



ARTSPOTS “HOW TO” MANUAL

Introduction

Thank you for checking out the CBC Artspots Manual.....

Artspots is a hub for Canadian arts videos. Hundreds of videos and interviews live here, exploring contemporary art, fine crafts, design and applied art, video art, as well as documentary and archival news items.

It's a powerful creative sensibility – TV, online, and video skills combined with that of Canadian artists. In the past ten years, we have learned a lot about shooting in the visual and related arts. This manual is a collection of some of our best practices, with notes based on our experiences, in five basic areas:

- Section A: The Production Team
- Section B: Artist Identification & Selection
- Section C: Creative Approach and Pre-Production
- Section D: Shoot Day
- Section E: Editing

At Artspots, we hope that sharing some of the expertise we have developed over the last decade is useful to your process of creating short videos focused on individual artists/creators, on some aspect of the arts, or on art itself. To see more of the kind of work we have produced in the last decade, for more information, and to play examples of art videos, check out the Artspots website www.cbc.ca/artspots.

SECTION A: The Production Team

Working as a team is essential for any production. Consultation and collaboration with others in decisions is a very important part of the collective process. Selecting a team often involves picking people whose work style and ability matches what the producer desires for the outcome. Some producers may work on a project by themselves. Others may assemble a team of 20. In any of these cases, it is still helpful to plan the steps for each process individually.

Typically in Artspots or other small units, a production team includes:

Filmmaker/producer/director – usually responsible for the overall production. She/he works closely with the artist and subject matter to conceptualize or storyboard the videos; sets up the shoot (date, location); directs the shoot in co-operation with the camera operator; conducts the interview, screens and logs the filed tapes; supervises the editing process; and asks the artist to sign off on the final edit for accuracy. Some may have associate and/or assistant filmmaker/producers, if budgets and egos allow.

Camera/Light/Sound – These roles can be done by one or more persons. They are responsible for properly lighting the interview subjects and materials and ensuring the audio tracks are properly recorded. They record all the interview elements, as well as creative images, sometimes called B-roll, according to the storyboard. In addition they usually record ambient or “nat” (natural) sound, including any site specific sound. They work closely with the filmmaker/producer, and answer to them for the content generated.

Editor – This person assembles the video segments as outlined on the filmmaker/producer’s outline and/or storyboards. Special effects (e.g. dissolves, wipes, etc.) may be added as needed, as well as natural sound and sound effects. The editor works closely with the filmmaker/producer, providing another set of eyes at a critical point in the creative process.

SECTION B - Artist Identification and Selection

You may choose to make videos about an artist you admire, or about your own work. Artspots uses a consultative process as well as a list of specific criteria when selecting artwork or artists. One of the successful hallmarks of the Artspots process is to generate and share knowledge by building and revisiting a long list of potential artists through the volunteer Advisory Group process. Here are some of the steps Artspots uses to develop a short list of three to eight artists:

Step 1: Research.

Explore all your options about where to find artwork. We often research potential subjects by going to galleries, artist co-ops, craft fairs, studios and other venues where you find art. We read design and arts magazines and catalogues, check out leads online and ask, ask, ask. It's important to make prior arrangements and seek any necessary permissions, before arriving at a private location, such as an artist's studio, or a gallery after-hours.

Step 2: Ask the experts – and other knowledgeable people.

We contact people who we think might know about the arts in a specific geographic region. We provide them with the selection criteria (see below) and ask them to give us a list of 5 or 6 of their favourites – and invite them to come and meet with us to discuss a much longer list. Examples of 'experts' and organizations we have contacted in the past are artist co-ops and artist-run centers, video arts collectives, gallery owners, artists, art teachers, arts organizations, etc. In addition, we approach non-traditional sources, particularly for under-represented communities, or individuals who may belong to communities that have somehow been systematically excluded from mainstream society. Sometimes, an organization that speaks for under-represented communities, such as an immigrant or human rights association, can suggest artists who aren't in the 'regular' educational or gallery 'system'. And there is always your friends, your neighbours, and the individuals whose opinion you respect in other areas.

