Production Workflow OVERVIEW

PREPRODUCTION (planning phase)
1. Silently Read the Project Directions
2. Review the Project Directions & Expectations (together as a class)
3. Logline: one sentence story idea
4. Write the Treatment (summary of the story) by yourself
   Don’t forget the treatment MUST include:
   - Setting & location of the story
   - Main Characters (Protagonist & Antagonist)
   - Clear Beginning, Middle & End (resolution)
5. Pitch the Idea (as a group)
6. Get the Story Idea Approved by Mr. Jeffreys
7. Determine who will be the Director for the project
8. Complete the “Project Planning Guide Form”
9. Complete the Storyboard (as a group)
10. Write the Script (as a group)
11. Create the Shotsheet (as a group)
12. Finish other “preproduction tasks”
   - Decide who will do what during production
   - Hire/recruit actor(s) as necessary
   - Practice the script (run through the scenes)
   - Location Scouting
   - Get written permissions for filming in restricted areas
   - Bring in, Buy or Make any necessary Props (to include wardrobe)

PRODUCTION (filming phase)
1. Get all preproduction work approved
2. Decide what scenes you will be filming that day
3. Decide what equipment is necessary for that days film shoot
4. Decide who will check out the equipment that day
5. Check OUT the Equipment using the designated process and “equipment log”
6. Director puts the SD Card into the “unlocked” position
7. Director signs the “Out of Class Log”
8. Move directly to the filming location (as a group)
9. Set-up the equipment for the shoot
10. Film the scene (director to supervise each job)
11. Camera Operator uses & writes on the Shot Sheet
12. Review the footage (as a group) to assure the filming went according to plan
13. As soon as you are done filming, come directly back to the classroom
14. Check IN the Equipment using the designated process and “equipment log”
Production Workflow OVERVIEW (continued)

POST PRODUCTION (editing phase)
1. Director checks out the groups SD Card and Media Reader
2. Director puts the SD Card into the “locked” position
3. Each member of the group copies over all of the footage from the SD Card to their “D” drive and immediately hands off the SD card and reader to the next person in the group
4. After each group member has copied the footage the Director returns the SD Card and Media Reader to Mr. Jeffreys
5. Each group member edits the footage independently (on their own)
6. When editing is completed create the rendered (completed) video by going to the “share” tab in Premiere and creating an MPG video.
7. Each group member turns in their own edited version.
8. Once every group member has turned in the project, the group members preview each others final edited version (in Windows Media Player) and determines what edited version is the best.
9. The group director tells Mr. Jeffreys which edited version the group choose to get scored/graded on.

PUBLISHING (screening phase)
1. As a class, the one version the group asked to be scored on is screened for the class
2. Students provide positive feedback & Constructive Criticism of each screened video
3. Mr. Jeffreys determines if the video met the project objectives and scores the video. Every member of the group receives the same grade (as long as all group members have turned in an edited video)

*By the due date you are required to turn in the DVD Quality MPG video. DO NOT turn in the Adobe Premiere Project file! Only turn in the edited, finished, video! It MUST be able to play in Windows Media Player. YOU MUST preview (watch) the final edited video (in Windows Media Player) BEFORE you turn it in to the “Drop Box”.

Page 2 of 12
Video Production Personnel: Who Does What

On a video team, as on a sports team, each member has a specific responsibility to fulfill. The following is a brief description of the personnel needed for a successful video project. Remember, if one student is not “pulling their own weight” or “doing their job” and their lack of effort is hurting the group, the group should first address these concerns with the student. If he/she fails to improve, the group should talk to the teacher immediately.

**Producer**
Think of the producer as your team captain, the one who makes final decisions about all aspects of your project from beginning to end. The producer is usually responsible for assigning jobs to crewmembers and coordinating the writing and production crews. *With our class projects the Producer and Director is the same student.*

**Director**
Think of the director as the person who oversees the details of filming. Perhaps more than anyone else in the crew, the director will keep track of the film’s progress and influence the film’s look and feel through camera work and set design. The director is responsible for:
- working with the Camera Operator, setting up camera angles and movement;
- lighting & sound directions;
- overseeing rehearsals and the final taping.
*With our class projects the Producer and Director is the same student.*

**Writers**
The writer or writers create the film’s script. They are also responsible for making changes and improvements as shooting progresses.

