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# UNIT 5    DEVELOPMENT OF COURSEWARE FOR THE VIDEO MEDIUM

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## 5.1 INTRODUCTION

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There is a saying ‘speech is silver and silence is gold’. We know that this proverb upholds discretion over verbosity. Not just verbosity but use of words can be eliminated when we use visuals for communication. Visuals have the power to communicate, often with greater strength than words. There is also a saying that ‘a picture is worth a thousand words’. This implies that visuals can be a powerful means of communication that does not necessarily require audio/text to describe it.

Making Video has become easy (Clarine 2016). However developing videos is not just recording an event using a camera but involves many more aspects. This unit is about the process of video programme production. It describes the pre-production stage when the video programme is planned; the stage of production; and the post production stage when the video programme is evaluated and delivered. You will find that some aspects of video development are similar to that used for developing audio, which you have studied in the previous unit but video being a different medium, content for it is developed in a different way. Many among you are not media

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professionals but may have the need to develop video programmes for teaching as all institutions may not have expert media courseware producers. You may need the help of experts for script writing, recording and editing the programme but a basic understanding of these aspects will enable you to work with experts as well as practice on your own. Hence these aspects have been described in this unit.

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## 5.2 OBJECTIVES

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This unit will help you to:

- Carry out the steps involved in planning a video programme;
- Discuss the steps involved in producing a video programme;
- Describe various modes of delivery of video programmes; and
- Evaluate a video programme

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## 5.3 PLANNING A VIDEO PROGRAMME

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Suppose you are responsible for a video production! How would you feel? Connie Malamed, an eLearning practitioner says that initially producing a video can be a bit unnerving but one needs to get on with it (Malamed, 2010). Malamed says

*“Did you ever end up on a project that required video and somehow you became the default expert? That’s what happened to me early in my career. At first, it was a bit unnerving. But like any hard-core eLearning practitioner, I just pretended I knew what I was doing and got on with things.”* (Malamed, 2010, page 1). This shows that production of video programmes is not easy. Video production is not just using a camera for recording. You need to plan a video programme. Before planning a need survey is carried out to understand the audience.

### 5.3.1 Need survey

Audience should be treated like a king. Why? The success of a video programme depends on the understanding of the target audience (English, 2015). In the absence of a strong understanding of who your audiences are, what they like and how they think, it would be difficult to create a video those appeals to them, and engages them (English, 2015). You have read (units 2 & 4) that the need of the audience is usually ‘surveyed’. Audience survey (need survey) involves data collection about the target audience using a set of questions to generate the audience profile (see unit 2). While describing the audience’s profile, the audience’s (i) demographic information and (ii) needs and interests are considered. The most common demographic categories include (Wroblewski, 2019) age, gender, marital status, number of children, occupation, annual income, education level, and other such factors. However in comparison to a questionnaire an interview helps to gain ‘insight’ about the audience and their needs (English, 2015). Holding interviews, and paying attention to the questions the target audience asks help to learn more about the audience (English, 2015). Let us study this **example** to understand this:

A city is facing severe water shortage. Initial survey followed by interview of a sample reveals that the audience includes people -of all ages except young children; prefer to communicate in a particular language; live in the outskirts as well as in the heart of the city; most are educated till school level; most have access to television; many often purchase water; and are interested in learning about ways for addressing water scarcity. The findings indicate the need for a video showing techniques of water harvesting.

### 5.3.2 Pedagogic Potential of Video Medium

Need survey reveals the learning needs and thus helps us to determine what needs to be taught. However we need to judge the suitability of the video medium for teaching the theme identified. You have read (unit 2) that every medium has unique pedagogic attributes (characteristics that enhance the capacity for teaching). What about video? With proliferation of technology, the costs of creating and distributing video has reduced dramatically but the unique educational characteristics of video are largely unaffected (Bates, 2015). Unlike print and audio, video is a richer medium in terms of its ability to present simultaneously still and moving images, spoken words, text, graphics, visual effects, and sound effects including music. Hence, as discussed in unit 2, for things that are learnt better by watching, video is a suitable medium. For example if the need survey shows that the audience needs to learn Instructional Design (ID) a teacher may not develop video programmes for teaching each and every aspect of ID. She may develop a video only for explaining the flow charts depicting the models of ID as these can be taught better by ‘showing’.

Let us study some of the features of the video medium.

#### (i) Presentational Feature

According to Bates (2015) video can be used to :

- demonstrate experiments or phenomena, particularly
  - when equipment or phenomena to be observed are large or microscopic, expensive, inaccessible, dangerous, or difficult to observe without special equipment like microscope, telescope.
  - when resources are scarce, or unsuitable for student experimentation because of the hazards involved.
- illustrate abstract principles through the use of specially constructed physical models (for example principles of financial management, models for predicting rainfall, stock prices can be explained by showing relevant processes);
- demonstrate changes over time through the use of animation, slow-motion, or speeded-up video (for example change of season, blooming of flowers, cell division);
- substitute for a field visit, by providing students with an accurate, comprehensive visual picture of a site, provide simulated experience in order to contextualize the topic (for example deep sea tours, flying an aeroplane).
- demonstrate correct procedures of using tools or equipments (for example using a fire extinguisher, using word processing tools)
- demonstrate practical activities to be carried out by students, on their own (for example experiments carried out at school laboratories).

