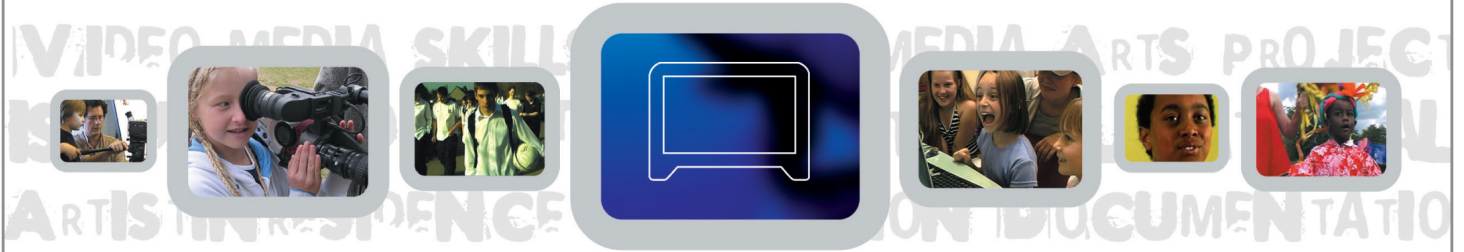


**CATCHER MEDIA**  
MAKING MEDIA MATTER



# MEDIA PACK

**RESOURCES & TIPS FOR SUCCESSFUL DIGITAL-FILM-MAKING**

**BY**

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## **INTRODUCTION**

This collection of resources is designed to help you to make successful films. They have been well used in my 20 years of film-making, training and participatory video projects, and have worked well with children and adults from in the UK, Europe, Africa and India.

### **(1) Development**

Research is done and the concept for your film is decided. You then structure that concept into a narrative by using a mixture of: script, storyboard and shot list.

### **(2) Pre-Production**

Once you have an agreed script, storyboard or shot list, use these as guides to everything that is required for your film or digital production. Logistically you need to decide whether you have enough time and resources to do what you had originally planned or re-structure your plans if you do not. Rehearsals and camera tests can be carried out too.

### **(3) Production - The Shoot**

The stage at which all the shots and assets e.g. stills, you need for your script are filmed.

### **(4) Post-Production – The Edit**

All the filmed shots and assets are assembled onto a computer or tablet device and structured into the final film to make a smooth audio-visual experience for an audience. You can use the script and storyboard as a guide. Special effects, music, voice-overs, animations, titles and text can be added at this stage.

### **(5) Upload & Screening**

The final video is exported and now you want to get it screened and seen.

## **ABOUT THE AUTHOR**

Rick created Catcher Media, which was established in 1996. They are an award-winning media company whose values are rooted in community, participation and creativity. Based in Herefordshire, they have worked for 20+ years enabling children and adults to participate in exciting, hands-on media projects with a strong social or educational ethos.

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## A RECIPE FOR A SUCCESSFUL FILM

RECIPE CHECKLIST	
<b>1. WHAT'S THE BRIEF?</b> (1) Subject (2) Context (3) Time limit	
<b>2. A GOOD IDEA</b> - (1) Think up a great idea (2) Decide genre (3) Create a script, storyboard and/or shot-list (4) Do you need a pitch or treatment? (to convince others to support your project).	
<b>3. GOOD CAMERA COMPOSITIONS</b> - Focus, exposure, composition, tripod, interesting angles and compositions.	
<b>4. GOOD SOUND</b> - clear sound without background noise + foley sound effects.	
<b>5. GOOD CREW</b> - each crew person has a job & they all work together.	
<b>6. GOOD DIRECTION</b> - the director uses their imagination to give the film an exciting style.	
<b>7. GOOD ACTING / INTERVIEW TECHNIQUE</b> - Interviewers or actors need to know their lines, rehearse their actions or prepare questions.	
<b>8. GOOD PRODUCING</b> - Makes sure the production runs smoothly e.g. is the location free? Are props and costumes sorted? Are crew & actors available?	
<b>9. GOOD LOCATIONS</b> - Find a great location or make a set or book a room!	
<b>10. GOOD PROPS, COSTUMES &amp; MAKE-UP</b>	
<b>11. GOOD MUSIC</b> - A good soundtrack and sound effects have a big influence on the finished film. Have you got copyright clearance?	
<b>12. GOOD EDITING</b> - Good pace which matches the music and the action. Make sure the meaning is clear. You will need to add titles, visual effects and credits too.	

# TIPS FOR A SUCCESSFUL FILM

## **KEEP IT SIMPLE**

Know your target audience. Think about the message you want to convey and the best and most effective way to communicate this message.

## **GENRE**

Know the conventions of the type of film you intend to make e.g. news report, thriller or documentary. Watch other examples for inspiration.

## **LENGTH**

Consider the duration of your film. Shorter is better. Time limits may be dictated by your screening slot, competitions, broadcasters or film festival.

## **SHOW DON'T TELL**

Do not rely exclusively on talking heads i.e. people talking to camera. Use interesting camera angles and a variety of shot types to add interest for your viewer.

## **CUTAWAYS**

Visually represent what is being described e.g. if a doctor is talking about a hospital you can present exterior and interior shots of a hospital. This gets interesting when you want to show abstract concepts or emotion.

## **CHALLENGE YOURSELF**

Don't play safe too much. An audience is thrilled when something unexpected happens.

## **SOUND**

Good quality sound is as important as the image, if not more so. Obtain best sound with external microphones and always monitor sound using headphones.

## **PLANNING**

A well thought-out script and storyboard not only help to focus your creative thoughts but they also highlight logistical requirements e.g. locations, props and interviewees.

## **BE REALISTIC**

Be realistic about your filming schedule.







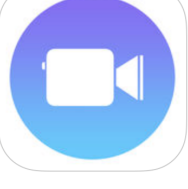
## **BE OBJECTIVE**

When reviewing your footage for best shots, try to watch the material with a fresh eye.

## **GET FEEDBACK**




Ask people who know little about your project what they think of an edit or script. Listen carefully. People may make good points, but may not know how to fix them - that's your job!

## iPad Apps for Film-making



	<p><b>iMovie (free)</b></p> <p>Packed with features and the obvious choice as a movie editor. The iPad is an ideal video editor for quick and easy movies. Footage captured by the camera (and stills) goes straight into iMovie. Free for all iPads from 09/2013 (£2.99 for older iPads).</p>
	<p><b>Green Screen (£2.99)</b></p> <p>A really easy-to-use green screen app. Green screening involves filming against a green background which is then removed and replaced with a moving or still image, thereby placing the subject of your film anywhere. This app is very easy to get to grips with.</p>
	<p><b>I can animate / Animate it (£2.29)</b></p> <p>The cross-platform software of the same name is a tried and tested stop frame (3D) animation tool that has been used in primary schools for years. It works well, though the challenge is to keep the iPad still. (<b>Animate it</b> is exactly the same app in different clothing)</p>
	<p><b>Scrolling Credits (£1.99)</b></p> <p>Ideal if you want to add scrolling credits to your film. Use a photo on your iPad as a background, then (in the app) go to 'My Library' (at bottom of the screen) click a category, then the blue 'Import' button on the black bar at the bottom. Select this photo then tap 'Customise' in the bottom left corner of the screen.</p>
	<p><b>Garageband (free)</b></p> <p>The number one app for music composition. Children can easily create music with little understanding, at the same time it can be used to teach music at a sophisticated level. It's also good for podcasting. The app is constantly being refreshed – you may therefore find that it looks different on older iPads.</p>
	<p><b>Puppet Pals HD Director's Pass (£2.99)</b></p> <p>A great tool for creating 2D animations. Place characters or photos (e.g. of yourselves) into situations using backgrounds from the app or captured from the camera. They then act out their scene with speech, all of which is recorded. The free version of this app is limited.</p>
	<p><b>Clips (free)</b></p> <p>Aimed at the home market as a means of capturing and easily packaging a short piece of video. It has a host of features that make it excellent (and fun) for education. Needs iOS 10.3 (or later) so no good for older iPads.</p>

## Intermediate/Advanced

The following apps are recommended if you want to have more control over your video camera, add more filters to your video or do fine detail work for video editing.

