certain feeling to the viewer. Secondly, the rhythm of the music establishes the rhythm of the edit and the scene.

Music in a film always stays in relationship to the image. Therefore, music can be **parallel** – this means, if we have a dramatic scene, the music is also dramatic, suggesting melancholy, sadness, in a minor key. If we have a funny, happy, positive scene, the music is in a major key, transmitting dynamism, joy, etc.

The music can also be in **counterpoint** to the image. This means, in a dramatic scene, the music is joyful, and vice versa. Such an approach may transmit that the sad happenings on the screen shouldn't be taken very seriously but lightly. On the other hand, if happy moments are accompanied by a piece of nostalgic music, it can serve as anticipation that something might happen.

Music can also be diegetic or non-diegetic.

Diegetic music means it is part of the story (diegesis) and is heard (even if hypothetically) by the characters. Diegetic music can be a piece of music from an equipment or device like a radio, pick-up, live band, iPod, TV, etc.

Non-diegetic music is the music composed extra for the movie, which is obviously not heard by the characters.

Music for video is different from music in general because it shouldn't distract and affect other sound elements. The most important sound element is dialogue. Therefore, music shouldn't be too loud or in the same frequency range as dialogue, making it unintelligible.



Music for video should keep in mind all the other sound elements and interfere harmoniously with them. There are scenes where sound effects should be heard predominantly, and music only in a subtle manner.

For a good soundtrack, there should always be a collaboration between the person responsible for sound and the one for music, in the case of different crew members. In addition to this, you should consider the scenes with music and the type of music already in the early stages of production, not in post-production, when it can be a little tardive. Thinking about the music as soon as possible will help you also regarding other aspects and departments. For example: contracting a composer changes the budget, so this step should be considered early on. Having the music for certain scenes will prevent you from working unnecessarily on sound details (for instance, recording Foley, which involves extra working days and additional costs), which can be masked or completely replaced by music. Knowing the music helps the actors (not only in musicals, but for setting the mood), sometimes the DOP (to set the fluency and rhythm of camera movements), and the video editor while cutting.

Music in a video can be **original** (composed by the composer) or already existent, meaning we should have permission to use it. Either we have the **copyright** to use it, or we can choose from royalty-free sites and platforms, which specify the conditions of usage. Most of them require mentioning the website and/or the artist and title.



Topic 7. Promoting the video online

Online and social media

You have finished your video. What next? There are plenty of options to promote your video.

First, you can do this organically by creating a YouTube channel and uploading it there, or by uploading it on other social media platforms.

Of course, you can always decide to promote it in form of a video ad. This means you should consider a budget and a target audience that should see your video.

Only uploading a video on social media isn't enough. With the current competition concerning videos, it's best to stand out.

So, your video should be accompanied by:

- A catchy and representative title
- A short and relevant description, containing keywords for SEO
- A call to action for the viewer (subscribe/call/learn more/buy now, etc.)
- A link to the personal website or blog.



Video formats depending on the platform



1 Twitter

- Landscape video recommended dimensions: 320 x 180, 640 x 360 and 1280 x 720
- Portrait video recommended dimensions: 240 x 240, 480 x 480 and 640 x 640.
- Video length: max 140 sec | max 512 MB
- Average video length: 45 sec
- Video ad recommended dimensions: 1200 x 1200
- Video ad length: 140 sec | max 1 GB

2 LinkedIn

- Required video dimensions: 480 x 360, 640 x 360, 640 x 480, 960 x 720, 1280 x 720, 1440 x 1080, 1920 x 1080
- Video length: max 10 min
- Average video length: 30 min
- Ad video dimensions: 1440 x 1080, 1920 x 1080
- Ad video length: 30 min | max 200 MB



- Cover video length: 20 sec - 90 sec
- Cover video dimension: 820 x 312
- Shared video dimension: 1280 x 720 | max 4 GB
- Min video width: 600 pixels
- Video length: max 120 min
- Average video length: 1 min
- Ad video: at least 1280 x 720 | max 4 GB
- Ad video length: max 240 min
- Facebook video story: 1080 x 1920



- Min video resolution: 600 x 315, 600 x 600, 600 x 750 | max 4 GB
- Video length: max 60 sec
- Average video length: 30 sec
- Stories resolution: 1080 x 1920 (min 600 x 1067) | max 4 GB
- Stories length: max 15 sec
- IGTV video resolution: 1080 x 1920
- IGTV video length: max 10 min, 60 min for verified accounts.