Step 3: Discuss options.

Each time we're about to go into production, we invite a variety of people to an Advisory Group Meeting that generally lasts two to three hours. To prepare, we usually combine the lists our experts gave us beforehand, with the existing 'long list' of artists we've collected over the years, and see who is frequently mentioned. A brief discussion at the beginning of each meeting helps generate consensus on any additional artistic priorities. For example, these may include choices about media – or the types of art (traditional fine arts, fine craft, photography, etc). Or they may include choices about region (city, province, territory). These are usually additional specific considerations outside the set criteria that may affect the decisions for the short list. See below for criteria.

Step 4: Make a decision.

As producers, we choose who we work with. We consider what we've discussed as possibilities: we might compare the artists on the list to the criteria noted below; we might review descriptions provided of the artists' work; or visit the artists and view portfolios or other research. And above all, we must feel that we can present the work of

the artist in a way that is respectful, and enhances the work. We can then narrow the list down to two or three options of individuals or bodies of work who or which best embody the artistic priorities of the day.

Some notes about criteria

Basic criteria for identifying and selecting artwork and potential artists may include:

- The artist pursues a profession in fine art, craft, design, or related creative work, ideally fulltime for a minimum of at least two years. If a student, attends an accredited fine art, design or fine craft post-secondary institution or may be preparing a portfolio for that purpose.
- The work exhibits skill and originality, and demonstrates excellence in its field or community. There is recognition by peers, curators, perhaps even a variety of audiences.
- There is a body of work ready for shooting. Depending on the medium, this is usually a minimum of three to eight pieces of work, or an upcoming installation or exhibition.
- The body of work has the potential to speak to a broad audience, and is appropriate for broadcast i.e. will translate well on television, online and mobile devices. The skill of the producer is being able to make the work speak and appeal to a broad audience.
- The artist is the owner of the artworks that will be recorded, or has the ability to secure written consent from anyone else who may have a claim to the artwork.
- Usually, the artist is living and working in Canada, and is therefore able to work with the production team in a timely manner.

Additional criteria & priorities to be considered when picking artwork and artists may be as follows:

- An artist is particularly articulate and can speak to a variety of audiences, ranging from the 'person on the street' through to a conceptual art history class.
- An artist has received awards and accolades for their work – critical success.
- An artist has contributed enormously to the development of an artistic practise, or a community – and deserves a reward for longevity and/or influence in the community.
- There is some work that is time specific, either a specific event or simply timeliness in the artist's life, or development phase. Maybe the work is particularly adventurous, or 'resolved', or quite a departure from their previous work.
- An artist or artist community comes from an under-represented constituency, particularly on television. In Canada, communities might include gender, geography, visible minorities, First Nations & Aboriginal artists, and many others.

Finally, under ideal conditions, the artist is:

- Prepared and keen to work with the filmmaker/producer and crew on the timeline agreed, and participates fully in the preparatory and production processes.
- Comfortable with the selection process. In Artspots this is a consultative though ultimately producer-driven curatorial selection process involving inputs from the

general public, advice from some experts in the field, and a discussion of the kind of work that currently represents the ideal samples of what is most interesting, innovative or characteristic of the work in the area

- Able to talk clearly, and articulate their intent/approach/concerns in a pithy manner, appropriate for compelling videos. Many artists we have worked with demonstrate a keen sense of humour, or are otherwise engaging on camera.
- The best person to talk about their own work. Sometimes thinking about how to tell the story at hand means using more than one person to tell a well-rounded story. In the case of artists, sometimes curators or collectors have interesting and useful perspectives.
- Has the rights to creative content or artifacts other than their own, which have inspired, contributed to or otherwise will be included in their work (e.g. spoken word/poems, music, logos, photographs or videos of their own), and is willing to assign them. Or, the artist can easily obtain the permissions/rights required from third parties
- If the artist is under 16, artist is able to secure written consent from their parent or guardian to participate in the process, including the interview and showing their artwork on TV, the internet and other broadcast and non-broadcast environments.