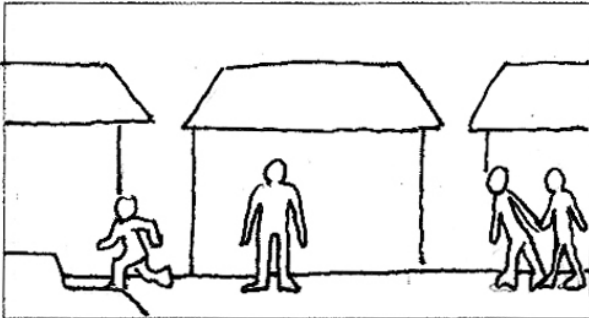
	<p><b>Videon (£4.99)</b> Packed with features. Gives you manual control on exposure, white balance and focus. Has audio meters. Provides lots of ways to give your footage a more filmic look including widescreen, film grain, saturation. You can combine and tweak effects.</p>
	<p><b>FiLMiC Pro (£14.99)</b> Packed with features. Very much in the same vein as Videon, but aimed even more at film-makers trying to get their iPad to produce cinematic or professional-looking results.</p>
	<p><b>Pinnacle Studio Pro (£12.99)</b> Excellent video editing app. Ideal for those who have outgrown iMovie, and who want more features and more fine-tune control over their material. Especially good for manipulating different audio and video layers. Contains many filters, transitions etc. Highly recommended.</p>

## Downloading Music, Audio or Graphics to your iPad

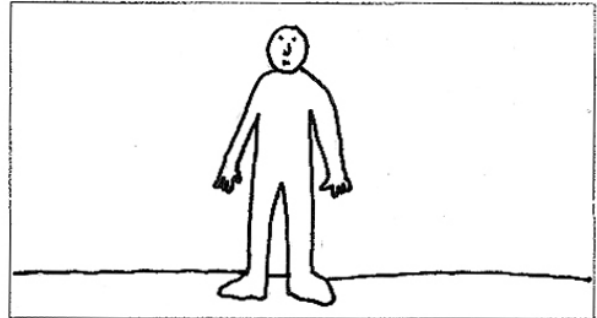
				
<p><b>Google Drive, Drop Box, One Drive, WeTransfer, iCloud</b> Download music tracks*, audio or graphics onto a computer, then save them to a cloud storage account (e.g. Google Drive, Dropbox, One Drive, We Transfer, iCloud) and then pick it up on the iPad via the app version of whatever account you're using. You can then choose 'Open in' (or similar) and send it to your iMovie project. *NB: Tracks produced in Garageband or photos taken by the iPad can be easily opened in iMovie.</p>				

NB: This section was co-written with Mark Sanderson msanderson@herefordshire.gov.uk

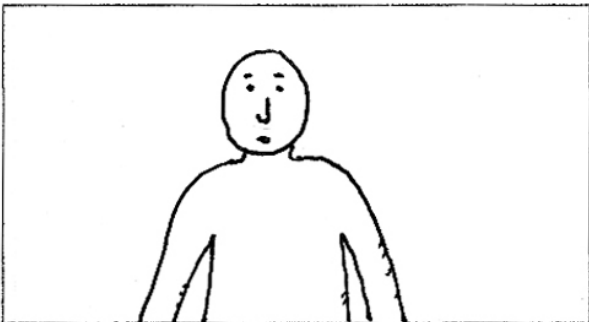
# SHOT TYPES



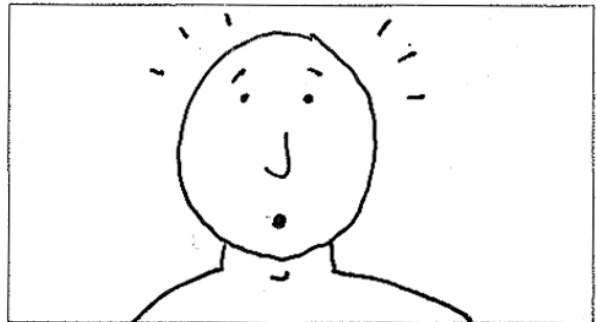
**WS - Wide Shot.** Establishes where action takes place



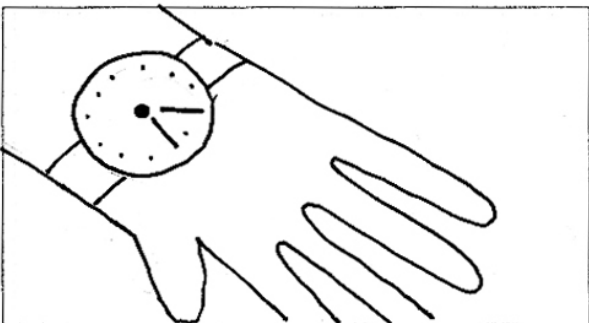
**LS - Long Shot.** Used for action. Good for telling us what a character does



**MS - Medium Shot.** Used for dialogue, interviews and pieces to camera



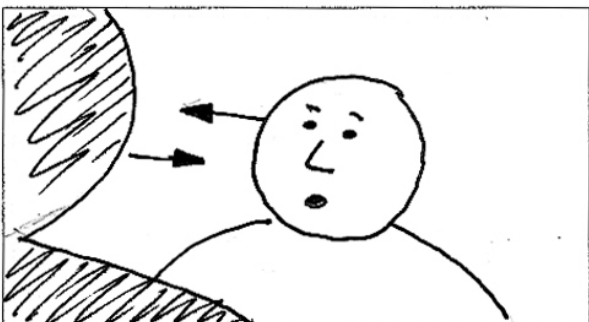
**CU - Close Up.** Good for emotion e.g. shock, worry or love



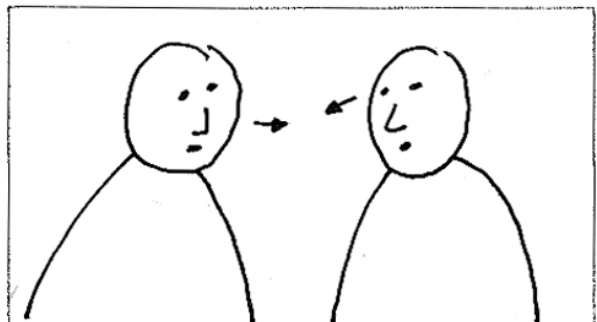
**CA - Cutaway.** A shot related to the main action



**ECU - Extreme Close Up**  
**BCU - Big Close Up**



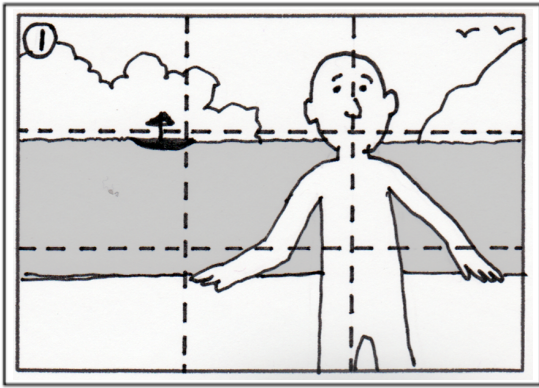
**OS 2S - Over the Shoulder 2-Shot.** Used in dialogue and interviews



**2S - A 2-Shot** or shot with two people in it

## GUIDELINES FOR VIDEO COMPOSITION

Composition is about making beautiful images and giving it a “Wow!” factor. The guidelines below will help you films look better but capturing the performance is also essential. Many of the following rules will also apply to stills photography. NB: The subject is the actor, interviewee or main area of interest i.e. wristwatch or church spire.