Video programmes can thus be meant for different domains of learning (see units 1, 2) as they help to understand (cognitive domain), practice skills (psychomotor domain) and also inspire, build empathy and other positive attitudes (affective domain).

## (ii) Stop, rewind and replay features

A video programme that is not being broadcast, and is available as a CD , DVD or online has ‘Stop, Rewind and Replay’ features. This is useful for skill development through repeatedly playing the video and watching how the process is carried out. This is also true for professional development. For example teachers can watch the recordings of their teaching for self evaluation (Cassada & Kassner, 2018). What about the utility of videos for other professions?

## (iii) Capacity to establish the relationship between concrete examples and abstract principles

(Bates, 2015). For example, abstractions like old age, childhood, pain, joy, embarrassment, drought, are hard to explain using text or audio but can be concretized through the visuals included in videos.

Initially video medium used to supplement print based/ classroom instructions but over the years because of its immense pedagogic potential, educational videos are being used independently. Many institutions are engaged in the development of educational videos. You must have watched television programmes showing in interesting ways, wild life, natural events, modern technologies and many other things.

### 5.3.3 Content selection

The message a video communicates is based on the content selected for teaching the topic. How do we select the content for an educational video programme? Content is selected on the basis of the pedagogic potential of video medium, and the requirement of the target audience. These two aspects, help us to formulate instructional objectives, which is the third aspect that guides content selection. We have discussed the first two aspects in the earlier subsections. We shall discuss the third aspect in the next subsection but before that we shall focus on research for content.

In order to develop quality video programme you need to carry out research for identifying sources of content. You must visit libraries including online ones for journals, books and other sources of information. You may also watch videos available on the topic. Discussion with experts, colleagues and other stakeholders as well as with those working at the field level like teachers, nurses, doctors, farmers, labourers and so on can generate content that you may use for developing videos. If you are developing a documentary on a tribe, extensive research and reading are required for acquiring the content of the video programme. Suppose, you produce a video that includes an interview, do you still need to research? The interviewee will provide the content during the interview but research would help to understand the interviewee and the work s/he has done. For example if you are interviewing an author it is better to read about the author and at least some of the books s/he has written. If you interview a sports person, reading about him/her and watching the recordings of some his /her matches will help. We should also remember that the content should be authentic, up to date and free from copy right issues. For example before using music, images, quotes, passages from books we must be sure that these can be used. Or else permission from authors is required.

The acronym VIDEO is formed by the first letter of the following guidelines that can help you in selecting content for video-

- a. **Visually unique (Never seen before)** - This is difficult to achieve. Nevertheless it is important that you do not re-make a video that already exists. You may search for videos on the particular topic and watch those available to avoid videos with similar objectives leading to duplication of content.

- b. **Inspiring** - The video should motivate viewers to emulate/ act as per the message communicated by it. For example after watching a video on water conservation, viewers are expected to save water.
- c. **Doable** - in case the video teaches a skill like how to take blood sample for a blood test, or use a tool for plumbing, the content should enable learners to develop the skill. However, this aspect also refers to the feasibility of the process taught. For example while teaching young children; the content should be such that children are capable of doing. This underlines the need to select content as per readiness and learning needs of the audience.
- d. **Enriching** –The video needs to enable learners to understand new things/have new attitudes/learn new skills. What the audience knows therefore has to be enriched. For example a video showing the Taj Mahal may enrich the viewers’ understanding about an aspect about which they are not aware.
- e. **Out-of-Box** -Innovative ways of problem-solving are more likely to engage learners. The acronym VIDEO comprising the first letter of each guideline represents the guidelines we have discussed.

### 5.3.4 Formulating Objectives

Audience research enables you to articulate the audiences’ learning needs. You may however ask a series of questions before articulating the needs in the form of instructional objectives. These questions are: Essentially, after watching the video (English, 2015):

- o What do you expect your audience to do?
- o What do you expect your audience to think?
- o How do you desire them to feel?

These questions will help you to select content for different domains of learning, and formulate objectives accordingly. You should also remember that you should set only a few objectives for a video programme. Why? More the number of objectives, greater will be the content load, which is unsuitable for videos.

We have discussed in unit 2 ‘how to develop objectives’. Now read these examples of objectives:

#### Example 1

After watching the video you will be able to:

- Explain the effect of sound pollution; and
- Describe the ways to address the problem of sound pollution.

#### Example 2

After watching the video you will be able to :

- Compare the features of plants growing in deserts and in water bodies;
- Explain the adaptive features of aquatic and desert plants.

#### Activity

Select a topic that you may like to teach at elementary/secondary/tertiary level. Write the objectives for the video you will develop for teaching the topic. To clarify the basis for formulating the objectives, describe the audience profile for each topic.