**Camera Operator**
The camera operator sets up, moves, and operates the camera and is responsible for the audio. He or she must work with the director and producer to avoid potential problems. The camera operator should:
- use a tripod whenever possible;
- use an extended microphone whenever possible;
- avoid over-using the zoom feature & avoid unnecessary camera movement;
- vary the camera movement only when necessary.
- *USE THE SHOTSHEET and track every shot that is completed!*

**Lighting Technician**
The lighting technician works with the camera operator to make sure each scene is illuminated according to the wishes of the director.

**Sound Technician**
The sound technician works with the camera operator to make sure that all the audio is good when filming dialogue or “natural sound” (i.e. “nat. sound”).

**Actors**
Actors bring the video script to life. They are responsible for:
- memorizing their lines and cues;
- attending rehearsals;
- dressing appropriately for their parts;
- cooperating with the director and producer.

**Prop-Master**
The prop-master has the responsibility of acquiring (i.e. buying, collecting or making) all required props for all scenes that need special props (according to your storyline).
Directors “Perfect Shoot” Checklist

**Standard Filming Procedures**

- Film site has been scouted and is available & ready
- Storyboard & script reviewed and in hand
- Props for the scene(s) are available (as needed)
- Talent is prepped, practiced, and ready to go
- All equipment required for the shoot is checked out (as necessary) this includes specialty equipment (i.e. extra lighting, truck, dolly, etc.)
- Tape is in the camera & cued to the end before recording
- Camera is in the record mode
- Camera is stabilized (normally with a tripod) for a steady shoot
- Camera is positioned correctly in relation to the target and background
- Cameraman is using the “rule of thirds” to align all the components on screen (background and foreground)
- Background looks good
- Microphones & headphones are plugged in and working (as required)
- Sound is good
- Target is well lit without any backlighting problems
- Lights & reflectors are used to light foreground/background (as needed)
- Lighting is good

**During**

- Cameraman viewing through the camera’s LCD screen while filming
- Cameraman hits RECORD & assures talent does a 5 second verbal countdown (5, 4, 3, 2, 1, pause, start talking)
- Cameraman “leads” the target wit the camera (remember “look-room” & “lead-room”)
- Cameraman double checks the filmed scene to assure it is good prior to leaving the shoot location

**After**

- Camera, microphones & other equipment is turned off
- Wireless microphones are bagged with all parts
- The tape is removed from the camera, labeled and placed in a tape case
- All equipment is returned to the equipment tub before departing the film site
- Nothing was left at the film site
- The group returns to the classroom NO LATER THAN 10 MINUTES BEFORE THE END OF THE PERIOD
Shot Sheets Guide

Reminder:
1. Shot Sheets are broken down by Scene and by Location.
2. A Typical shot last between 3 and 5 seconds!

Post-Production Comments:
- Need a 4-second title page. Picture of school in the background and slightly blurred.
- Subtle but semi-fast paced background music throughout.

Shot List Format:
[Interior or Exterior] Shot Type-Description of what you'll be showing

Example:
Scene #1 Location: Amphitheater Area
- [exterior] wide establishing shot- showing all three people walking
- [exterior] medium close up- of John telling Jane he loves her
- [exterior] close up- of Jane smiling

Scene #2 Location: Classroom
- [interior] wide shot- showing John sitting with his friends
- [interior] mid shot- showing John talking about Jane

Dialogue

---

Scene 1: Arrival of the “New Student” (Tom)

In this scene a new student (Tom) arrives at school. He is dropped off by a parent in front of the school and heads into the school. A security staff member gives him his locker. Meanwhile, his TA is in the office. The security staff member asks the Tom if he has his P.E. clothes. Tom replies that he does and he sets off for the locker room.

Shot List:
- [exterior] Wide-establishing shot showing the front of the school as a vehicle pulls up to the curb.
- [interior] medium shot of the interior of the vehicle. Shows the parent and the student.
- [exterior] wide-shot of Tom walking out of the office toward the locker room.

Font to use for scriptwriting: Courier 12 pt.