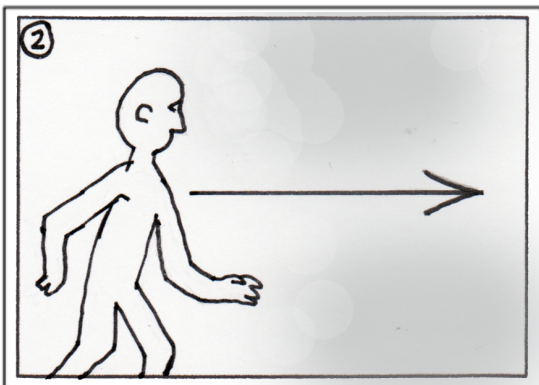


### Rule of Thirds

Imagine your frame is divided into 9 rectangles, 3 up and 3 across (Image 1). By placing the subject along these lines (or where they intersect) and with space left in the other areas, you can get good compositions. This works well when filming in widescreen. Failing this get your subject centre of frame!

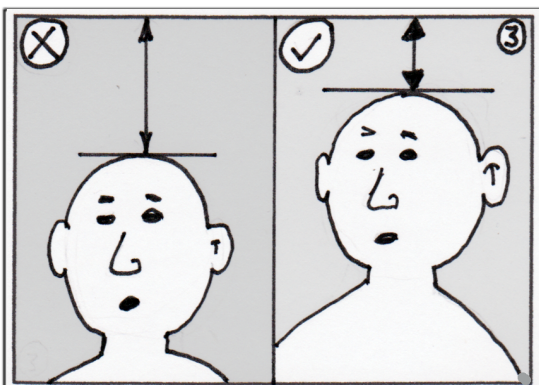
### Avoid Vacuuming

Your film will look much better if you don't just follow action randomly. By planning your shots and rehearsing any camera movements, your films will improve dramatically. Get the actors to move within the frame (give them markers on the ground if necessary). Hold your shot for at least 5-10 seconds. Do not cut straight away at the end of the action, you can edit down later.



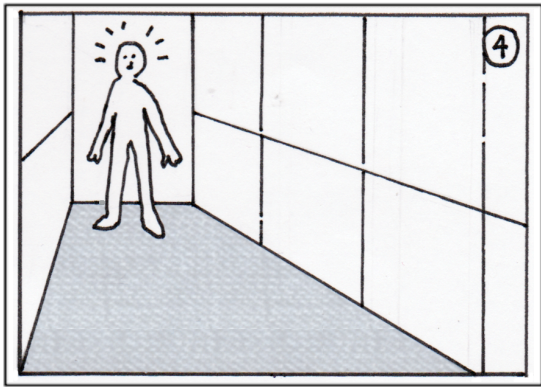
### Lead Space

The camera should give the subject enough space to walk 'into' by anticipating their movement within the frame, especially if your subject is walking or running (Image 2). Rehearsing with everyone knowing the beginning and ending of framing can give your video a professional feel.



### Head Room

In a MS or CU give your actors enough head space within the frame, but not too much as it weakens the composition (Image 3). You can crop the top of the head (but not the chin) for a EX CU but ensure the actor doesn't move out of shot. In all cases, the eyes should align with the top line (see Rule of Thirds).



### Leading Lines

Strong lines within the frame can direct the eye to the important subject matter (Image 4) e.g. roads, paths, patterns, shop fronts, ceilings and railways can all be used to lead the eye to the main subject.

### The Eyes Have It

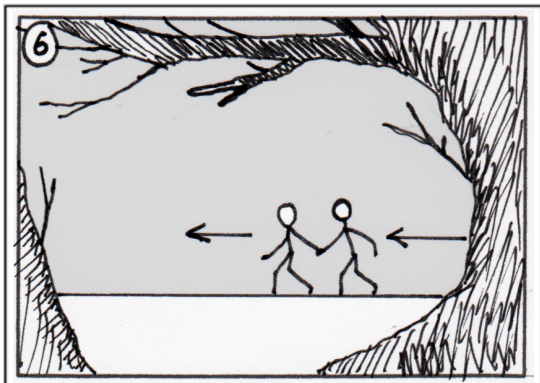
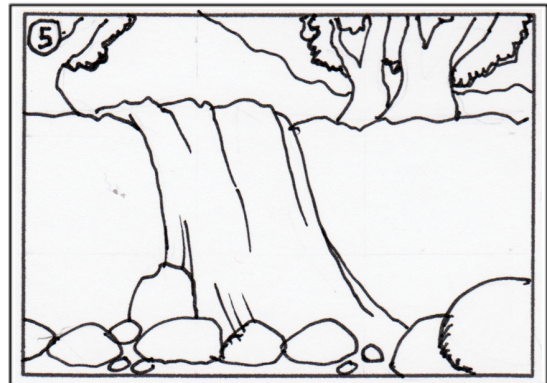
The viewer looks at a subject's eyes (and want to know where that stare leads). This is very powerful on film if an actor keeps their eye movement to a minimum.

### Backgrounds

Beware unintentional action in the background drawing the attention away from your subject e.g. street sign growing from the actor's head, someone making faces, an entertaining dog, a large poster or very messy background.

### Depth

Give the feeling of depth in your shots by adding foreground and background interest, especially in cutaways or shots without actors e.g. for a waterfall shot (Image 5) place your camera so the pebbles (foreground) and the trees (background) add interest to your composition.



### Frame Within the Frame

Use objects in the frame e.g. trees at the top of frame or a building viewed through an arch, to frame your main subject (Image 6).

### Symmetry

Balanced symmetrical compositions can be striking too, especially when used sparingly e.g. reflections and architecture.

### Use the Classics

Directors and cinematographers have always referenced painting and sculpture e.g. Greek art, the Renaissance and the Dutch school, using it as inspiration for lighting and composition: so can you!

### Don't just stand there!

It's tempting to just plonk your camera/iPad in front of the action at the same distance and height for every shot, but this gets boring for the viewer and makes editing your film harder. Get creative and people will enjoy your film more!

SCENE





SHEET NO.





## A SHOT-LIST

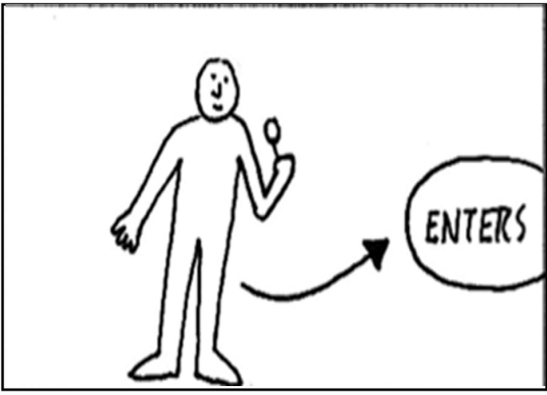
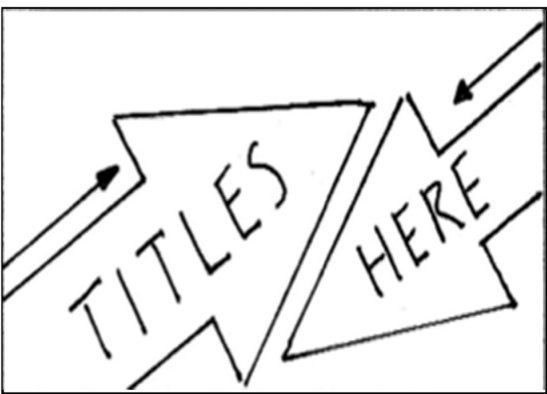

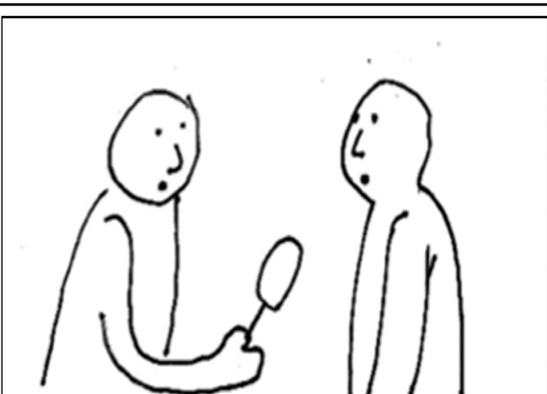
Sometimes a shot-list will suffice. Here is the shot-list for a short news report. It's a good idea to script what a presenter or voice-over is going to be saying on-camera.