### 5.3.5 Message Designing

After selecting the topic, deciding the instructional objectives, and selecting the content we need to design the message the video programme should deliver. The message comprises content, which can be designed for entertainment, education or both. You have read that (unit 1 and 2) the content to be taught is ‘designed’ (instructional designing) for attaining the instructional objectives. When the message is intended for imparting instructions for learning the process of designing is called instructional message design (Pettersson, 2015). Let us see how this is done.

#### Tailoring the Content

Designing message includes tailoring the message. What is tailoring? We know that clothes are ‘tailored’ as per our needs and choices. In the context of video programmes developed for teaching we need to consider the needs of a small group (learners) instead of mass audience for whom films, television programmes, awareness campaigns and the like are developed. Even though programmes for masses are also tailored but educational videos are tailored for a specific and relatively more homogenous group. For example unlike a film, a video for teaching quadratic equations is for a specific audience. Tailored (or targeted) video therefore involves customising the content as per viewers’ needs and choices. For example, content of video programmes for elementary and secondary level children need to be tailored differently. Suppose a video is developed for teaching the concepts of markets to children of rural area you can tailor the content to include the roadside markets of villages besides malls and supermarkets of cities.

#### Activity

Have you watched a video programme that included content that was tailored for its audience? How was it tailored?

#### Steps for designing Message

For a video programme we need to remember that the message needs to be designed for teaching by ‘showing/demonstrating’. For example while print/audio describe the steps of an experiment in a science lab, a video needs to show the steps. The visuals should have the strength to minimize the need for explanations through audio/text. However, audio may be essential and some amount of text could be helpful. The credit pages at the beginning/end of the video, the title and other details of the production house are also usually presented through text. Text should not be used to explain visuals.

According to Pettersson (2015) designing message involves several steps. We need to begin with novel/unexpected events to hook the audience; inform learners about expected outcomes; help them to recall previous learning experiences; include only relevant information; organize the content; proceed from simple to complex; give prompts and cues (support) for learning; bring variation (in presentation of content to regain learners’ attention); provide examples; provide scope for practice; provide feedback; review (summarise). Do these steps seem to be familiar? These are the steps of designing instructions that you have already read (unit 1). Pettersson also says that the message needs to be simple, clear (in terms of the structure and language), and have high quality and unity (communicate the same meaning at every point), (see unit 4). As per Pettersson aesthetics is also important, and hence aesthetics of set designs, colors, dress of presenters/characters of drama and other aspects seen in a video are important.

You should also remember that instead of multiple messages the video programme should include only a few messages. The more messages the video content contains, the greater the risk of your audience getting confused. You must therefore resist the temptation to load the video with content. Therefore, even though a film of a few hours may be enjoyable, an educational video should not be too long. Videos used for MOOCs (see unit 7) are often of only 5-7 or at the most of 10 minutes duration.

### 5.3.5.1 Format, Pace and Style

Format, pace and style are some of the dimensions of message designing. Khan (2008) says that these aspects are decided on the basis of factors like audience characteristics, content complexity, teaching objectives, and intended use of the programme, and so on. Let us examine these.

**Pace:** Complex content (difficult to understand) cannot be understood by the audience if the programme is a fast paced one but at the same time audience may get bored if the pace is too slow. Pace of educational videos is not meant to be fast but with slow paced videos learners may lose interest. However, due to the lack of proper pacing, for instance when visuals move very fast or the commentary is too fast, the audience may not grasp the message. Therefore, the pace may be moderate and can vary as per the need of the content and the nature of the audience. For example people not well versed with a language will miss the message if the programme has a fast pace; we find some old films unlike new ones to be slow. You may have watched fast paced advertisements of cars, cold drinks, and so on that target the youth.

**Style:** The style of the video is determined by several factors. For example a video may be studio based or only outdoor/indoor location based or mixed. The style also includes the choice of using an in-vision Presenter (single/double) or Out of Vision Presenter (we may call it “Voice Over”). In case of latter we do not see the presenter. However, the style of presentation can also pertain to the style of presentation that may be informal, humorous, serious or a combination of these. You may have seen that the video programmes developed for raising awareness against open defecation, campaigns for polio vaccination adopt a style, which is informal but carries a serious message. A comedy includes humour, while a talk by an expert may be a serious presentation. Message for children is delivered with a style that would not be used for adults. The style of an advertisement of a car is different from that persuading people to donate organs. Therefore on the basis of the audience profile and the objectives of the programme you should select the style of the programme. The primary purpose of an educational video programme is to teach, but we should strive for a relaxed and informal approach that involves humour, and has interesting graphics, music and sound effects (Khan, 2008).

**Format:** During message designing the format of a video is decided. We have discussed ‘formats’ in detail in unit 4. There are many types of formats. These could be documentary (about real issues as against fiction), demonstration, illustrated-lecture (lectures using illustrations for clarifying the concept like a lecture on tigers that includes images of tigers, their habitat, preying habit and so on), drama, magazine, talk, interview, panel discussion, quiz, reality show, hybrid formats (combining more than one type of format) and so on. The same content can be presented in different formats but depending on the nature of the content, and the audience, some formats are more suitable. For example- in comparison to a talk a documentary is more effective for showing the impact of a natural calamity; talk may not be enjoyed by children; India’s space missions can be explained through talks and documentaries while a situation of bullying involving teenagers in a school can be shown through a drama. However, Khan says that some formats like talks and discussions are simpler

in terms of investment of time and money as compared to others like documentaries that require time, money and shooting at outdoor locales. We need to remember that format and style of a video would change the orientation of writing the script. Hence, these aspects should be chosen with care during message designing.