Note: Sample “consent and release” language for a waiver is included below, and additional samples are readily available online in a broad variety of forms. Like all professional production operations, this language is intended to protect the artists/subjects, and everyone involved in production. It’s always advisable to seek and undertake the appropriate legal protocols when producing videos.

Consent and Release – sample language

“I understand that the [YOUR PRODUCTION COMPANY/ORGANIZATION NAME] (hereinafter called "the Filmmaker/producer") wishes to make an audio/visual recording of me and the artwork listed on the back of this form in connection with [NAME OF PROGRAMMING PROJECT] taking place at [LOCATION] _____ on [DATE] _____ (the “Recording”). I hereby authorize the Filmmaker/producer to make the Recording, and use and distribute it by any means, without limitation and at its discretion. I understand that I shall receive no remuneration for the Filmmaker/producer’s use or distribution of the Recording. I release and discharge the Filmmaker/producer from any claim arising from the Filmmaker/producer’s use or distribution of the Recording.”

Be sure to include spaces for signature, printed name, mailing and email addresses, telephone or other contact information, as well as the date of the signature. Finally, include information about where to send the signed waiver.

SECTION C – Creative Approach and Pre-Production

Artspots is a collaborative process because we seek the artists' ideas and encourage them to be part of the process and the results. The filmmaker/producer uses the artist's input to create a treatment of the art that is visually exciting, understandable to a broad audience and represents the artist's perspective.

Once you've selected the artist, then:

Step 1: Contact & Prepare

- Obtain the contact information for the subject/artist through public channels, for example via an organization which represents the artist.
- Contact the artist and arrange a time for the filmmaker/producer and the cameraperson to meet for a pre-interview, to view their artwork and learn about them.
- Tell them about the reason for the video project and its potential to be featured online or on tv through websites such as Artspots or YouTube or in film festivals. Let the artist know you will provide them with a copy of the finished item for their own use. Ask them to view a variety of videos at: www.cbc.ca/artspots or other art sites. Several links can be found on the Artspots site.
- Ask the artist to bring their creative ideas and suggestions to the meeting. Their thoughts may help guide how to shoot or edit their work. What are their favourite approaches to video art? How do they see their own work, as gentle, soft, flowing or frenetic, edgy, controversial?

Step 2: View the work & discuss with artist

- During the meeting, look at the art and talk to the artist about the work: why they do it; what's important, significant or interesting about it; why they like it; what is it about; is a message or comment the art is trying to make. Ask questions and take notes. Gather information.
- Are there themes or ways that naturally group the art according to content (landscape, self portraits, abstract) or medium (B&W, oil, masks) or style? The answers may impact the choices for shooting their artwork, and the type of questions to ask.
- In our experience the filmmaker/producer chooses up to 25 or fewer pieces of art to shoot. If the artist really does not want to shoot a particular piece, we let them have the final say. If they are willing to let us shoot everything but do not want to be interviewed or speak on camera, we work with them respectfully. Establish boundaries together. This is their work, and their voice as well.
- Explain the use of what is shot. Describe the short items (showcasing their art) and/or a 2 to 3-minute profile or interview. Let them know that some of the material that's produced may be used on web sites, television, in schools or at festivals.
- Discuss at least two possible treatments for each short, arts-based video. These treatments are a visual story of their work and work best when they have a beginning, middle and an end that you can articulate.
- Give the artist the appropriate waivers, well in advance of the shoot. If they are under 16, they will need a parent/guardian to sign it. It's best to get the signed

form back before conducting the interview or shoot the artwork. One copy of the signed documents is given to the artist and the other copy is kept for the project records.