SHOT-LIST	NOTES
Shot 1 - LS Presenter enters - introduces subject e.g. Artisan Papermaker, Peter Foulds	
Shot 2 - A Graphic Title appears: Papermaking in Weobley Marsh	
Shot 3 Video - A Sequence shots showing Peter papermaking (or montage)	
Shot 3 Audio - Presenter gives some biographical background to Peter's papermaking activities	
Shot 4 - M 2S Interview with Peter covering the current state of his business - it's hard for him to survive but he's determined	
Shot 5 - MS Interview with Professor about history of papermaking	
Shot 6 - Local people say how much his business brings to the local area and what a highly respected local figure he is	
Shot 7 - A Graphic Subtitle appears: How much artisan-makers contribute to the UK economy and possible gloomy forecasts	
Shot 8 - LS Presenter sums up his feelings on the subject, then exits past...	
Shot 9 - (not on storyboard) LS Peter in his studio working away as the door closes. Music	

<b>SHOT-LIST</b>	<b>NOTES</b>
Shot 1	
Shot 2	
Shot 3	
Shot 4	
Shot 5	
Shot 6	
Shot 7	

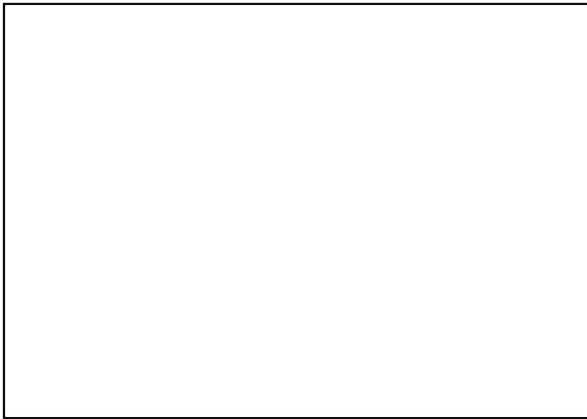
## A SCRIPT STORYBOARD

For a film with an emphasis on interviews and pieces to camera, a script storyboard like the one below may be the best option. Note dialogue and shot types on the right.

	<p><b>LS Long Shot of Presenter walks into shot in front of papermaking studio - INTRO to Camera:</b></p> <p><b>Today we are talking to an artisan papermaker called Peter Foulds who has been working in his studio in Weobley Marsh, in a remote part of rural Herefordshire for some 15 years. We want find out how important a small craft business like Peter's, is to a rural area and its economy.</b></p>
	<p><b>Title Sequence Motion Graphic: Rural Lives</b></p> <p><b>Sub -title: Papermaking</b></p> <p><b>Music: Track 15 Intro</b></p>
	<p><b>MS Medium Shot of Peter in action. Leads into montage of making paper.</b></p> <p><b>Presenter Voice-Over: Peter trained with a master Japanese paper-maker after leaving his job as a bank clerk over 20 years ago. Once he completed this exacting process which took 6 years, he came back to the UK determined to popularise papermaking here.</b></p>
	<p><b>M2S Medium Two-Shot Presenter walks into studio to interview Peter.</b></p> <p><b>Questions/Topics: Basic History of papermaking How long his business had been going What he makes with paper Importance of small business to rural economy</b></p>

**IMAGE**

**SOUND**

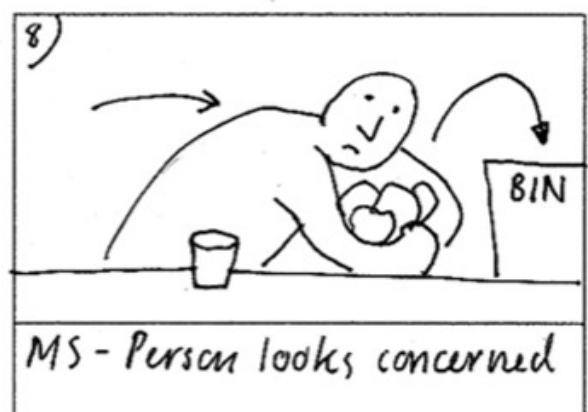
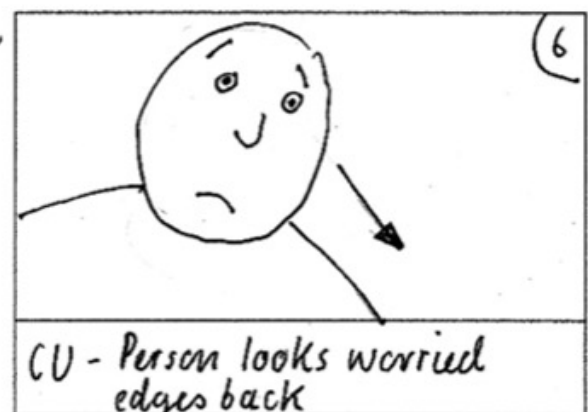
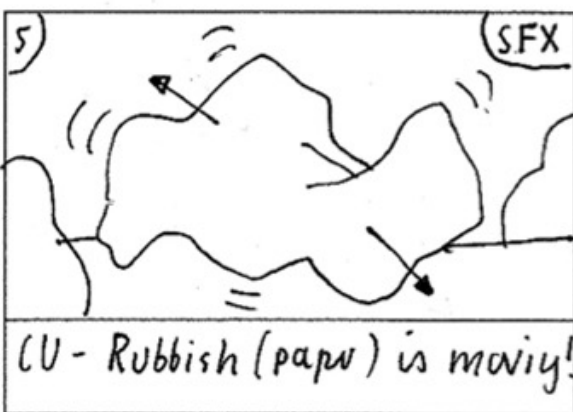
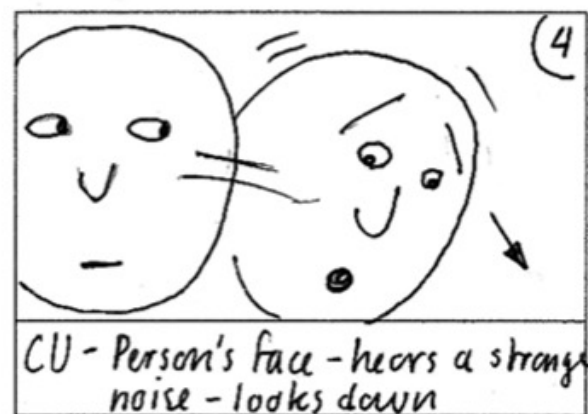
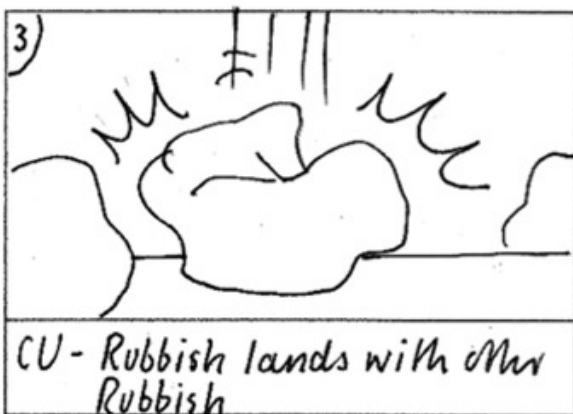
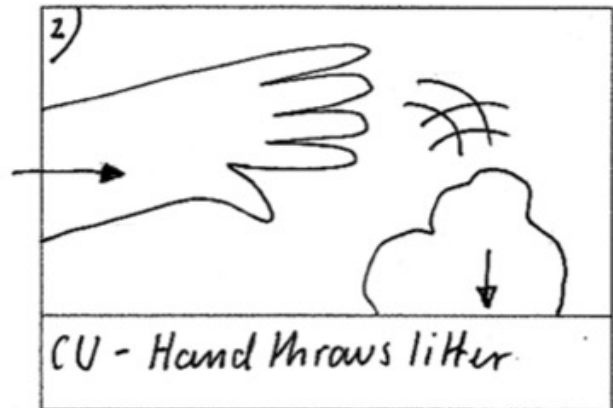




CATCHER MEDIA



### STORYBOARD EXAMPLE from a short film "LITTERBUG"



**SCENE 1 INT. CANTEEN. DAY**

*The 'Scene Heading' has a scene number, where and when the scene takes place i.e. interior (INT) or exterior (EXT)*

PAUL is studying hard. He opens a packet of crisps and takes the lid of a plastic coffee cup. He casually drops the litter on the floor. We see he has a mass of litter by his feet.