5 YouTube



- Recommended video dimensions: 854 x 480, 1280 x 720, 1920 x 1080, 2560 x 1440
- Min video dimension: 426 x 240.
- Max video dimension: 3840 x 2160.
- Video length for unverified channels: max 15 min
- Video length for verified channels: max 12 h
- Max video size: 128 GB
- Average video length: 2 min

6 Pinterest



- Recommended video dimensions: 600 x 600, 600 x 900
- Max video length: 30 min
- Max file size: 2 GB

7 TikTok



- Recommended video dimensions: 1080 x 1920
- Video length: max 15 sec, can combine segments up to 60 sec | max 287.6 MB (iOS), 72 MB (Android)
- In-feed ad video resolutions: 720 x 1280, 640 x 640, 1280 x 720
- Ad video length: 5 - 16 sec | max 500 MB



Video formats

A video editing software lets you export your edit in various formats, with different codecs, aspect ratios, framerates, and bitrates, according to your needs or the standard required by the platform you'll upload the movie on.

Among the most common formats there are:

- .MPG, .MP2, .MPEG, .MPE, .MPV: the file size is relatively small, but the quality is also lower
- .MP4, .M4P, .M4V: lossless formats, used also for streaming
- .AVI: one of the oldest formats which offer good compatibility, but because of their big file size, they aren't the best option for web usage
- .WMV: a format created by Microsoft, which has a small file size but also lower quality. It's not so used nowadays
- .MOV, .QT: Apple formats, the quality is good but also the file size is bigger. They aren't always compatible with other video players than Quicktime
- .FLV, .SWF: Adobe formats for Flash, not so used nowadays anymore
- WEBM: a format used mostly for online streaming of good quality
- AVCHD: the format that most of the video cameras generate nowadays

For online mediums, the best option is to use **MP4** or WEBM.

The most common codec is **H264**. This codec is compatible with editing and sound software, preserves a good quality and the file size is reasonable.



Most common platforms for video and recommendations

YouTube

- Remains the number one platform for videos and streaming. Its main advantage is that you can share content that people can see without having an account (compared to social media, where you cannot see media unless you have a personal account)
- To build a solid channel and increase the number of subscribers, the videos should reflect a certain style, personality. They should be either engaging, funny, motivational, presenting something unique, original, etc.
- Your videos can (and should) be organized in playlists

Facebook

- You can either post a video or use videos in your ads campaign
- Your videos can be organized in playlists
- A video can serve as a cover or instead of a profile picture
- It's better to have text transcriptions because most people will find it while scrolling and watch it without sound. Using transcriptions, the attention of the viewer is caught so that no important information is missed.

Instagram

- The video should be short and engaging, used in the Feed or as Stories
- Longer videos are uploaded for IGTV
- The content can be engaging, funny, with a sense of immediacy



TikTok

- It's increasing in popularity and you should consider it if your audience is there
- Videos should be recorded in a vertical format
- Videos should be very short, funny, engaging, creative

Snapchat Video

- Is based on the idea of immediacy so it's more experimental, light, funny, not very elaborate

Twitter Video

- Its popularity decreased in the last years. Use it only if you know that your target audience uses this platform
- Should also be engaging, focusing on a certain idea

LinkedIn Video

- Since it's a professional platform, the videos should be educational/tutorials/corporate/webinars
- The videos should be representative of the brand/the company
- Should be short and informative

Vimeo



- A video platform competitive to YouTube because it doesn't put ads before, after, or on top of your videos
- You can build your online video portfolio on Vimeo and share it with others

Daily Motion

- Used mostly in Europe



Video marketing metrics

Video marketing campaigns are very successful in the last years, generating more customers, retention, and engagement.

Several marketing metrics help you measure the success of your video marketing campaign:

Watch time

WHAT DOES IT MEASURE?

The amount of time that the average viewer spends watching your video.