Step 3: Scheduling & location issues

- Find out the artist's schedule and possible dates to shoot their work and do the interview.
- Allow for a minimum of 3 hours with the artist: 2 hours to shoot the work and 1 hour for the interview. If the artist has other commitments when shooting their artwork, they do not have to be present, but most artists like to be there.
- Also allow for travel to the shoot location, set up lights, camera and audio, situate the work and /or the interviewee, and answer any last minute questions; shoot the art in different ways and from different angles.
- Plan to bring a monitor if possible, for use during the shoot or at least be prepared to look at the shots through the camera viewfinder.
- Survey the location where you'll be shooting the interview and artwork - below are some key considerations in a sample checklist for the shooting location:
- Is the location available all the time or does it need to be booked?
- Who is the person to get permissions from and check with, to book it?
- Is it quiet? Is the air conditioning or the refrigerator running? Is there band practice next door at the time of the interview?
- Can the natural or fluorescent lighting be controlled, eliminated, dimmed?
- Is there a place to hang or present artwork or other objects? Are extra items like tape, pins, easel needed?
- Is a backdrop required to cover up an ugly wall?
- Is the space big enough to move the camera around to shoot the art?
- Are there enough plugs and circuits for the lights? Are extension cords needed?
- More than one location may be chosen to shoot both the art and the interview. Or it may be shot front of a piece of their work, in an art room, in their home studio, and shoot the art outside or somewhere else entirely. It is important to what is needed to make it happen.

Step 4: Creative Treatments – Storyboards or concepts

Review the pre-interview notes and draft some ideas for the videos. Storyboards may be the answer; or write out the concept or outline a script breakdown in words. Either treatment is fine. Plan to use ambient (natural sound) or site-specific sound wherever possible. It is expensive to use copyrighted music, and without permission, the copyright holder can sue. Broadcasters will not air something with copyrighted music imbedded in it or something that sounds strangely similar to copyright music, without the proper permissions.

Below you'll find two sample treatments (or storyboard notes or breakdowns) for 30-second videos. Treatments evolve and change in editing, but having a treatment gives the videos a focus and direction.

Sample video #1 (30 seconds):

- *Working title/description: “Self” (a piece about identity/portraiture)*
- *Audio: clock ticking; breathing*
- *V/O (optional): “I was looking at how I hide ‘in the frame’ and how I deal with looking at myself without really showing too much of myself.....Maybe I revealed more than I wanted to...”*
- *Visuals: slow thoughtful revealing shots of the 6 self-portrait pieces: Clay - 6 sec/Cloth – 3 sec/Needle and thread – 5 sec/Broken Glass (alarm bell SFX) – 6 sec/Tiles - 3 sec/cut to photo of self –3 sec/Self-portrait dissolves into artist sitting in front of it - 3 sec*

Sample video #2 (30 seconds):

- *Working title/description: “Dancer” (a piece about energy – using charcoal drawings of a dancer)*
- *Audio: charcoal sound on paper; add breath, or a whish, whirling, swish sound if possible*
- *V/O (optional): “I look at the figure of the dancer and see it as an expression of spirituality, or energy” Or “I love asking questions visually, I love playing in the studio, I love taking a look at how things are happening and asking ‘what happens if...?’ “*
- *Visuals: There must be lots of movement as the piece was modeled after a dancer. Choose shots from 5 bodies of work eg Pan down to arm/Zoom/pan/dissolve on detailed passage with depicted movement/Pan to window/x cu shots of body parts etc./cut to artist in front of charcoal drawing - 3 sec*

Step 5: Discuss the work with the camera operator – either onsite or before the shoot

- The filmmaker/producer and cameraperson discuss the work from a technical point of view that serves the creative objectives. Wherever possible, it’s helpful to involve the artist in this conversation too. Both of these individuals work in the visual world all the time and can be inspirational – or simply practical. We find the following considerations useful:
- What are the best angles to shoot the art and interpret the work?
- Is the work shiny or framed in glass? Will it produce glare and become distorted on screen?
- Does it have a dense pattern that vibrates on screen?
- Is it beige or sepia toned or grey, and will it simply fade away on camera?
- If there are detailed pencil drawings, will the detail get washed out by the camera?
- Does the artwork move? Can the camera move around it with ease?
- What is the scale or size of the work?

Step 6: Call the subject/artist and discuss the treatments.

Get the artists’ input. It is important to make sure the artist is comfortable and the spirit of their work or their approach is captured. They may have additional thoughts or ideas

to explore. Make any necessary adjustments to the treatments. The time and equipment available may limit what can be delivered. When in doubt, simpler is better.