PAUL then hears a rustling noise which he tries to ignore until it is so loud he has to look down. Shocked he edges slowly back.

At his feet, a scrunched up piece of paper grunts and sighs with effort. Finally it unfolds to read: LITTERBUG and growls at PAUL. He grabs a bin and picks up all the rubbish at his feet.

*'Action' is presented in paragraphs. Present tense. Not too dense with description.*

**SCENE 2 EXT. CAMPUS. DAY**

PAUL walks across campus and sees a STUDENT drop some litter. PAUL is about to pick it up when the paper rustles at him angrily. He backs off, then understands.

PAUL  
Oi mate.

STUDENT  
What?

PAUL  
You dropped this.

*Dialogue is presented in centre of page with the character identified in capitals. All text is in Courier font. Do not describe camera moves and framing - the writing should suggest this rather than dictate.*

PAUL points to the harmless looking piece of litter.

STUDENT  
Get lost!

PAUL hears a rustle - the litter has gone. Litter's P.O.V (*Point of View*) as the litter gains on the STUDENT and then grips his leg. PAUL sees the STUDENT toppling over with a blood-curdling scream.

PAUL slowly grins.

## SAMPLE TREATMENT

Production Title: LITTERBUG Film 1	Duration: 90 secs
Audience: Children and young people aged 11-16	Budget: £5,000.00
Production Company: Catcher Media in association with the National Union of Teachers	
Premise (or pitch): Making recycling and climate change accessible and poking fun at boring informational films	
Outline:  This first short film kicks off a recycling and environmental awareness campaign that sees our lead character played by real-life comedian, Paul Williamson who gets into surreal situations as 'rubbish' and then 'the planet' as typified by cuddly (but endangered animals) start fighting back against humanity. This first film is a teaser in many senses and various environmental topics will be drawn out in the next 4 films.	
Creative:  The film is given a deliberately low-fi quality and will feel akin to YouTube-style camera-phone videos. This will be mixed with an equally low-tech but European animation style (in the vein of Jan Svankmajer). Paul Williamson's comedic and surreal style will be utilised throughout to arouse the curiosity of younger viewers.	
Technical:  The shoot will be on a Sony 4K camera. Marsall Flint will act a DOP and main operator, mainly handheld. Steadicam operation by Martin Bush. Lighting will be hard contrast again mimicking a dismal Eastern bloc style of harsh-life (See: Songs From the Second Floor). Sound will be dubbed on using ADR to cause a comic dislocation, with many cartoon style sound effects added.  Special Effects: Post-Production Effects House 'Gee Wiz Productions' will handle the integration of live action and animation  Animation: 'Blink' will animate the paper and rubbish utilising the manic style of their Bafta nominated 'Peck' animated short for JVC.	
Logistics:  The shoot will take place in Leeds University during the first week of the Summer holiday, and we will be using the Science Department's canteen and the campus area around this location. Catering will be provided by a local delicatessen. Drama students have been contracted to be extras in return for course accreditation.  Mr. Williamson has kindly offered his time at a reduced rate because of the educational aspect of the film and his association with producer Juliette Morris.	
Marketing:  The campaign videos will be used in a nationwide campaign at secondary school level to engage young people in climate change issues. The videos are the entry point for a curriculum-wide series of activities at school helping students become active citizens in an effort to combat climate change.	

## A Producer's Notes

A film-maker or director will have a vision of the film in their mind but there are logistical concerns which will make the film into a reality. This is where the producer comes in. They will need to answer the following questions.

### Who:

Who do you need to make the film happen?

- Crew - decide who will work on the film and what role they will have. Do not have too many crew compared to the participants as it can be overwhelming for those in front of the camera.
- Interviewees - e.g someone for the community, an expert, young person, parent
- Participants/Actors e.g group of young people, additional actors for adult roles.
- Gatekeepers - these are very important to engage with to be able to get your film made. e.g youth worker, teacher, health expert, caretaker of a building, parents.

### When:

- How much time do you have to make your film? Is there a deadline or event you are hoping to show it at? Does it matter what season it is?
- How much time do those in your film have to contribute? Check with them before you make too many plans, if they can only spare a limited amount of time you may need to adapt your plans.
- Create a schedule of where and when you will be filming and what/who you will need. Share it with the crew and participants. Allow for breaks too!

### Where:

Location is key.

- Do you have permission to film there, is it private or public land/building? Is there a noisy road or machinery nearby? Can your participants and crew get there? Will someone be there to let you in when you arrive and lock up when you leave? Is there shelter if the weather turns bad?
- Do the owners know how long you need the space for? Do they know they can't carry on with their usual activities in the background while you film? You need to communicate clearly that you need quiet and uninterrupted space to film.
- For filming in a public space do you need to inform the local police?

**Budget:**

Do you have any money to put towards the cost of your film?

- You may need to pay to hire a venue or to buy props/costumes. Or to cover participants costs for travel and food. Are there travel and food costs for you and the crew?
- Do you have to pay any of the crew? You may decide to involve one or two media professionals on your project - check thoroughly what payment they expect or perhaps agree a reduced rate.
- You can ask people to bring their own lunch and ask venues to let you use the facilities for free but you will need some money to cover any essentials and to buy hot drinks and snacks for people.

**Health & safety:**

Do you have a policy you need to follow?

- Visit the filming location before you go and check for potential risks and hazards, do you need to take any special precautions when working in specific location? Are there toilet facilities?
- Take an emergency first aid kit. Is anyone in your team first aid trained?
- Introduce the crew and participants to the kit and remind them about avoiding obvious risks e.g. not walking over cables, avoiding light stands, not running with equipment etc.

**Permissions & Contracts:**

- Do each of your participants have signed parental/guardian consent to be in the film.
- Have each of your actors or interviewees signed a release form saying they are happy for their contribution to be used and under what terms?
- Contracts may be needed for certain professionals to agree terms and payments.
- The letter should include information about the film's theme and how it will be used. Obtain the letter before you begin filming as its very hard to do afterwards, and if you cannot get it, it could mean re-filming. Keep copies safe.

**Child protection:**

Does your organisation have a child protection policy? If yes, are you familiar with it and are the crew? If no, speak to your organisation and youth workers / teachers about appropriate guidelines for working with young people.

**Copyright:**

If you plan to use images, photos, graphics etc which do not originate from you or your organisation you must check they are okay to use with the original owner. For more info see: 'Music Use in Videos'.

## A Director's Notes

There are established hierarchies of technical, creative and logistical talent within film, TV and web productions which are all headed by a director and producer. But the opposite can be true too. Lightweight digital technology and smaller budgets mean that small crews can be just as viable. Or even one-person 'self-shooters'. If this is the case you have the obvious technical aspects of camera, sound and lighting to consider but here's a few tips for successful directing.

The director oversees the creative and technical parts of the storytelling process that is film-making. The director must have a vision of how the whole film will fit together. They work with camera, sound, lighting, design, actors, editors and composers so that there is a coherent and expressive portrayal of the script and storyboard.

A director is a conductor in an "orchestra of film-making talent". They work closely with the actors to rehearse scenes. They need to specify the style of filming and kinds of lighting each scene requires. And they will suggest camera placement and movement for each shot or 'mise-en-scene' for the film, or the visual signature of the film. They are on-set and will watch performances to obtain the best take.

