Because I'm essentially tag-teaming this concept with my colleague and friend Ben Sampson, I'm going to keep my comments fairly brief and anecdotal with the hope that they elaborate upon the handout I've provided, facetiously titled "Videographic Criticism For Dummies." Specifically, I'll be elaborating upon the second section - production tips - with a couple lessons I've learned from making my videos on *Scott Pilgrim* and *The Shining*. That being said, let me begin by saying these tips will probably be more applicable to videos functioning in the explanatory mode (rather than the poetic end of the spectrum).

First, I would advise those interested in videographic work to begin with a completed, visual, project. Both "From the Panel to the Frame" and "Free Will in Kubrick's *The Shining*" began as prose based projects that I had received feedback on (the former was based on a section of my dissertation, the latter was a paper I had written for a seminar). I advise this because the prose provided me with the equivalent of a screenplay that had been vetted by other experts in the field, giving me a preliminary sense of what needed to be revised or updated for the video. Now that we have established an open peer review system at *[in]Transition*, this may be less important at a preliminary stage. However, I have always found it helpful. I would also add that the project should have a visual emphasis. Currently, I'm trying to make a video on how film criticism framed film noir and it has been incredibly difficult to imagine a visual means of making newspaper clippings cinematically engaging (but it's also a challenge I'm very excited to try to overcome).

The next step in the process is taking this project as revising it fully as a screenplay that's written in the broadcast style. It may sound crass, but you have to have an ear and conceptualization for the audience you're trying to reach. My goal has always been to embrace a voice similar to that of Henry Jenkins, accessible and thoughtful and yet specific and theoretical in focus. I've been trying to made videos that can appeal equally to cinephiles and my academic colleagues. For those unfamiliar with broadcast style, I'd strongly suggest envisioning that you are trying to explain your research to the uninitiated - your mother or perhaps your teenage child - while you read your sentences aloud. While doing so, think about those basics of public speaking that we try to hammer into our undergrads. Are you using too much jargon? Do you need to unpack a concept in greater detail? Do you have long sentences that are difficult to read through without drawing an incredibly long breath at the end of them? [BREATHE DEEPLY FOR A JOKE.] Then you're doing voice over incorrectly. Moreover, think about the quality of your voice. Are you talking too fast (says the guy whose Scott Pilgrim video sounds like its being read by an auctioneer)? Is your voice flat - BUELLER...BUELLER - or unattractive? If so, find someone else to perform it because that is exactly what videographic criticism is - a mixed media performance.

Third, remember that videographic criticism engages in two senses - sound and vision - and that on screen text can also deliver your ideas. While I was creating my Scott Pilgrim video, I discovered that I was reading very quickly and much of my information began going over the viewer's head. Basically, by densely packing the voice over track and reading it quickly, I created two problems. First, I neglected to engage the viewer with the visual aspect of the video and forced them to tune out

visually. Secondly, by delivering the voice over in such a way, I pounded my viewer's ears into submission. They might have been "listening," but they were not really "hearing" me. I ended up pulling sections of voice over out and replacing analysis with title cards. Yet, the piece is still too voice heavy in my opinion and I could have gone further - towards the balance I achieved in my piece on *The Shining.* Finally, it is also imperative to note that you need to reference the visual with your audio track. If they're both covering separate topics, you're going to drive your viewer away. I would strongly advise those interested in videographic criticism to check out a textbook on broadcast news.

Fourth, I would strongly advise you to couple your broadcast script to a storyboard. I have abandoned this method as I've become more well-versed with Adobe Premiere software, but it saved me a lot of time when I was working with older, pre-HD, software. I suggest this because importing clips from HandBrake or MPEG Streamclip into certain software packages can create a great deal of "dead time" spent rendering. Essentially, it is much easier to map out your piece in analog media (such as writing down time codes or mapping out cuts, superimpositions, or interplay with text) before hand because it will save you from rendering the wrong scene or staring blankly at a status bar. Again, this may change based on what software you're using for ripping and importing. I'm using CS6, so importing YouTube or HD clips rarely requires additional rendering. However, I know this is not the case for older, pre-HD, iterations.

Finally, I strongly advise colleagues to come up with a system for cataloging their assets. You will have a collection of media ranging from clips and JPEGs - even various versions of the text - floating around your hard drive with several drafts of your video. If

one of those pieces is misplaced, you will send your timeline into a funk. So it's incredibly important to have a hard drive with a great deal of space (so that you don't have to delete files in mid-production or push them off to separate hard drives) and a system for cataloging these assets on your hard drive. This is almost entirely a subjective process - like trying to explain to a student how to take notes, we all find our own systems as we develop - but it's imperative. I hope this brief overview has been helpful. I want to see this domain of Cinema and Media Studies expand rather than be hampered by a fear or frustration towards new technology or a new publication format. I look forward to your questions and to getting into a spirited debate with Ben on the different routes we take in our work.