Once general terms on the treatment are agreed upon with the artist/subject, discuss the final concepts with the cameraperson and editor. They may have ideas or special instructions for the shoot.

Step 7: Confirm, confirm, confirm.

Detail and break down the shoot day with everyone, in writing. Make sure the crew (camera, light, sound) is available for the same day as the subject and the artwork. Be sure to consider travel time and any extra time that may be needed to set up time or tear down the camera and sound equipment, especially if the shoot will occur in more than one location.

SECTION D – Shoot Day

Be creative in your approach. Producing good videos does not depend on fancy equipment or big budgets. What it does require is creativity, imagination, integrity and above all, dedication to serve the audience who will be viewing the piece.

Step 1. Book the shooting space for at least 3 hours – by now, all the steps should be identified, giving an idea of how long they may take.

Step 2. Reconfirm with the subject and remind them to bring their signed waiver(s), a wardrobe option, makeup for touch-ups if they prefer, and a water bottle (it can get hot or they may have a dry throat from talking).

Step 3. Go through the equipment list; not all places have the same equipment, so work with what is available. Make sure there is enough tape to record on that will last for the duration of the interview and the extra shots of artwork and b-roll that may be needed. Remember; be creative in the approach.

Equipment checklist:

- Camera & tape with labels
- Tripod
- External mic (wireless or hard wired to camera)
- Lights
- Extension cords
- White balance card
- Monitor (or TV set hooked up to camera)
- Backdrop, easel, pins tape, clips
- Storyboards/concepts
- Interview questions
- Water for crew
- Tissues and powder for artist interview
- Interview questions
- Extra blank waivers

Step 5. Customize the interview to the individual.

Review and select key/sample interview questions – they can be changed, eliminated, added to or personalized to reflect this particular artist. It's often best to start with the interview first, as information about the subject and materials is often revealed and inform the rest of the shoot. The subject may have other commitments so shoot the interview around their schedule. Try to keep it short enough to finish in an hour. A successful interview is based on trust, understanding and good communication. Take the time to be prepared and stay calm. Don't answer for them; let them speak for themselves.

Step 6: Interview tips to remind the subject:

- Tell the interviewee where to look during the interview. During a sit-down interview, have them look at the interviewer – who should be positioned off-camera next to the lens.
- During a 'walk-around' interview, ask them to look straight into the camera lens from time to time when they talk
- Ask them to answer in complete sentences. The subject may be the only one wearing a microphone so only their answers would be recorded in that case. If the filmmaker/producer is not mic'd, their questions are not on tape. Politely stop them if you need to throughout the interview to remind them to answer questions in complete sentences. i.e. "Why do you paint?" "I paint because it's fun."
- The finished interview piece is often a lot shorter than the interview. If they do not give the answer the first time, find a way to ask the question again. They can be asked to be briefer or to answer the same question again. The guest usually never gives the exact same answer. Often the second answer is more succinct or may give a new angle.
- The interview is NOT live - it is being taped. So if they need to take a minute to think before they answer or if they start and fumble and need to start again, it's OK. Only the best, most relevant clips will be used. Sample Interview Questions might include the following:
 - Please tell me your name and where we are.
 - Please tell me about your work/Please describe what is significant about each of the works we've shot. OR _____ seems to be important in this work - why is that?
 - What would you like to be conveyed about your work?
 - Is process important to you? How does that come out in your work?
 - Why and how did you become [an artist], and what has that been like? Did you always know you would be [an artist]? Or did you have a pivotal experience, or epiphanies? If you weren't doing what you do now, what would you do?
 - How do you know when a work is finished?
 - What were your influences? What inspired you when you were younger/less experienced? What inspires you now? What causes you to laugh out loud?
 - Did you have a mentor or idol? Who were your mentors/idols? Are you a mentor to someone else?
 - Was there a process you can trace in becoming an artist, and did you arrive at this through phases of growth, or by process of elimination, or in another way altogether?
 - Were you born into a creative family? (Immediate or extended?) Did you have friends who aspired to be artists with you, or around you? Who encouraged or influenced you? Did you have support (family, friends, school)?
 - What did you like/think about art when you were growing up? How has that changed?
 - What was your favourite TV or radio show, film, book, piece of music, work of art, hero, when you were growing up? And now? What media influenced you? And now? Did you have teachers or classmates that influenced you? Did you have art instruction in school? Was it any good?
 - When you look at work other than your own, what do you respond to?