With drama, a director will bear in mind the different emotional rhythms of the actors within a film. The director is like the primary viewer of a performance, and will help the actor gauge their performance. It is often said that "less is more" but this is especially true acting in films. Often a director will need the actor to "do less" rather than acting theatrically. Another piece of advice for good acting is "don't act - react" or "think - don't act". The camera is very alert to eye movement, body language and over-acting. It's the director's job to help an actor or presenter through this process.

The 'Auteur' theory stated that a film represented a director's unique creative vision but it must be recognised that film is an collaborative medium especially in the studio system, with many key roles involved.

With documentary they need to draw from interviewees the stories which are pertinent to the overall film.

Many directors work closely with a scriptwriter and have very specific and well-planned storyboards and stick with them throughout the shoot. However, the circumstances of a shoot always require some degree of improvisation. Some directors improvise to a high degree with the actors and camera operators, using the script as a series of stepping stones and instead staying alert to the power of spontaneity and accident.

Directors need to give communicate clearly with the crew and actors on-set and be able to juggle many demands on their concentration while remaining up-beat in the sometimes fraught and chaotic environment of a shoot. They need to nurture the skills of the hard-working crew they have to hand and make people feel their contribution is valued. They need to get the best from their team to make the best film they can.

## **FILM-MAKING with Young People**

On many occasions we have been asked to deliver film-making workshops that take place in a very short timescale with non-professionals in restricted locations. Often we can only film in a single room or the immediate locale.

### **Everyone Has a Go**

Rotate roles so that each young person has a go at the main production roles. Those that seem particularly proficient can take on roles of trainees as new pupils take their turn. Make sure the loudest, most confident or class favourites are not the only ones to get 'choice' roles, it is often a chance for the less confident children to shine. A rotation system can help motivate the group as they can understand the perspective of each crew member more clearly this way. e.g. if someone is acting and the camera operator is asking them to move, the person in front of camera can appreciate just how vital this is and is more likely to show a greater degree of patience and co-operation. The group need to learn to listen to one another to co-ordinate their activities.

### **Be Realistic**

What is feasible in the given time? Often the simplest films can have the greatest impact. Cut to the chase. Find the core of the story. Don't be too perfectionist. You can elaborate a very simple film quite easily but it can be exhausting to make an overly ambitious film.

### **Be Creative**

Having restricted resources doesn't mean being less creative - you might need to be much more creative. Use anything to hand. Don't be afraid of employing humour or a DIY-ethos. Use parody or any current YouTube tropes. Use props sock puppets, action figures or hats. Write on flip-charts to make rudimentary speech bubbles - anything goes. People often respond to this very rough and ready approach warmly. It certainly gives out the message that it okay not to have an amazingly slick project.

### **Logistics**

You may not be able to film outside and you may be filming on a mobile device. Concentrate on the strength of the idea. When you have little time, finding somewhere quiet to film where you are not bothering anybody can be problematic. Groups work at different speeds, if students cannot come up with creative ideas, be ready to provide more generic options.

### **Sound**

It may be hard for a group in a space e.g. a classroom in a busy school to get the sound right, but good sound is crucial. There may be four groups in total working - there's one group sitting there talking and planning their video nearby - while another group are trying to film a very quiet shot but yet another group are trying to produce some drumming for the soundtrack of their video. These things need to be planned carefully to reduce frustration and maintain basic technical standards.

### **Rehearsals**

Rehearsals for scenes especially group shots are vital. As is making marks for individuals to stand by, called 'hitting your mark.' This ensures that the subject is in shot correctly. If you over-do the number of takes too many times people flag and become disengaged, but you often need to do at least three or four to get in right - it's a matter of balance.

## **PRODUCTION ROLES**

Take a look at the credits of any film production and you will see a huge array of creative, technical and organisational roles. With a small crew you have to multi-task and take on many of these roles. Here are just a few:

### **DIRECTOR**

A director is responsible for overseeing every creative aspect of a film. They develop a vision for a film and what an audience should gain from the cinematic experience. They are the primary storyteller and must rehearse with actors.

### **PRODUCER**

The producer coordinates and supervises logistical matters such as fund-raising, hiring personnel and arranging distribution. The producer is involved throughout all phases of the process.

### **SCRIPT-WRITER**

They write the script for movies and television. They may adapt a pre-existing novel, play or short story, or create an original screenplay.

### **CINEMATOGRAPHER or CAMERA-PERSON**

They are responsible for lighting schemes, framing of shots and physically operating the camera.

### **SOUND RECORDIST**

They are responsible for recording all sound and sound effects on set during the film. A **Foley Artist** records sound effects in post-production.

### **RESEARCHER**

They will research a film's subject matter, people to be interviewed & background details.

### **PRODUCTION MANAGER or ASSISTANT DIRECTOR**

They ensure filming stays on schedule and within its budget.

### **PRODUCTION ASSISTANT or P.A.**

The PA assists the producer and director.

### **EDITOR**

The editor uses imagery, music, the actor's performances, sound, rhythm and pace to create sequences from the footage to form the movie.

### **COMPOSER**

They will create a musical score specifically to accompany a film or allow extracts of their music to be used as part of the film's soundtrack.

# SCHEDULE



PRODUCTION TITLE \_\_\_\_\_

DATE & TIME	SCENE	LOCATION	ACTORS	CREW	PROPS

## **MEDIA INTERVIEWS**

A good interviewee is someone with a story to tell. A good interviewer doesn't get in the way of that story but tease it out of a person while they are on-camera. Interviews form the basis of documentaries, news items and all other forms of reportage. A good interviewee will need to make an informed and individual contribution to your programme that he or she alone can tell. It helps if the interviewee has an engaging or charming personality. Find a quiet place to conduct your interview.

**QUESTIONS:** Discuss the nature of the programme and the questions with the interviewee beforehand. Most interviews contain a core of 2-3 key questions.

**STAND-IN:** Allow the crew to set up with a stand-in first and bring in the interviewee as late as possible. Sitting in front of a camera can make interviewees very nervous.

**AT EASE:** Put the interviewee at ease by talking to them before filming.

**EYE LINES:** If the interviewer is not in the shot, sit them as close to the camera as possible to ask questions so that the interviewee's eye-line to camera looks correct.

**OPEN QUESTIONS:** The interviewer doesn't want 'yes' or 'no' answers. Ask open questions e.g. "Tell me about your experience working in the NHS" or "What makes you say that?" or "What happened next?" or "What does that mean?" or "Can you give me an example of that?" or "What's that like?"

**NODDIES 1:** Explain to the interviewee that as they answer questions the interviewer will just nod ("noddies") maintaining eye contact. This is to reduce extraneous noise, allowing for clean sound and options for the editor.

**WARM-UP QUESTIONS:** It may be a good idea to 'warm-up' your interviewee with a simple question at the beginning.

**PUT THE ANSWER IN THE QUESTION:** If your interviewee is confident, ask them to try and 'put the question in the answer' when they reply as the interviewer's question may be edited out of the interview.

**SOUNDBITES:** If your interviewee has made a good point ask them to summarise their thoughts, this may make statements which are more concise and easier to edit a second time around i.e. soundbites.

**NODDIES 2:** After an interviewee has left, it is possible for an interviewer can record a series of 'noddies' where they appear to listen to/ ask questions of the absent speaker.

**MID-SHOT:** Although a medium shot is the convention for interviews, feel free to vary the shot type at a natural pause in the interview. You can try MCU, CU or ExCU.

## **CROSSING THE LINE**

This is an important filmic convention which helps your videos work well especially for interviews or dialogue scenes. Additionally you can say “I think we’re crossing the line here” on set to the cameraperson sound impressive!

### **PANEL 1:**

There is an Interviewer and Interviewee. We draw an imaginary line between the two people. Camera Position 1 is filming the Interviewer.

### **PANEL 2:**

The camera places the Interviewer to the right side of the shot, giving them space on the left to look at the Interviewee.

### **PANEL 3:**

Conversely, Camera Position 2 is filming the Interviewee.

### **PANEL 4:**

The camera places the Interviewee to the left side of the shot, giving them space on the right to look at the Interviewer.