### 5.3.6 Structuring and Treatment

You invite audience when you develop a video programme for them but you can engage them if the message is structured well and there is proper treatment of the message. How will you carry out these steps?

#### Structuring content (message)

You have read in unit 2 that instructional designing involves structuring the content to be taught and sequencing it. The steps for designing the message suggested by Petterson (2015) (see previous section) are important for structuring the content. The structure needs to begin with an element that hooks the audience. You may lose your audience if you don't plan what you want to say at the very beginning (Murgatroyd, 2019). Unit 1 & 2 describe the use of cases, questions and the like for hooking learners. Next learners are told what to expect from the programme. The content is sequenced logically keeping in view the objectives, and as mentioned earlier it may end with a preview, which is the end message. Thus the programme must be structured into an interesting and clear beginning, an end and the 'subject matter' in the middle (Khan, 2008). Let us study an example but for understanding it we need to understand the concept of shot and a scene of a video. A shot is an uninterrupted clip recorded by a single camera which often forms the building block of the video content, while a scene usually comprises a series of consecutive shots that are recorded in the same location (Meng & Zhang, 2009). A video thus has several shots, and the shots at a particular place and time comprise a scene. Close up shots show facial expressions while long shots show the background and the surrounding.

For a video on indoor and outdoor play you may take an extreme long shot of children playing in a hall, long shots of children playing with plastic blocks, playing carrom; medium shots of a few children playing with dolls, close up of a child looking happy while jumping around. These shots will capture the indoor scene. The scene changes with various shots of children playing in the park. The scene again changes when children are playing cricket in a street. You may also take shots of the presenter explaining the differences between indoor and outdoor play. While developing the programme we need to decide which shot will be shown first. You may begin with a presentation or with shots of children playing but it has to 'hook' the audience. The subsequent shots show various types of indoor and outdoor play and their benefits. The end summarises the benefits and underlines the importance of play.

Reflect on the following:

For a video based on this unit how will you hook your audience ?

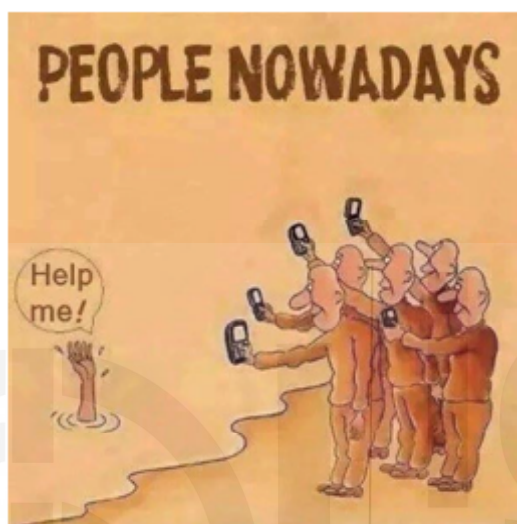
Which film/ television serial did you enjoy watching? Did you like the beginning?  
Could you make out at the beginning about what you were going to watch?  
How did it end? Did you learn something from it? Do you think the structuring of the message contributed towards your learning?

#### Treatment

The main components of video being visuals, text, narratives and sound effects, their 'use' needs to be such that the message is conveyed effectively. Treatment is basically



an approach towards the development of a programme. As explained in the previous unit, the term 'treatment' contains the expanded description of the subject (the content), keeping in view the audience and the purpose or goal of the production. Treatment provides a brief outline of each scene, and probable locations for outdoor recording, and suggests different types of audio (narration, sound effects and music). We should remember that even though Video is not only a visual medium but an Audio-Visual Medium but we need to focus more on visual aspect of the video. Why? This is because the audience needs to interpret or make meaning out of the visuals/shots used in the video. However, we need to be careful about the choice of visuals as audience may interpret a visual differently. In such a case the instructional objective you have set will not be attained. See the following image:



How would this visual be interpreted? People now are selfish and trapped in mobile technology? Technology overpowers humanity? The visual is straight forward because of which its interpretations are more or less similar. On the other hand a visual of a child crying may be interpreted as the child being hungry/hurt/throwing tantrum. In case of educational videos visuals are used for communicating a particular message. Hence, the visuals as well as other elements like audio should be planned with care. The plan should be clarified through treatment, which is a brief but descriptive way to communicate the audio, visual and other pedagogical elements of a film/video to team members as well as to producer. For example a man falling down can make audience laugh if the audio and sound effects indicate fun and the close up shot of the man shows a funny expression. However the audience may be pained on seeing a man fall down if his expression, sound effects and music are intended for this. Unless these details for a scene are worked out in advance the message will not be effective. Hence, a visual of a child crying will be interpreted by the audience as crying because of pain if the visual preceding it gives an idea that the child may fall, from silence there is the audio of something falling down hard, and a child crying out. The treatment should therefore be written well. Writing a treatment is like making your road map for reaching your destination. Hence, you must decide the visual treatment of your video before venturing into the real shooting and production

#### Activity

How will you teach the benefits of regular exercise with the help of visuals like sketch, graphics, cartoon, dramatized sequence? What type of audio (sound effect and music will you select?)

