

Pre-Production Process

Digital Video & Digital Film Production

The Digital Filmmaking Pre-production Process effectiveness

Step 1: Film Concept

Step 2: Writing your script

Step 3: Drawing your storyboards

Step 4: Film Funding

Step 5: Cast & Crew

Step 6: Location, Location, Location

Step 7: Shooting Script

Step 8: Scheduling

Step 9: Call Sheets

Step 10: Equipment

Step 1: Film Concept/ Idea

This is the foundation on which to start building your script. An idea or principle/belief you can use as the focus of your script, around which to tell a story.

Step 2: Writing Your Script

Script: A general term for a written work detailing story, setting, and dialogue. For information about how to convert your ideas into a working script.

Your script will be written with an appreciation of the needs of your audience in mind, as well as the objectives you are looking to achieve.

Step 3: Drawing Storyboards for your film

A sequence of rough sketches, created by an illustrator to communicate major changes of action or plot in a scene. Storyboards are graphic organizers in the form of [illustrations](#) or [images](#) displayed in sequence for the purpose of pre-visualizing a [motion picture](#), [animation](#), [motion graphic](#) or [interactive media](#) sequence.

Step 4: Funding for your Film

Once you've finished your script and storyboards, you may want to send them off to certain companies to try and get financing for your film, allowing you to hire professional equipment or people.



Step 5: How to find Cast & Crew for your film

Cast & crew are obviously vital if you are to make your film successfully. There are a number of resources available to find the people you need.

A cast may be comprised of actors, actresses, singers, dancers, musicians, models, or any number of talent used on screen.

A crew is a group of people hired by a film company for the purpose of producing a film or motion picture. Crews are distinguished from cast, the actors who appear in front of the camera or provide voices for characters in the film. Crews are also separate from producers, those who own a portion of either the film company or the film's intellectual property rights.

A movie crew is divided into different departments, each of which specializes in a specific aspect of the production.

Step 6: Scouting For Location

Filming which occurs at a place not constructed specifically for the production is said to be 'on location'. This is usually outdoors, at a well-known location, or a real place which suffices.

A **filming location** is a place where some or all of a film or television series is produced, in addition to or instead of using sets constructed on a movie studio backlot or soundstage.

On location is a term used to describe the filming on such a real site. The term is often *mistakenly* believed to mean that the production is being filmed on the actual location in which its story is set, but this is not necessarily the case.

Step 7: Shooting Script

the script from which a movie is made. Contains scenes placed in order of filming. Usually contains technical notes and/or drawings. A shooting script is essentially a script that breaks the film into scenes, placed in sequence as they are to be filmed on set/location.

These can include any sketches or photographs of locations, include ideas you may wish to film in as well as scene breakdowns, types of shot (ie. A tracking shot) and technical drawings.

A **shooting script** is the version of a screenplay used during the production of a motion picture. Shooting scripts are distinct from spec scripts in that they make use of scene numbers (along with certain other formatting conventions described below), and they follow a well defined set of procedures specifying how script revisions should be implemented and circulated.



DAY/DATE	SET/PAGE/DESCRIPTION	CAST	LOCATION
DAY 1	**FILM SHOT** <u>EXT. in the bedroom, beside table</u> What Happens?: strange objects placed on bedside table, pills, book and red nail varnish. Techniques: extreme close up/ panning		In the bedroom
	FILM SHOT <u>EXT. in the bedroom</u> What Happens?: girl walking in room round to her candle. Sits on the bed and her doctor walks in. Techniques: worms eye view/ low angle, medium shot x2.	Chloe and Natalie	In the bedroom
	FILM SHOT <u>EXT. in the bedroom</u> What happens?: doctor and Eva have a conversation and then doctor leaves the room. Camera Techniques: shot reverse shot, medium shot	Chloe and Natalie	In the bedroom

Step 8: Scheduling Organizing a Schedule

Your schedule is to accompany your shooting script.

A schedule gives you control over the day-to-day shooting of the film. You can allocate how much time you feel is needed for each shot, by looking at your storyboards and shooting script simultaneously.

Scheduling will certainly test your patience. You will need to make countless calls and send countless E-mails to make sure all your cast and crew are available on the days you want to shoot. If one person can't make it, then you will need to re-organise the whole day again.



DAY: 1		DATE: MONDAY OCTOBER 24, 1977		LOCATION/S: No.51: Geelong Fwy Overpass at Laverton No.50: A Bridge nearby No.47 Exford Weir		EST. CALL ON LOCATION: 7.00am	
SHOT/PAGE	DAY N	EXT. INT.	LOCATION/SET	SYNOPSIS	CHARACTERS/Extras/Doubles	PROPS AND SPECIAL REQS.	STUNTS/SPECIAL FX
1234 p.195	DAY	EXT	SUPER FREEWAY (Location 51)	Johnny on phone.	JOHNNY	Johnny's bike, metal bar phone booth, padlock	
1232 p.194	DAY	EXT	BRIDGE & HIGHWAY (Location 50)	Johnny on bridge. Max's car past.	JOHNNY Double for MAX	Johnny's bike, Black car	
1179 to 1195 p.190	DAY	EXT	MOUNTAIN ROAD (Locat: [redacted] #7)	Hoons hijack petrol.	TANKER DRIVER TANKER PASS. CLUNK, STARBUCK MUDGUTS DAIBANDO Double for MAX	Petrol tanker, Clunk bike store dummy, shotgun, 2 petrol containers plastic hose, small jemmy, Max shotgun, black car	HOONS JUMP ON TO MOVING TRUCK (1184) HOONS JUMP OFF MOVING TRUCK (1194)

Step 9: Call Sheets

Writing and Distributing Call Sheets

A call sheet is a listing of which cast members should arrive for make-up, what time actors/crew are due on set, what scenes they are in and what special requirements (if any) are needed. It is essentially a daily breakdown of the shoot. You should also include pick-up times and locations if you have arranged transport.