### **PANEL 5:**

Camera Position 3 films both in a wider shot

### **PANEL 6:**

In the wide shot the Interviewer still looks to the left and the Interviewee still looks to the right.

**NOTE:** Camera Positions 1,2 and 3 stay the right side of this imaginary line of action, and they will all edit together well.

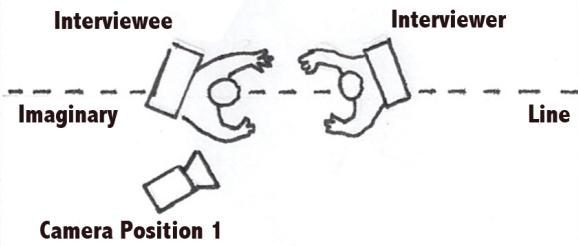
### **PANEL 7:**

Camera Position 4 also films the Interviewer - but this camera has ‘crossed the line’ between our subjects.

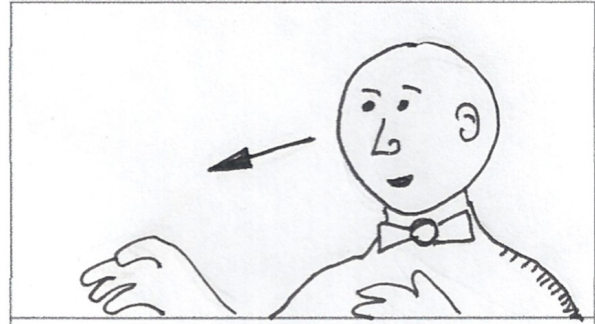
### **PANEL 8:**

The camera now places the Interviewer to the left side of the shot looking to the right at the Interviewee. This will look incorrect when edited together with the shot of the Interviewee (see PANEL 4) as both people will be looking off in the same direction at no one in particular. It will not cut with the wide shot (PANEL 6) as the Interviewer will be looking in different directions between shots.

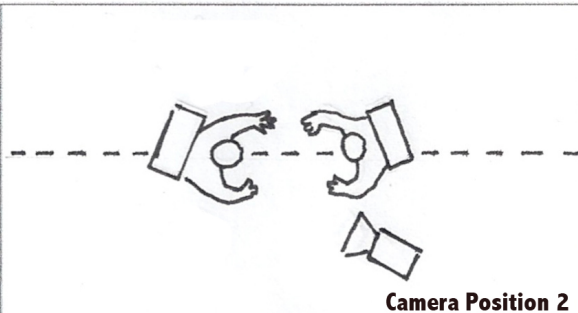
**SEEN FROM ABOVE:**



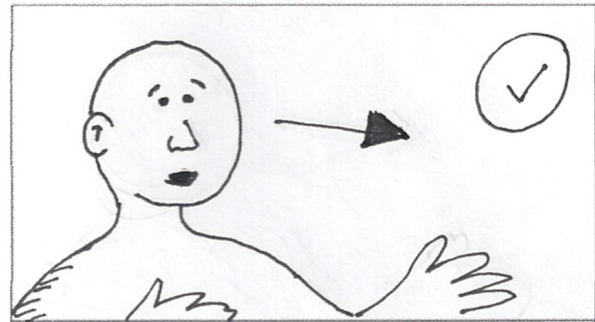
**1. Camera Position 1 is filming the Interviewer**



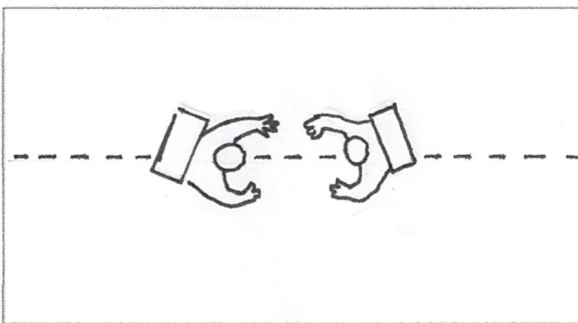
**2. The camera places the Interviewer to the right side of the shot looking on the left to the Interviewee.**



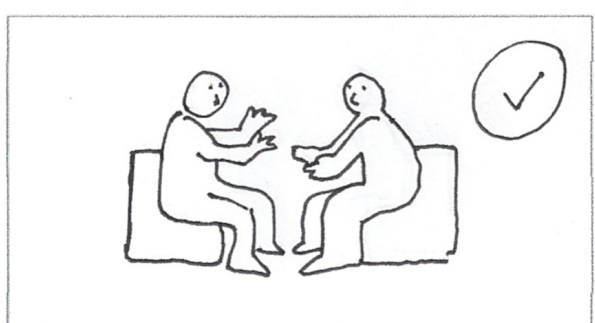
**3. Conversely, Camera Position 2 is filming the Interviewee**



**4. The camera places the Interviewee to the left side of the shot looking to the left at the Interviewer.**

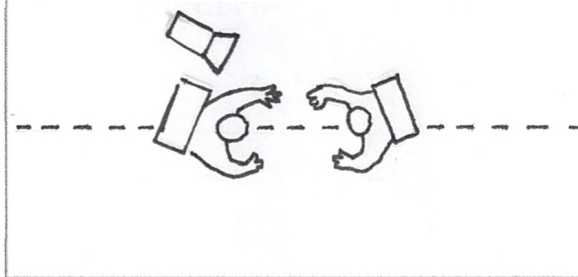


**5. Camera Position 3 films a Wide Shot**

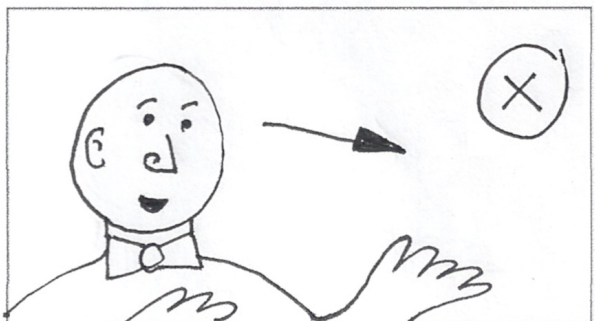


**6. In the wide shot the Interviewer still looks to the left and the Interviewee still looks to the right.**

**Camera Position 4**



**7: Camera Position 4 also films the Interviewer. The camera has 'crossed the line' between our subjects.**



**8. This will look incorrect when edited with the shot of the Interviewee (PANEL 4)**

## **GUIDELINES FOR RECORDING GOOD SOUND**

### **Sound is more important than the picture**

Audio recording is highly important to your film but can sometimes be seen as being secondary to the visuals, or even worse completely neglected. This is a mistake as bad quality audio is distracting to a viewer and can spoil your film.

### **Microphones don't discriminate**

Microphones (or 'mics') record sound differently to the way we hear things. Our brains selectively favour sounds we are most interested in and pay less attention (where possible) to competing sounds, whereas a microphone will not discriminate. Different types of microphone are designed to be more selective, but in general (and especially with on-board mics) they will record a motorbike, distant aeroplane or a background conversation without favouring the particular sound you may want for your film i.e. an interview.

### **Get Close**

Get the mic (or the camera's internal mic) as close as possible to your sound source e.g. interviewee's mouth or footsteps along a corridor.

### **Location**

Find somewhere quiet to film, or the quietest spot in any given location.

### **Getting into Position**

Wait until the camera person has framed the shot - only get into position when everyone else is ready.

### **Monitor sound on the shoot**

It is easier to get good sound by using headphones to monitor what sound the camera/iPad is actually recording. You are much more likely to detect buzzing sounds or other distracting noises this way.

### **Quiet**

Ask for quiet on set.

### **Wind protection**

Use wind protection when filming outside e.g. wind sock or make-shift glove.

### **Equipment Care**

When using external mics and cables be careful they are not knocked or trodden on as they are relatively fragile. Be aware too that they can be trip hazards - disconnect if you are moving to a different set-up.