A sample treatment is as follows:

**Concept:** Ups and Downs (**Source:** BBC Training Material, 1992, cited in

IGNOU(2008)

**Title:** Ups and Downs

**Audience:** Pre-school children, ages 3-5

**Subject:** “Ups and Down” is a conceptual video, which explores the terms – *up* and *down*. This five-minute work will present a fast – paced montage\* of images, which demonstrate either ascending or descending motion. In addition, visuals will depict the concepts of *up* and *down* in terms of physical location (i.e. objects in the sky or down on the ground). Editing for this video makes it rhythmic and accelerating in pace.

**Purpose:** “Ups and Downs” reinforces the audience’s understanding of the concepts of up and down. The video will make the audience aware that many objects in their environment can be defined in terms of up and / or down motion or position. Appropriate visual and audio effects that are appropriate, will reinforce these up and down movements. The visual of the video will be augmented by the use of nursery rhymes, which contain reference to up, and / or down.

**Location:** Various low land locations.

### Programme Structure

#### Visual Sequences

- \*\*Time lapse shot of sunrise
- Up and down movements and positions of children in playground.
- Up and down movements and positions of objects in a home.
- Up and down movements and positions of objects in a variety of urban settings.
- Combination of up and down movements and positions from playground, home and urban settings.
- Time lapse shot of sunset.

#### Audio Sequence

- Ambient sounds of children in playground.
- Mix of theme music and group of children reciting nursery rhymes, which contain references to up, and / or down.
- Theme music: Instrumental, Simple.

#### Video Elements

##### Visuals

Pacing for the video will begin with slower rhythmic motion to introduce the audience to the concept of the up and / or down motion or movement. The pacing will increase with the final montages of tighter, faster cuts of a mixture of all three areas, the playground, home and the urban setting.

**Sunrise:** The video programme will open with the time lapse shots of the sunrise.

**Playground:** Up and down movements and positions will be shown in an area familiar to most children, the playground.

- Children on a seesaw

- Sliding down a slide
- Bouncing balls up and down
- Children jumping up and down
- Children swinging on a swing

**Home:** Apart from the playground, children know their home environment. The video will therefore show items within the home, that children can relate to.

- Zipping up a zipper
- Pulling down a sweater
- Pulling window blinds down
- Lifting up a baby
- Toast popping up
- Lifting up a lid
- Walking up the stairs

**Urban setting:** The final area that will show up and down movement is the urban setting with:

- Flags going up a flag pole
- Planes taking off and landing
- Going up a ladder
- Elevators going up and down
- Helicopter lifting off.

**Sunset:** The video will close with a time lapse shot of the sunset with the sun going down.

### Sound Track

- **Theme music:** Instrumental, light, simple, upbeat. Original music appropriate to the audience and the subject matter. The tune will have a series of rising and descending chords.
- **Playground ambience:** The sound of children laughing and shouting.
- **Children singing:** A mix of cuts from Jack and Jill, Ring – around – the Roses, Hickory – Dickory Dock, London Bridge, Twinkle Twinkle Little Star. These will include such reinforcing lines as :

“Jack and Jill went *up* the hill,  
To fetch a pail of water,  
Jack fell *down* and broke his crown”

“Hickory, dickory dock  
The mouse ran *up* the clock,  
The clock struck one,

And *down* the mouse ran”  
“Ring around the roses,  
A pocket full of posies,  
Husha, husha,  
We all fall *down*”  
“London Bridge is falling *down*,  
Falling down, falling *down*,  
London Bridge is falling *down*,  
My fair lady”

We see that every scene is described in detail. Even though it includes technical terms like montage and time lapse photography, nevertheless, this gives you an idea about the extent of the detailing.

\* Montage-an editing technique that bring together multiple shots into a sequence to condense space, time, and information, like multiple shots of a product being produced in factory at different locations at different times being put together into a tight sequence.

\*\* time lapse technique of photography makes time appear to be faster like a plant growing up fast into a big tree, a child into an adult.

#### Activity

Suppose you have to produce a video on ‘Fire Safety’, write a visual treatment for making the audience aware of the safety measures to be taken at home.

### 5.3.7 Development of Concept Note

Before producing a video, you need to develop a Concept Proposal or Concept Note (see unit 4). It is also known as a Programme Brief. It is a blue print for the production process and ensures compliance with the plan developed for the programme. How will you develop it? Study the sample programme brief:

**Topic:** Multiple Roles of a Teacher

**Tentative Title:** Teacher does not just teach

**Target Audience:** In-service and Pre-service Trainee Teachers

**Duration:** 25 min

**Language:** English

**Objectives:** After watching this video, audience will be able to:

- understand different roles of a teacher in and out of the classroom, and
- carry out different roles, a teacher is expected to perform.