Centered

FADE IN:

EXT. OCEAN -- NIGHT

The darkness is actually water. A SEARCHLIGHT arcs across heavy ocean swells. Half-a-dozen flashlights -- weaker beams -- racing along what we can see is the deck of an aging FISHING TRAWLER.

FISHERMEN struggling with a gaff -- something in the water -- A HUMAN CORPSE.

EXT. FISHING BOAT DECK -- NIGHT

THE BODY sprawled there. The Sailors all talking at once -- three languages going -- brave chatter to mask the presence of death --

Character Name

SAILOR #1

-- Jesus, look at him --

SAILOR #2

what? -- you never saw a dead

THE MAN

(in perfect French)

(I don't know who I am. Do you know who I am? Do have any idea who I am?)

And then he stops. Blinks. Wipes away the perspiration just beading on his forehead.

THE MAN

(in perfect Dutch)

(Tell me who I am. If you know who I am, please stop messing around and tell me.)
Project Title: Storyboard

Each scene should be titled
Write in the Scene Number

Scene Title

Draw a picture that shows the most important objective or point of the scene.

Scene Title

Sittn’ on the Fence

Description/Summary of Scene:
In this scene Old Jim (the main character) will be sitting on the fence. He’ll start telling a story about when he was a boy. The movie will then fade into the next scene, where the story begins.

Shots:
CU-Eye levels, Tripod
VWS-Eye levels-Dolly (back)

Equipment Needed:
DV Camcorder, Tripod, Microphone w/cord

Props Needed:
Background (fence), corncob pipe, old clothes & cowboy hat

List all Equipment needed to film this scene. (i.e. camera, microphone, tripod, etc.)
Shot Sheet Example

Location #1: Front of school
Scene 1: Arrival of the “New Student” (Tom)
- [exterior] Wide-establishing shot showing the front of the school as a vehicle pulls up to the curb.
- [interior] medium shot of the interior of the vehicle. Shows the parent and the student both in the frame. Parent wishes Tom good luck on his first day at a new school.
- [exterior] wide shot of Tom walking toward the front office from the parking lot area.
- [exterior] med-wide shot of Tom walking into the office.
- [interior] med-wide of Tom walking into the office

Location #2: Inside Front Office
Scene 2: Tom getting Schedule
- [interior] Wide-establishing shot showing Tom entering the front office
- [interior] med-wide of Tom walking up to the counter
- [interior] over-the-shoulder shot of Tom standing at the counter talking to the secretary. Tom explains that he is new. Secretary gives him his schedule. Explains that he has P.E. first period and asks him if he has P.E. clothes. He says he does.
- [interior] over-the-shoulder shot of Tom from behind the secretary. Tom explains that he is new. Secretary gives him his schedule. Explains that he has P.E. first period and asks him if he has P.E. clothes. He says he does.
- [interior] close-up cut-in shot of the schedule in hand.
- [interior] med-wide shot of tom at counter thanking staff member and walking out of the office.

3-Part Shot List Format:
[Interior or Exterior] Shot Type-Description of what you’ll be showing

Example:
Scene #1 Location: Amphitheater Area
- [exterior] wide establishing shot- showing all three people walking
- [exterior] medium close up- of John telling Jane he lover her
- [exterior] close up- of Jane smiling
Scene #2 Location: Classroom
- [interior] wide shot- showing John sitting with his friends
- [interior] mid shot- showing John talking about Jane

Reminder:
1. ShotSheets are broken down by Scene and by Location.
2. A Typical shot last between 3 and 5 seconds!
The “Golden Dozen”
Twelve Guidelines for Better Videos

1. **Completely and thoroughly think through and plan your piece before you start.** Remember: The *most important phase of production is preproduction*. You must have an interesting, creative idea to work with. Plan for visual and audio variety and only include shots that are essential to getting your point across. Always keep in mind the concept of the project, its goals and what you are expected to do. Read and re-read the directions if necessary. Always pay close attention to the project directions.

2. **Before you leave the classroom with your equipment, checks its operation!** Make sure all of your equipment is operating properly and nothing is missing or damaged.