<b>QUICK TECHNICAL CHECKLIST</b>	
<b>(1) CAMERA / iPad</b>	
Tripod or Hand-held?	
Is camera level?	
Auto or manual mode? If in manual mode, check exposure, shutter speed and white balance.	
Is your shot in focus?	
Is your shot interesting?	
Has the subject enough space in the frame to move?	
Does the background work with the subject?	
<b>(2) POWER:</b> Has your equipment sufficient power or charged batteries?	
<b>(3) MEDIA:</b> Do you have enough disk space for the filming you intend to do?	
<b>(4) LIGHT:</b> Is your subject is well lit?	
Can you use natural light or incidental light e.g. lamps?	
Have you got enough time to set-up studio lighting?	
<b>(5) SOUND:</b> Have you done a sound check?	
Is someone monitoring the sound through headphones? Is there a healthy audio level?	

**Ass. Director: QUIET ON SET**

**Director: ROLL CAMERA**

**Camera: CAMERA ROLLING**

**Director: ACTION!**

***(& AT END OF THE SHOT)***

**Director: CUT!**

## MUSIC USE IN VIDEOS

### Source appropriate music:

There are 80 high-quality music tracks of varying moods and uses in iMovie which are free to use in editing projects. Or try composing your own music in GarageBand. There are helpful hints within the app and many tutorials on YouTube.

### Copyright-free music and imagery:

Copyright and moral rights are intended to protect the interests of those who create content for others to enjoy. Many people share or publish video, music and visual material (e.g. photographs or graphics) online that doesn't belong to them. You should assume anything you haven't created yourself is under copyright and that you need permission to use it. The good news is that there is lots of free media under Creative Commons licensing. Creative Commons (CC) comes with tags indicating how they can be shared. Here are some examples:

- BY: You can use the work and rework it but you must credit the originator of a work.
- Non-Commercial or NC: Indicates the licence is for non-commercial use of a piece of work or reworking, with credit given to the originator of a work.

Attribution for the composer is usually provided - you need to honour this or you cannot use the clip e.g. Music 'Relaxing' by Bensound.com" CC BY ND 3.0 (shortened from: Attribution - Non Commercial 3.0 Unported).

Check [search.creativecommons.org](http://search.creativecommons.org) for sources of free music and imagery. It is advisable to check sites beforehand for adult content.

<http://freemusicarchive.org/genre/kid-friendly>

<http://www.amclassical.com>

<http://www.freesound.org>

<https://www.jukedek.com>

<https://www.jamendo.com>

<http://freemusicarchive.org>

<https://musopen.org>

<https://www.freestockmusic.com>

**iPad:** As you cannot download music directly to your device iPad, download music tracks onto a computer, then save them to a cloud storage account (Google Drive, Dropbox, One Drive, iCloud) and then pick it up on the iPad via the app version of whatever account you're using. You can then choose to "open in ..." or similar, and send it to your iMovie project.

## EDIT WORKFLOW

**(1) Transfer your media** - Bring your media and assets into your computer. For an iPad this is done automatically. With a computer, organise your media. Import at best quality.

**(2) Assembly edit (or block edit)** - The editor will follow the script or storyboard to assemble the best shots and takes, and to arrange these in correct order on the edit timeline. The director and editor will then watch through and make notes. As well as following the script, the editor will look out for un-scripted or un-planned shots that may enrich the film.

**(3) First Cut** - A first cut is about removing what doesn't work, and beginning to shape the film. The editor will trim down edits and try to make sequences flow. The programme starts to feel like a film. Basic titles, voice-over, music and photographs and other assets can be added. The story will be told in a linear way following the script at this point. Screen to selected people. Listen carefully to feedback.

**(4) Fine Cut** - The fine cut has the shape and look of the final film. The editor, liaising with the director, may change the order of sections at this point to help the film's pace or coherence, and to make the story as interesting as possible. This is often about: (1) pace i.e. does the film feel too long (2) how to give the viewer information e.g. action, text, voice-over or motion graphic; (3) when to relay information. The film may need re-shoots or extra assets added.

The image is fine-tuned with colour correction, filters or transitions. Sound effects are added and the audio levels are balanced so the right sound mix is achieved. Add credits. Moral rights require the recognition and correct representation of the creator of a particular piece of work. Show to selected people before screening.

**(5) The Final Cut** - the finished film ready for screening and distribution.

**(6) Export** - Export the a high quality version of the film to archive and then create copies for screenings and websites i.e. DCP, Blu-ray or video files (mp4 and H264). Programmes should be delivered on correct formats with approved codecs, frame rates, screen sizes etc. Media players now recognise a variety of file formats. Video hosting platforms e.g. YouTube and Vimeo, will sometimes recompress formats, but others may have stricter rules about what files they will accept. Become familiar with the file formats and codecs of your media e.g. wmv, mov, avi, frame sizes e.g. 1080p, 1080i or 720p (HD) 720 x 576 (HD) and note file sizes e.g. 1.25GB.

**(7) Archive** - A high quality version of the original exported film needs to be kept by the film makers on a computer, hard drive and/or cloud storage e.g. OneDrive, Vimeo or YouTube. The media and all of the assets from a project should be retained and organised. This means that the programme can be re-edited more easily or re-used by a different film project at a later stage. Media is easier to store as high capacity hard drive are relatively cheap.

**(8) Screening / Celebration** - participants attend a screening with friends, family, local media and dignitaries. A chance to highlight the hard work and issues involved in making the film.

## RESOURCES

**(1) Development**

Research your Subject	
Decide on a concept or treatment of your subject	
Tell someone ('pitch') about your concept in simple terms	
Listen to feedback	
Create a script, storyboard and/or shot list	

RESOURCES: Script Layout - Script Storyboard - Storyboard - Shot List - Treatment

**(2) Pre-Production**

Decide on locations / make sets	
Obtain permission from individuals and organisations for courtesy & legal reasons e.g. consent forms	
Assign Producer, who is responsible for orchestrating logistics	
Assign Director, who is responsible for creative concerns	
Assign technical production roles e.g. camera & sound	
Cast actors or presenter/s	
Create a schedule	
Create a call sheet - let people know when they are required	
Recruit & schedule interviewees	
Gather costumes, props & materials	
Book accommodation & arrange catering	
Health & safety assessment	
Equipment Rehearsal	
Actor /Presenter Rehearsal	

RESOURCES: Call Sheet - Pre-Production Checklist - Schedule - Technical Production Checklist

**(3) Production -The Shoot**

Film the main action:	
Creative interpretation of the shot list, storyboard or script i.e. making what is written or drawn work for in a real space for the camera and actors.	
Technical set-up with camera, sound and lights.	
Rehearsal for camera with actors or presenters running through the entire action of the shot.	
Film shot 1 - in as many takes as necessary. Make note of best take in shot-list.	
Film next shot or set-up. Film as many shots using the current set-up as possible.	
Film other footage (or B Camera) e.g. general views (GVs) & cutaways	
Collect other assets:	
Graphics	
Photographic Stills	
Music	
Stock video Footage	

#### (4) Post-Production – The Edit

Transfer your media onto your device / computer	
Assemble media and assets into a basic order or 'Assembly Edit'	
Make a first edit or 'First Cut'	
Get feedback	
Make a 'Fine Cut' with titles, graphics, music, voice-over, special effects, colour correction, sound mixing, animation, transitions.	
Get feedback	
Double-check you have permission to use all the materials in your film	
Make a 'Final Cut' - the finished edit	
Export your film in a desired format e.g. for web, DVD or Blu-ray	
Archive your project e.g. to external hard drive, cloud storage or disc	

#### (5) Distribution

Get your film known & shown e.g. festivals, social media, video hosting	
Have a premiere screening / celebration & invite everyone involved	
Plan your next film!	

## TREATMENT

Production Title:	Duration:
Audience:	Budget:
Production Company:	
Premise (or pitch):	
Outline:	
Creative:	
Technical:	
Logistics:	
Marketing:	

Any use of these materials must legally credit the creator: 'With thanks to Rick Goldsmith of Catcher Media [www.catchermedia.co.uk](http://www.catchermedia.co.uk)'