#### Content Outline

The video would help audience understand that in the present teaching-learning scenario, a teacher has to play various roles. Some of these roles are performed within the classroom and some outside the classroom. Further, now-a- days, a teacher is not a just a content provider but is a facilitator of learning; a counsellor who counsels learners for various problems; a manager who manages classroom and school, an organizer who organizes various co-scholastic and other activities; nurtures the school-society relationship. The video will portray all these roles played by a teacher.

**Format:** Illustrated discussion

**Style:** Informal, conversational

### Check Your Progress 1

#### Answer the following questions:

1. State the benefits of using video for teaching.
2. Which factors are considered for building the target profile?
3. What is a concept note?
4. What is meant by treatment?

### 5.3.8 Script Writing and Story Board preparation

A script is a structured way of writing to communicate the message designed for the video programme and is required by those involved in the video production. Script writing is an important and specialised task which should ideally be left to an expert (English, 2015). The craft of scriptwriting cannot be learnt overnight, and you need to learn how to show rather than tell (Malamed, 2010). How to write a script? You have read about script writing (unit 4). Even though some elements are common to audio and video scripts, writing for television/video is different. Video script requires the writer to essentially combine words and pictures (Khan 2008). Khan says that for this reason a script writer for a video programme must be as comfortable working with images as with words and this requires training to think in terms of visuals and sound rather than words alone. Second, the format and style of video are also important considerations for script writing. A script for a documentary would be different from that of a quiz. Third, a good script conveys the core message by using simple language which is easy to understand. In general we should keep sentences short, direct and to the point. A complex sentence structure is both difficult for the performer to deliver effectively and hard for the audience to comprehend. Fourth, a script should not include too many facts, and ideas. Fifth, we should try to establish a logical sequence of presentation. Khan suggests that we should adopt the language and style of the target audience, incorporating examples familiar to them. Hence the language and tone for nursery kids will be different from that of secondary level students. She also says that the secret of writing a successful video script lies in using informal language and a conversational style of writing. Sixth, the script should have a good beginning to hook the audience. Seventh, the texture of the script should involve proper pacing that includes thinking-time, and repetition of important points. Seventh, a good script also demands an impressive ending by recapitulating the points into a summary. Eighth, linking various concepts is essential to maintain a harmony throughout the video.

Some scripts (e.g. drama) are detailed enough to include even shot descriptions, dialogues, lighting and other elements, while some like that for discussions, interviews are merely outlines listing the talent involved, graphics, video inserts etc. (Khan, 2008). In either case the script serves as the blueprint for the video and as per Khan it provides detailed instructions to performers, technicians, camera persons, production crew and floor staff camera positions, about the kinds of shots to be taken, dialogues, commentary, sound effects, music, transition indicators, and so on. A complete script therefore contains the spoken word &/ dialogue, information about sound and music. By including the major visual elements which should accompany the audio it depicts important production information.

After the script is complete, we should prepare a storyboard which would help us visualise the way in which our video will be shot. A storyboard is a visual portrayal of lighting, colouring, framing, transitions and many other aspects of a film/video in a very clear term (English, 2015). It shows every shot of the video in detail, which

guides shooting and editing. In nut shell, a storyboard functions to inform the look and feel of the video (English, 2015).

For developing a story board we usually use the two-column type of format and describe the visuals (at times through sketches to depict situations like a teacher teaching, children playing in a playground) under the column ‘VIDEO’ and the narration, sound effects and music in the column ‘AUDIO’. The development of story board makes the scriptwriter think in a series of visual sequences and the accompanying audio (Khan, 2008). You shall read in detail the development of story board in the 6th unit. You may also visit <https://mooc.employid.eu/storyboarding-tutorial/> to know more about story board preparation.

An example of a story board

Visual	Audio
Text- Indira Gandhi National Open University presents	Music
Text -Teaching about measurement	Music
Many shots in quick succession showing children measuring their peers’ height, length of pencil, desk, milk in a cup, weight of a book	Music and sound effects
Presenter ( *mid close up)	How will you teach the concept of measurement? How did you learn this concept?
Presenter moving about among groups of children measuring different things	Often the best way to learn is by doing it. Children are actually doing, I mean measuring things. This group is measuring the volume of water using a measuring cylinder, while this group is trying to measure the length of their desk, using a scale....

\* As mentioned earlier, video shooting may involve extreme long shots, long shots, medium shot, medium close up, close up shot and so on. Close up shots are shot to capture the face.

**Script Testing and Revision**

Khan (2008) says that we write a video script, mainly for the eyes and hence must transform verbal information into visual communication. The scriptwriter must be able to visualize the information to be provided and the script should instruct the viewers using visuals, rather than detailed narrations. Whether this has been achieved, and the video based on the script would fulfill the objectives needs to be assessed before the video is produced. The first step for this involves self-evaluation. Subsequently it has to be evaluated by experts, and if possible a sample of learners should also assess it.

**Recce**

In case the script requires outdoor shooting you should go for Recce (reconnaissance) which means the process of visiting a locale for judging its suitability for shooting. It also involves the process of meeting people before shooting so that the appropriateness of the participants’ look, voice and background is assessed. The shooting begins after recce.