3. **Use a tripod or a solid camera support.** This is especially important in close-ups. The use of a tripod or a solid camera support is the mark of a professional. The exception is where you want to show a subjective camera effect, communicate a fluid or unstable situation, impart a documentary-style effect, or in many news situations where you will miss the shot if you try to use a tripod.

4. **Make sure you observe a five-second-roll cue at the beginning of each take.** Otherwise, especially considering the pre-roll requirements for many editors, you may find it impossible to use the segment during editing. The camera operator begins recording then the talent counts down backward from five out loud.

5. **Resist the temptation to keep the camera rolling, and pan, zoom and tilt the camera to get from one shot to another.**

6. **Rely on medium close-ups and close-ups for your basic visual material.** Wide shots should only be used for establishing (and reestablishing) shots. The majority of your shots should be mid-shots or closer.

7. **Cut away from a shot as soon as the basic information is conveyed,** especially if the shot is a static one. Almost all of the student videos I see could be judiciously cut by *at least* 50% and be much improved in the process.

8. **Eliminate shots that don’t contribute to the project’s goals or your basic story idea.** The rule here is: “If in doubt, leave it out!” This includes leaving out “bloopers”. If it isn’t an important part of the video we don’t need to see it.

9. **Frame it using the “Rule of Thirds.”** Be conscious while framing each shot to follow the basic Rule of Thirds.

10. **Light it Right!** Pay attention to the lighting conditions while filming. “Beware of Backlighting!”

11. **Sound Matters! Get the right mic for the job.** Whatever mic you use get it close. Get the mic as close to the subject as possible. If you don’t want the mic to be conspicuous, use a clip-on, or personal mic, hide the handheld mic close to the subject, or use an off-camera directional mic. If you are using the integrated microphone the whole camera needs to be within 4’ or so if the subject.

12. **Always include a 4-second leader while editing the video.** The 4-second leader should be at the very beginning of your video. It should be white text on a black background. See the project directions for more information.
You should be able to answer these questions with no notes...

