

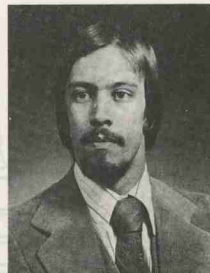
the idea

distiller

AN ABSTRACTION OF IDEAS AND EXPERIENCES IN COMMUNICATIONS

PRODUCING A SLIDE-TAPE SET

One form of communication that has become increasingly popular over the past few years is the synchronized slide-tape set. In the last issue of *The DISTILLER*, photographer Mark Dearmon told us how to plan an effective quality slide presentation at the county level. In this issue he tells us how to produce a quality slide-tape set.



PRODUCING THE SLIDES

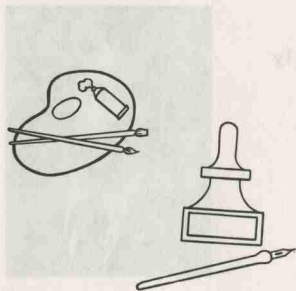
Once you have completed your storyboard, you must decide which slides will require artwork, "live" photography, historical photographs, etc., and proceed accordingly. All visuals should conform to a 3:2 ratio format which is standard for all 35mm slides. This means artwork should also be 3:2 (or 4:6, 6:9, etc.). Once again, exceptions do exist through the use of masks, but you should plan exceptions, not resort to them.



Keep your visuals simple. A good way to remember this all important rule of thumb is the word "K.I.S.S." (Keep It Simple Stupid.) Make sure your audience gets the message.

Use the visuals to complement your script or vice versa. Use the slide to add additional information instead of repeating visually what's being said. Using the visual, let the audience feel the excitement in a 4'H-ers face or see first hand the dreaded blue-mold. Move in close or give a different perspective. Variety and a little imagination are the key.

If possible, shoot new slides to match your script. However, time and other constraints often dictate that we use existing slides of our own or borrowed from another source. When using this approach, try to use only well-exposed, focused slides that aren't dated unless you are presenting historical information. (Crew cuts went out years ago.) If at all possible, do not mix 35mm slides with other formats (super slides, 110 slides, 126 slides, etc.) This can be visually confusing.



ARTWORK

Producing slides from artwork is relatively simple if you have a lighted copy stand and a micro lens. Unfortunately, most county offices have neither and achieving professional results without them is a real test.

The copy stand allows you to mount the camera parallel to a lighted stage for shooting titles and artwork. A micro lens is one that focuses down to objects just a few inches away.

Without a copy stand, artwork can be attached to a wall or bulletin board and photographed with a camera on a tripod or hand-held. Doing this outside on a sunny day will provide adequate lighting and proper color balance. Inside, a flash (preferably bounced) will suffice. In both cases, watch for shadows. If titles are shot under artificial lights, appropriate steps must be taken to balance the color. Tungsten (incandescent) lights produce a yellow light and can be balanced using a tungsten film such as Ektachrome 160. Fluorescent lights will give slides a greenish tint if an appropriate filter is not used when shooting. (FL-D filter for daylight film; FL-B for tungsten.)

The close focusing of the micro lens allows to you to move in closer on titles and yields a larger image. Type set in 24 point or 36 point is large enough for titles shot with micro lens.

A normal lens (50-55mm), however, will only focus to 1-1/2 to 2 feet and leaves you with two alternatives -- make the artwork larger or use close-up rings or extension tubes with your normal lens to yield larger images on the slides. For more information on close-up rings or extension tubes, consult your local camera dealer concerning your particular camera and needs. Artwork produced on a 8" x 12" format will fill the frame of most normal lenses.

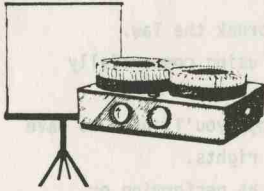
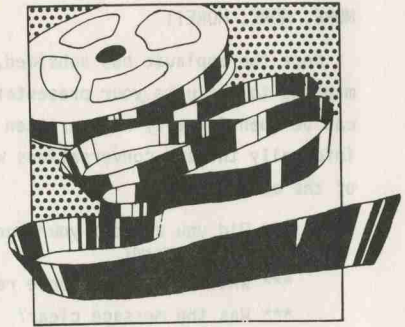
SOUNDTRACK

Once the script is finished, you can begin producing the soundtrack. Save plenty of time for this step, because it's harder work than you think.

The best way to approach the soundtrack and achieve fairly professional results is to become real friendly with the folks down at the local radio station or a local audiophile.

With their equipment, most radio stations can produce a quality soundtrack with narration and music with relative ease. The final product for your purposes should be a monoral cassette tape.

Producing a soundtrack with narration and no music can be easily accomplished with a tape recorder and a tape splicer for editing bad takes. Adding music in any manner other than playing a record in the background as you read the narration is more involved than space allows us to cover.



PUTTING IT ALL TOGETHER

At this point, you should have all the necessary ingredients for your slide-tape presentation -- script, storyboard, slides and soundtrack. The slides should be matched to the visual images on the storyboard, numbered accordingly and loaded in order into a slide carousel.

In order to synch the projector to the cassette soundtrack, hook a Wollensak tape deck (or equivalent) to the projector and load the cassette. Put the tape deck synch mode into record and start tape. Using the storyboard script as a guide, (I told you this would come in handy) depress the green cue button at the appropriate spots in the soundtrack. This will advance the projector and put an inaudible 1,000 HZ. beep on the tape. To correct an error in cueing, back the tape up before the false cue, put deck back into synch record and resynch that portion of the track.

Once this is completed, it's time to test the results. When everything is synched, you're ready to face your audience.

Good luck!

MORE, MORE, MORE!!

Once the applause has subsided, take a few minutes to evaluate your presentation. This can be done formally with written surveys or informally through conversations with members of the audience.



- *** Did you achieve your purpose with the program?
- *** What was the audience response?
- *** Was the message clear?
- *** Did the program generate interest, excitement, or whatever in the subject?

With this evaluation, you can improve your methods and do an even better job the next time you're faced with an "opportunity."

BROKEN ANY LAWS LATELY?

By Reese Edwards

Very few extension agents or specialists deliberately break the law. However, many of us may have violated the copyright law by using commercially available music in some of our Extension programs.

To legally use music from Star Wars during a 4-H meeting, you'll need to have permission from the music licensing agency that owns those rights.

The current copyright law defines a public performance as performing or displaying music in a place open to the public where a substantial number of persons outside a normal circle of the family and its social acquaintances are gathered.

If you decide to use some commercially available recording as part of a slide presentation, you'll also need a rerecording clearance.

Obtaining public performance and rerecording rights is a time consuming and sometimes expensive proposition. The Department of Ag. Communications is currently working on further details that will keep us all out of jail. We'll keep you posted.

Prepared by The Department of Agricultural Communications

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