## 5.4 PRODUCTION OF VIDEO PROGRAMME

You have read about the 'pre-production' stage of video production. In this section we shall discuss the production processes.

### 5.4.1 Shooting and Editing

Production begins with shooting on the basis of the Story Board .

#### Shooting the video

How is a scene shot? Khan (2008) says that in an outdoor location or field usually single camera unit is used which shoots the action in a series of brief sections (takes) which are edited together into a coherent programme later in the post production process. However, as per Khan although studio shows can be shot using a single camera, using two/more cameras simultaneously is definitely beneficial as it provides greater flexibility, and makes the entire production process faster. Khan also says that when shooting is at a location outside the studio such multi-camera approach can become complex. However, while recording major events in the field, multiple camera set up is used with an OB Van (Outdoor Broadcast Van) which serves as a compact control room and is also equipped with signal transmission system. You may have seen such vans used by television channels when a major event in your locality is covered by media persons. However, a teacher developing a video on his/her own without such facilities may use a camera and practice shooting outdoor and indoor. As you practice you will learn that lighting is important. Outdoor, the position of sun during day time, is an important point to consider. Indoor lighting is also important so that the video is not dark. Capturing the background including sound, for example that of traffic, that of a busy street, is also important. The key to perfection is definitely practice along with the will for experimentation. To know more about this topic you may visit <https://opensource.com/article/18/2/open-source-audio-visual-production-tools>

#### **About a video studio and field production**

*Telecasts can be from any place but television studio affords maximum production control. The studio has three major production centers: the studio itself, the studio control room, and studio support area. The studio has even and level floor for easy movement of cameras, adequate ceiling height for lights and set design. It is acoustically treated and provided with large sound proof doors. A Studio also has three or more cameras. The studio control room has preview monitors, programme speakers, the image control (switcher), audio console, and lighting control board. The provision of intercommunication system (intercom) allows all production and engineering personnel to be in contact with each other, who otherwise operate from separate places with total sound proof walls. Director, production assistant, switcher, the audio engineer are in the control room, whereas floor managers, camera persons and the cast are all in the studio floor.*

#### **Field Production**

*When the production is outside the studio we call it field production. The major problem of field production is sound quality. Another problem is the crowd that gathers at the site of shooting. Unfavourable weather conditions could be another hazard for outdoor shooting.*

*Source: Khan, 2008*

## Editing video

Editing is an important stage in making video. It is an art of giving meaning to visuals by sequencing them in a particular order. Khan (2008) says that although editing technology has of late undergone revolutionary changes, the basic purpose of video editing remains the same i.e. putting different shots together to build a story. However the shots might not have been recorded in the order in which they will be finally shown in the programme. Hence, editing shapes and sequences a programme. However, it needs to be carried out by a skilled editor. Further, editing tool can be simple or sophisticated ones but online video editors including free ones are available.

Editing has not only a mechanical but an aesthetic aspect as well and can enhance the visual appeal. Some videos move from scene to scene smoothly where you don't notice the edits while some look disjointed and 'choppy' (Loehr, 1997). These two categories of video are different because of editing aesthetics. Aesthetics is maintained by positioning the shots in a sequence that is pleasing to the audiences' eyes. However, the best edits are those when your audience doesn't even notice (Loehr, 1997) the editing.

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## 5.5 POST PRODUCTION STAGE

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In the post production stage the video produced is formatively evaluated.

### 5.5.1 Pre-testing/Academic Preview

Pre-testing is essential before broadcasting. It determines the suitability of the designed message, and involves the process of gathering feedback from the target audience regarding the suitability of the material in terms of its understandability, credibility, and appeal (Compass, 2019). Academic preview by teachers, experts, students also help to determine the potential of the video to fulfil its objectives.

#### Check Your Progress: 2

#### Answer the following questions:

1. What is Script-writing? How does the format of a video influence the script?
2. What is editing?

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## 5.6 DELIVERY OF VIDEO

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Video may be broadcast/webcast/ delivered through CD/DVD. This depends on your planning at the phase of Instructional Designing.

### 5.6.1 Broadcast, Webcast, Live Streaming & Vodcast

In a broader sense, the word 'broadcast' means to transmit, to relay, to air, to beam, to send/put out, to put on the air/airwaves, to show, to screen, to televise, to telecast, to videocast, to podcast, to live-stream and so on. Besides traditional medium like television, you may use a range of broadcasting technologies for reaching the target audience. Let us discuss some of these broadcasting technologies:

(i) **Telecast:** Gyan Darshan (GD), a 24-hour educational television channel, launched on January 26, 2000 in India broadcasts educational videos. It is a great achievement in the field of educational broadcasting in India as a joint venture between the Ministry of Human Resources Development (MHRD) and Information and Broadcasting, Prasar Bharati and IGNOU. Since then, video programmes of IGNOU are being broadcast on Gyan Darshan in IGNOU Hour, primarily for its learners.