The daily call sheet is a filmmaking term for a sheet of paper issued to the cast and crew of a film production, created by an assistant director, informing them where and when they should report for a particular day of shooting. Call sheets also include other useful information such as contact information (e.g. phone numbers of crew members and other contacts), the schedule for the day, which scenes and script pages are being shot, and the address of the shoot location. Call sheets may also provide logistical information regarding the location. It is common to find weather information, sunrise/sunset times, local hospitals, restaurants, and hardware stores. Call sheets have information about cast transportation arrangements, parking instructions and safety notes.



Media Studies Film Production
Call Sheet & Shot List

Date: 03.11.09

Location: London/Bluewater/Greenhithe

Meeting Time: 11:00pm

Group:10

Crew & Cast Contact details:	
Jonny _____	Phone: 07817594631
Mitch _____	Phone: 07717510501
Jack _____	Phone: 07725267763
Dom _____	Phone:

Props & Equipment	crew responsible
Camera	Jonny
Tripod	Jonny
Tape	Jonny

Greenhithe Abbey	1	Mitch, Jack, Dom	Series of shots at the castle. See story board.
Bluewater Car park	2	Mitch, Jack, Dom	Final verse/chorus.
London - Oxford/Picadilly	3	Mitch, Jack, Dom	Verse 1, 2 and flashback shots.

Step 10: Equipment for filming

The range of digital video equipment varies greatly.

Depending on your budget, you have different options available to you.

Entry level equipment, such as the JVC GR-D33 MiniDV Digital Camcorder is ideal for films on a low budget. The convenience of having your own camera also stops any potential restrictions you may have by renting one.

For those with a slightly larger budget, we recommend the Sony HDR-HC1E or the Sony HDR-FX1 .

Lighting:

For indoor filming, you are going to need lighting. Do not underestimate the importance of lighting. It can make all the difference to a shot being the best you've filmed, or ending up on the cutting room floor.

Cutting Room Floor:

Term applied to a piece of footage that does not appear in the final cut of the film. Scenes or shots are usually dropped because of time constraints, or an error in the filming process.



Shooting Schedule

Introduction:

Shooting schedule, as the name suggests, involves scheduling the shoot of a Film/Documentary/TV Production or an ad-film. In simpler words, it means the arrangement of shooting based on various factors that we will examine below. While shooting schedule is charted in pre-production, it is very important to implement it the best way during the production. The ultimate goal of scheduling shoots is to stay within the schedule and budget and to avoid delays and cost overruns.

Production Board:

Shooting can be scheduled in many ways. However, the industry standard is the “Production Board”. The Production Manager (PM) tabulates production board with the assistance of one Assistant Director (AD). Production board is discussed, tabulated and later checked with the director for changes and finally approval before it is finalized. One copy of the production board is with the PM in the production office while another is used by the AD on the sets. The production board has to contain all the vital information such as day or night, interior or exterior along with the names of the cast, scene number and approximate production time etc so that those involved in the production can understand and evaluate a complete shooting schedule and its flow at just a glance.

Creating a shooting schedule / production board:

Tabulating a production board is not a simple job. It involves a lot of thinking such as economic and call sheet problems. For example, all the interior shooting (those to be shot in the same location) have to be grouped first. The PM then schedules the shooting of these scenes at stretch so that the equipments and lighting need not be rented and transported again.

Let us now examine the other considerations that come into play when designing a shooting schedule:

- It is necessary to plan less complicated scenes that feature dialogues rather than special – effects – laden scenes in the first few days of the shoot. Especially if the film’s crew has not worked together previously. This allows the director to establish a style of working and communicating with the crew to match up their working chemistry.
- As a clever thing to do, the PM must schedule the outdoor scenes before the indoor ones if the weather cooperates. As the indoor shoots are independent of the weather conditions, they can safely be shot by the end



Advantages of shooting schedule:

1. The length of the production can be estimated.
2. The number of day and night shoots, weekend shoots, overtime shoots can be calculated and handled economically.
3. Requirements of various departments such as the art department (set, props, costumes etc) are known earlier.
4. Helps a great deal in budgeting.
5. Proper planning saves a lot of production money.
6. A hassle free production can be achieved with as much less confusion as possible and therefore speeding things up.

Technological Scheduling Software:

In today's technological world, manual – handwritten production boards have gotten themselves out of date. Software programs have eased the workload significantly because information once provided will automatically transfer to the next steps. Also the danger of losing information is eliminated.