If they start to watch and then quickly switch to something else, this is a cause for concern because platforms like YouTube and Facebook place a lot of value on this metric.

CHANNELS

YouTube takes watch time into consideration when they rank your videos for search and feature them as related videos. Facebook, on the other hand, uses a relevancy score to assess the response to your video ads. A higher watch time can increase your ad's relevancy score, which in turn reduces the cost of delivery on the ads you're running.

HOW CAN YOU IMPROVE?

Sequence videos in a linear fashion within your YouTube playlists.

Address long-tail keywords that require in-depth explanation and offer value.

Accurately represent your video through titles, thumbnails, and descriptions.



Post at the optimum times, when your users are online and engaged.

View count

WHAT DOES IT MEASURE?

View count measures how many times your video has been viewed and is calculated differently by each of the video channels.

If your objective is to raise brand awareness then view count could be a relevant metric for your business, but it's a shallow metric and it's more useful when backed up by engagement.

CHANNELS

Facebook, Instagram, and Twitter count views after 3 seconds of watching, while YouTube counts views after 30 seconds, and Snapchat counts views immediately upon opening.

HOW CAN YOU IMPROVE?

For Facebook and Instagram:

Schedule to post at peak times.

Choose relevant hashtags.

Write a compelling video description.

For YouTube:

Pick tags that will be good for SEO.

Make your title short and intriguing.

Write a good video description.



Choose an eye-catching thumbnail.

Engagement

WHAT DOES IT MEASURE?

Engagement consists in likes, comments, and shares. It indicates how well your video content is resonating with viewers. Shares are valuable word-of-mouth marketing, while comments give video marketers critical feedback about viewers' responses to their content.

CHANNELS

Engagement matters on every platform, of course, but on Facebook and Instagram, the level of viewer engagement also has an impact on your organic reach. These platforms reason that if videos resonate well with your followers, then they'll resonate with other similar audiences too.

HOW CAN YOU IMPROVE?

Show personality.

Pose questions, polls, and surveys.

Provide behind-the-scenes content.

Repost content from fans and followers.

CTR (Click-through rate)

WHAT DOES IT MEASURE?

Click-through rate (CTR) measures the percentage of viewers who click on your video's call to action and visit another page.



CHANNELS

Click-through rates are often measured from email links, links on landing pages, Facebook and Instagram ads, and pay-per-click advertisements.

HOW CAN YOU IMPROVE?

Improve your text to attract and engage your target audience.

Make sure you tell your target audience what you want them to do.

Highlight the benefits to your audience by clicking on the link.

Generate urgency with countdown timers.

Conversion rate

WHAT DOES IT MEASURE?

Video conversion rate measures the percentage of video viewers who become customers. For example, if customers are clicking through from an in-feed product video on Instagram to a landing page or e-commerce store, and purchasing your product, metrics would show the link between your video and the boost in your sales.

CHANNELS

If you're using videos on Facebook or Instagram as sponsored posts or ads, the conversion rate is an important metric to calculate your return on investment (ROI).



HOW CAN YOU IMPROVE?

Optimize your posts for each network.

Ensure that your links point to relevant landing pages.

Create informative content.

Continually assess your content to see what's working and what's not.



Further reading

1. Walter Murch: *In the Blink of an Eye Revised 2nd Edition*.
<https://b-ok.global/book/2286746/acde73>
2. Gerald Millerson C.Eng MIEE MSMPTE, Jim Owens: *Video Production Handbook, Fourth Edition*. <https://b-ok.global/book/736189/2e888e>
3. David Sonnenschein: *Sound Design: the expressive power of music, voice and sound effects in cinema*. <https://b-ok.global/book/5455608/0f980a>
4. Ekaterina Walter, Jessica Gioglio: *The Power of Visual Storytelling: How to Use Visuals, Videos, and Social Media to Market Your Brand*.
<https://b-ok.global/book/2481477/61ab14>
5. Dave Miller: *Social Media Marketing, 3 books in one: Excellent Tricks to Grow your business, Instagram Marketing to become a famous influencer, Tiktok and You Tube to make Viral Videos*. <https://b-ok.global/book/5686117/adeb12>