(ii) **Live-streaming:** Kramer (2016) defines live video streaming as sending the



content online, in compressed format and in real time to the end viewer. We do not need not to wait for the entire file to download, but rather view the content in ‘packets’ in a continuous stream like a live telecast of a cricket match. Non-live media like ‘video-on-demand’ and ‘YouTube videos’ are technically streamed, but not live streamed like a cricket match.

- (iii) **Vodcast:** While podcast is an audio file which can be broadcast and downloaded through the internet, a vodcast is a video file that can be broadcast as well as downloaded using internet (Capozzoli, 2007). Vodcasting, also called video podcasting or vlogging, is thus a step beyond podcasting (Rosenthal, 2006) and includes video along with downloadable sound files used for podcasts. Rosenthal (2006) suggests that the video files can be downloaded by simply subscribing to a vodcast. He further suggests that after downloading and saving these video files to a portable video player, you can watch the video at a time of your choice by making them independent of television programming schedules. According to Capozzoli (2007) online vodcasts can be created by recording talks on desktop with Webcam attached to the computer. However, Capozzoli suggests that all video channels should be private and protected by passwords in order to ensure student confidentiality and privacy.

### 5.6.2 Utilisation: Broadcast & Non-broadcast

You might have watched 24-hour Gyan Darshan Channel, a Free to Air Channel for many DTH (Direct-To-Home) Service providers including DD Free Dish. DD Free Dish, previously, known as DD Direct +, is India’s only Free DTH Service provider. DD Free Dish DTH service is owned and operated by Public Service Broadcaster, Prasar Bharati (Doordarshan) (Doordarshan, 2019). It is also available online (<http://www.ignouonline.ac.in/gyandarshan/Gyandarshan.html>) and used for utilising IGNOU’s video through the broadcast mode.

The Live Teleconferencing Sessions on Gyan Darshan Channel are being organised regularly for IGNOU students by various Schools and Divisions of IGNOU. Similarly, eGyanKosh, a National Digital Repository is created to store, index, preserve, distribute and share the digital learning resources developed by the Open and Distance Learning Institutions of India. (<http://egyankosh.ac.in/>). Videos are available in this repository for educational purpose. IGNOU’s study centres also have CD/DVDs developed by IGNOU. Thus videos developed by IGNOU are utilised in non broadcast mode.

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## 5.7 EVALUATION

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You have read about evaluation of courseware in Unit 2. This unit makes it clear that right from the script to the edited video at every stage there is formative evaluation. Pretesting the script and the edited video, and academic preview are also steps for formative evaluation. Summative evaluation reveals the impact of the programme on the target group and the need for altering the inputs. We have discussed all these aspects in Unit 2.

### Check Your Progress: 3

#### Answer the following questions:

1. What do you mean by delivery of video programmes? Describe various modes of delivery
2. What do you mean by Vodcast? How is it different to Podcast?

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## 5.9 SUMMARY

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In this unit, we first discussed how video programmes are planned. We initiated the discussion with a discussion on selection of topic in the context of audience's need and potential of video medium. After that we have explained the process of need survey, the types of needs that are considered, importance of need survey and the role of the information gathered through need survey in developing audience profile and subsequently instructional objectives. After this we have explained how content is selected, the sources of content and about quality content. After that we have explained the steps of designing message, various formats of video, style and pace. Thereafter structuring the message logically, and treatment involving detailed description of all the elements of the video are explained. The process of developing programme brief and thereafter the method of writing script and developing story board are also explained. Next the processes of production stage comprising shooting and editing, how editing is done and the need for aesthetics in editing are described. Following this the post production stage comprising activities such as pre-testing and delivery of the video through various modes are explained.

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## 5.10 UNIT END ACTIVITIES

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1. Select a topic for a video courseware and develop its programme brief.
2. Develop a Story Board for a video programme on 'Clean India!'
3. For developing video courseware on 'Choosing a Career', select an appropriate format and develop a script. The duration of the programme should be of ten minutes and it should address young learners aspiring for a career of their choice.

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## 5.11 REFERENCES AND SUGGESTED READING

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<https://opensource.com/article/18/2/open-source-audio-visual-production-tools>

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## 5.12 ANSWERS TO CHECK YOUR PROGRESS

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### Check Your Progress: 1

1. Video is meant for teaching by showing/demonstrating for clarifying processes, abstractions, changing situations and so on.

2. Variables like age, educational and social background, interest, etc.
3. A concept note briefly but succinctly describes the outlines of the plan for the video programme. It describes the key aspects of the programme like its objectives, audience, format, duration, and so on.
4. Treatment offers detailed description of the scenes. It includes a brief outline of each scene or sequence of the proposed production, in the order in which they will appear along with the probable locations for shooting ;and descriptions of the different types of Audio to be used (Narration, Sound effects, Music), as well as the purpose each will serve.

### **Check Your Progress 2**

1. Script is a structured way of writing the information in terms of the audio and visuals.
2. Editing in video is an art of giving meaning to visuals by sequencing these in a particular pattern.

### **Check Your Progress: 3**

1. Delivery of video programmes is reaching the target audience through broadcast, live-streaming , Vodcast
2. While podcast is an audio file which can be broadcast and downloaded via the internet, a vodcast is a video file that can be broadcast as well as downloaded using the internet.