Step 7. Get all the documentation signed.

Ask the artist and anyone else with an interest or right to the work, to sign all the necessary waivers. Include the person's name, title, organization, and city. Write down all the relevant details of the artwork (title, date, etc), preferably with timecode from the tape (try to match it to the timeline or timecode on the tape). It's a good practice to have the person say their name and spell it on camera when the camera is first recording, as well as the work they do, the name of their organization and the city they call home. That way there is a permanent record of it.

Step 8. Shoot the artwork and any b-roll

Shoot to make the story look beautiful, interesting, stark, striking, or compelling - NEVER boring – unless that's a specific creative approach you've all agreed is the best one. Take care to light it properly, use a tripod for steady shots, and be thoughtful in the exploration. Shoot what's interesting; be curious about it. When shooting artwork, the goal is to make it look just as it is in real life, as well as provide alternative views.

Try lots of different types of shots:

- Always get a wide and steady shot of the entire piece
- Try pans, left to right and reverse
- Try tilts, up and down and reverse
- Zoom in and pull out of interesting passages in the work
- Get medium shots (MED), close-ups (CU) and extra close-ups (XCU) pull focus from background to foreground and reverse
- For a 3-dimensional object, or an installation, try a shot off the tripod, and move around the work
- If there is access to a dolly - experiment!

Use filters when motivated. The goal is for the viewer to have a similar experience online or on TV as they would have right in front of the subject and objects. Try not to change the meaning or misrepresent it in any way.

Remember to record at least 1- 2 minutes of continuous room tone and also of any desired "nat" sound or special sound effects - pencil scratching paper, hammering, traffic, birds, etc.

Descriptions

- Record the titles, dimensions, media and other relevant information. For artwork or any extra items that are shot. List them on the back of a separate sheet of paper.
- Crew names and titles - Record the names of the filmmaker/producer, cameraperson, editor and any other crew for credits, or names for a thank-you list and the credit roll.

SECTION E – Editing

Step 1. Prepare for editing: logging tapes

Everyone's editing system is different. The filmmaker/producer can decide on the best way to log shots. Some may log using time code or time of day; others may list shots electronically on a computer editing system and drag them into a holding bin. What's vital is that the filmmaker/producer, have a method of recording the best shots to be used for the video. Include the editor in these discussions so they know how they will be accessing and using the footage.

Screen all the tapes and log the good shots. Make sure that you note the timecode for the start and end point of each clip you want to use. Screening machines have a switch on them that will activate this timecode reading. Once you have noted the in and out points for the clips you would like to you and your editor can easily find the clips that you are going to use when you are putting the piece together.

Transcribe the parts of the interview you would like to use.

If this is for a school or organization or someone specific, touch base with a key decision maker or supervisor to show them the best footage and discuss any problem areas. If it's for yourself or a production company, do the same with someone whose opinion you trust.

Step 2: Decide how long each video will be, and decide if you are starting from the pictures, or the words.

To edit at least one short video (up to five minutes), first decide if the video is about the artist or the art. If it's about the artist, you will likely need to string together several audio clips that make sense all lined up in a row (see step 3 below). If it's about the art, you will want to have a concept or idea at the heart of your visual message. You might tell a story by stringing one visual image after another, or you might explore one image or idea through visual details, playing with scale, or otherwise exploring different visions of the same artwork. Keep it as simple as you can. Remember that the editor is a creative contributor with a fresh pair of eyes. Discuss the ideas together. Try things out. If it doesn't work, try it a different way.