1. When using Adobe Premiere Elements, what does it mean to “render” your project?
2. When editing, where can you look to remind yourself about how and where to save your files?
3. When editing, what happens to files if they are saved to the “C” dives of the computers in room G104?
4. A file ending in “.prel” (example: project1.prel) is what type of file?
5. A file ending in “.mpg” (example: project1.mpg) is what type of file?
6. When using Pinnacle Studio, If you created a new file that has the “.mpg” extension, did you “render” your project?
7. When turning in your completed video project do you turn in the Premiere project file or the video file?
8. You opened a studio project from the previous day. You notice that all your scenes are now black with no audio or video tracks in timeline view. What is most likely the reason for this problem?
9. What happens in pre-production?
10. What is a shot list (a.k.a. shotsheet)?
11. What are slates?
12. What does a filter do on a camera?
13. What does a CCD do on a camera?
14. What does shutter speed do on a camera?
15. Should you use a higher shutter speed for slow-motion or freeze-frame filming?
16. To “chromakey” means to do what?
17. “Truck” and “Dolly” moves can be done in many ways. Several pieces of equipment can help you perform these two moves smoothly and well. What common items could you use to perform these moves?
18. What is the purpose of a script?
19. Why should we avoid “mixing light” during filming?
20. With student filmmakers’ is poor audio quality the most common mistake made during filming?
21. Is audio quality an important concern during filming?
22. What is “point-of-view”?
23. What is “backlighting”?
24. What does the term “audience” refer to?
25. During filming, what does the “director” do? Choose the best answer
26. Who is usually in charge of the video shoot?
27. What happens during the “pre-production” phase?
28. What happens during the “production” phase?
29. What happens during the “post-production” phase?
30. What is the purpose of the storyboard?
31. What is the talent do?
32. What is the cameraperson responsible for during filming?
33. During filming what is the talent responsible for?
34. While filming, your cameraperson physically moves alongside your target. The camera moves with the target and at the same speed. Your target doesn’t get any closer or farther away from the camera while moving. This is an example of what camera move?
35. While filming, your cameraperson physically moves the camera closer to or farther away from the target. This is an example of what camera move?
36. While filming, your cameraperson physically raises or lowers the camera so that the camera is moved closer to or farther away from the ground. This is an example of what camera move?
37. While filming, your cameraperson physically turns the camera from left to right. The camera stays fixed to the tripod and doesn’t get closer to or farther away from the ground. This is an example of what camera move?
38. While filming, your cameraperson physically moves the front of the camera up and down (pointing up or pointing down). The camera pivots on the tripod and doesn’t get closer to or farther away from the ground. This is an example of what camera move?
39. While filming, your cameraperson manipulates the wide angle/tight angle button on the camera. The camera focuses closer to or away from the target. The camera stays fixed to the tripod and doesn’t get closer to or farther away from the target. This is an example of what camera move?
40. As a general rule, should the microphone should be as close to the talent as possible?
41. Does using an external microphone helps isolate user noise and background noise?
42. Consumer level cameras have something called A.G.C. (automatic gain controller) built in to them. What does A.G.C. do?
43. What is one technique to assure the cameras A.G.C. (automatic gain controller) levels are set correctly for filming your scene?
44. What are some ways to reduce wind noise while recording?
45. What is the definition of “composition”?
46. As a general rule, when filming the cameraperson should look at or focus on what?
47. When referring to composition what is the “rule of thirds”?  
48. As a general rule, when composing using the “rule of thirds” where should the talents eyes normally be?
49. As a general rule, during filming (close shot) you can cut someone’s foreheads off but you can’t cut off their what?
50. When talking about composition, what does “look room” or “lead room” mean?
51. When talking about composition, if you have more room in front of a moving target than you have behind it (on screen), what is this called?
52. What two things does composition do?
53. Most video cameras have something called an “image stabilization system” built in. What does optical or digital image stabilization do?
54. A movement of the camera from side to side, left to right or right to left is called what?
55. A movement of the camera from up to down or down to up would be called what?
56. Changing your camera shot from wide angle to telephoto or telephoto to wide angle would be called what?
57. When doing a pan movement without a tripod is it best to only move your wrist and not your whole body?
58. “Less is more” When it comes to camera moves like pans, tilts, and zooms, what does “less is more” mean?
59. Why is it important to calibrate your cameras white balance to match the kind of light you’re shooting under?
60. Is the person who checked out a piece of equipment responsible for assuring that the equipment is returned in the same condition it was in when checked out?
61. If you check out a piece of equipment but someone else in your group looses it while filming are you responsible for it even though you didn’t loose it?
62. Should all equipment removed from the classroom be checked out?
63. What does a cameras “iris” control do?
64. What does a “reflector” do?
65. When filming outside the classroom, who is responsible for assuring that you are back in the classroom on time?
66. Should all equipment that was checked out be checked back in by the person who checked the equipment out initially?
67. At the end of the period does the bell dismisses you? Can you leave as soon as the bell goes off?
68. During phase three, if one of your group members is not working or is causing problems with the group, what should you do?
69. What is a “clapboard”?
70. What is a “matte”?
71. What is the best way to stabilize your camera while filming?
72. What does a firewire, USB, headphone, and microphone jack look like?
73. What are the parts of the script? (i.e. by line, slugline, action, dialogue, character name)  
74. When filming your project, who is responsible for using and checking off) the ShotSheet?
The view is so far from the subject that she isn't even visible. This is often used as an establishing shot.

The subject is visible (barely), but the emphasis is still on placing her in her environment.

The subject takes up the full frame, or at least as much as possible.

Shows some part of the subject in more detail whilst still giving an impression of the whole subject.

Half way between a MS and a CU.

A certain feature or part of the subject takes up the whole frame.

The ECU gets right in and shows extreme detail.

A shot of something other than the current action.

Shows some part of the subject in detail.

A comfortable shot of two people, framed similarly to a mid shot.

Looking from behind a person at the subject.

Usually refers to a shot of the interviewer or talent listening and/or reacting.

Shows a view from the subject's perspective.

The subject is the weather, usually the sky. Can be used for other purposes.

Camera Angles:
- Eye Level
- High Angle
- Low Level
- Bird's Eye
- Slanted

Camera Positions:
- Tripod
- Handheld
- Dolly
- Truck
- Crane
- Zoom
- Arc
- Dolly-Zoom
You should be able to identify the following pieces of equipment (from memory):