Step 3. Finding the narration and assembling the story

Ultimately, the filmmaker/producer must create a document to take into editing which will serve as a roadmap. Some may zig and zag along the way in order to get to that document, but try to have a clear path to start on the journey, and be sure to have it by the time you are in the edit suite, editing. The surer you are about what you want, the happier – and more useful - your editor will be. It's often a good idea to string the audio clips from the interview together first, but some people prefer to work from images first. Edit them in an order that's coherent and flows. Remember, telling a story must make sense and pass on information. There must be a beginning, middle and end. Below is one example of how to line up audio clips to build a narrative or script. This is a very individual process; there is no right or wrong, so use whatever method is comfortable.

Artist interview example of audio clips with images:

Opening – Self, floral, Close up of charcoal :08

INTRO on-cam: 14:19:19 ... “Process is terribly important in my work, it’s paramount. I spend a lot of time building up layers, taking things through particular modes or representation and then replicating it in a different medium, so I play around with the media.” 19:35:16

14:22:56 I tend to put a plexiglass piece in front of whatever I’m looking at and I will paint on top of that plexi in front of my subject matter, so I’m thinking of the setup almost staging how a brush mark might integrate with the subject matter that is there. 23:18 :22 (cover w/florals)

cont ...14:24:02 When it gets to the photo stage and I paint on to the surface, also then too I’m taking a look at what’s included, what’s not so it’s very carefully staged. 24:12 :10 (cover of flowers with paint on surface - textured bits)

*22:03 ... the flower still life might be a sub, a genre that could be thought of as something that’s fluffy and safe and, and saccharin and “I really wanted to take the sub of floral still life an play with ideas of there being tension and maybe a little bit of animosity or maybe something a little bit edgy”. 22:32 * :29 (tighten and use audio clip for Artspots #1)
(cover – pretty flowers then paint)*

26:25 It’s the white tulips sort of representing spring and this white paint is going to be dripping over top of it has that idea of spring and possible erosion of that life... 26:38 :13 (cover with Tulips)

There are many ways to do the same thing. The filmmaker/producer and the editor are in this together, so sharing ideas and thoughts is another opportunity to collaborate.

Step 4: Make the pictures match the story you’re trying to tell, or vice-versa

Start with either the most understandable audio clips and match these to the best visual images for those clips – or vice-versa. But be prepared to throw out your best interview clip or your most striking visual image – if it’s not to the point of the item, then it doesn’t make sense to use it. It will only muddy the waters. Sometimes simplicity is invaluable to this process. Think about pacing, tempo and timing. Remember to stay true to the integrity of what was recorded and what the people who participated in the shoot intended. Take plenty of time. Try a paper edit first - that’s when a script is written out based on the best audio and videos clips, first. It helps outline the finished item, and gives the editor an idea of your vision.

Step 5: Additional editing tips

- Editing time can often be precious so the more prepared you are the more efficiently this time can be spent.
- Make sure tapes are clearly labeled and numbered. Make sure you have a detailed paper edit with you, this is your road map.

- Ideally, most or all of your decisions have been made about what you want your piece to sound and look like before you start the editing process.
- Trust your editor's judgment when it comes to making decisions about lengths of clips, pacing and what transitions or special effects would suit the piece.
- Be aware that special effects take time to create so you may sometimes have to compromise what you want if edit time is limited.
- Still images like photographs will need to be scanned, again this can take time.
- Music and audio work takes considerable time to edit. Longer than you think!
- Prepare, prepare, prepare!

Step 6: Show the artist

Some filmmakers/producers may choose to show the subject the videos after editing. This is useful for two reasons. One is to make sure the video is accurate and fair in its treatment of the individual and the work itself, and the other is to make sure the artist is happy about how s/he is represented. In Artspots, the most frequent complaint we receive is that the artist realizes they don't like the way they look on camera, but they accept it, because they almost always love what we've done with the artwork. That's the best kind of complaint to have.

Thanks for taking the time to read this manual and good luck!

A Final Note About Submissions to Websites and Film Festivals

If you wish to send in your short video to air on television or on websites such as Artspots, or if you are submitting it for award or screening consideration at Film Festivals, you will probably want to upload it directly, or send by DVD, rather than send a broadcast-quality copy right away. And finally, remember to make a dub of your master tape. Never send out or lend your best or your only copy.