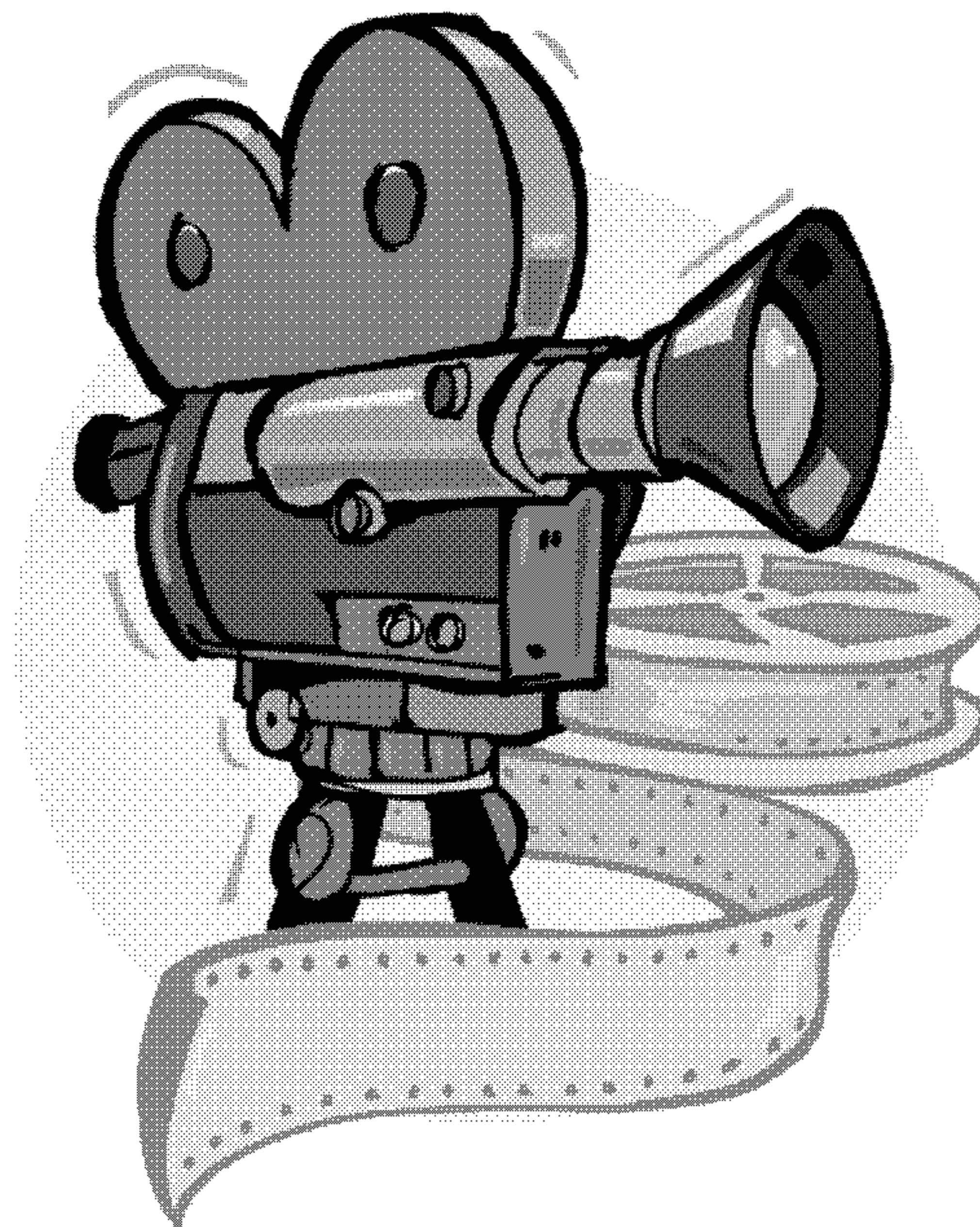


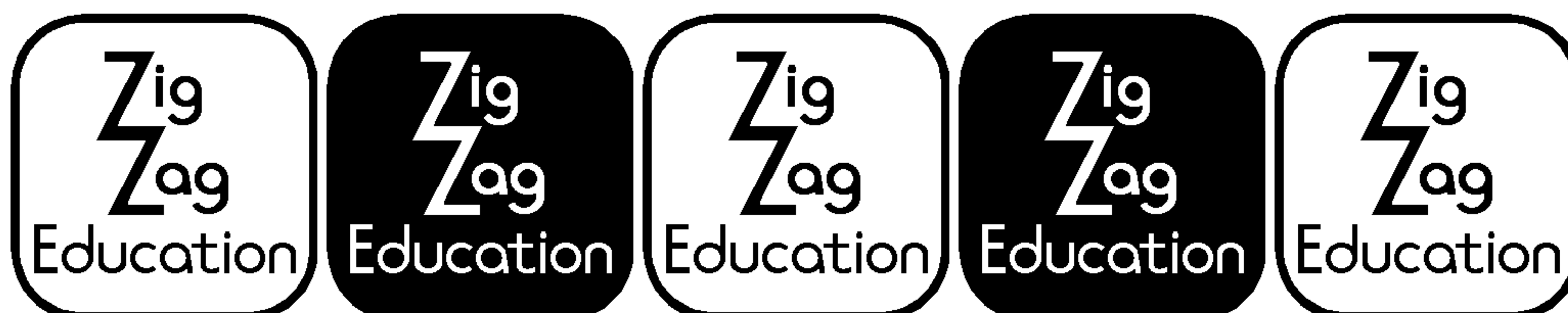
# Pre-Production Techniques for Film & TV

BTEC Level 3 Unit 1 Resource Pack for 2010 onwards



mediastudies@zigzageducation.co.uk  
zigzageducation.co.uk

POD 3808



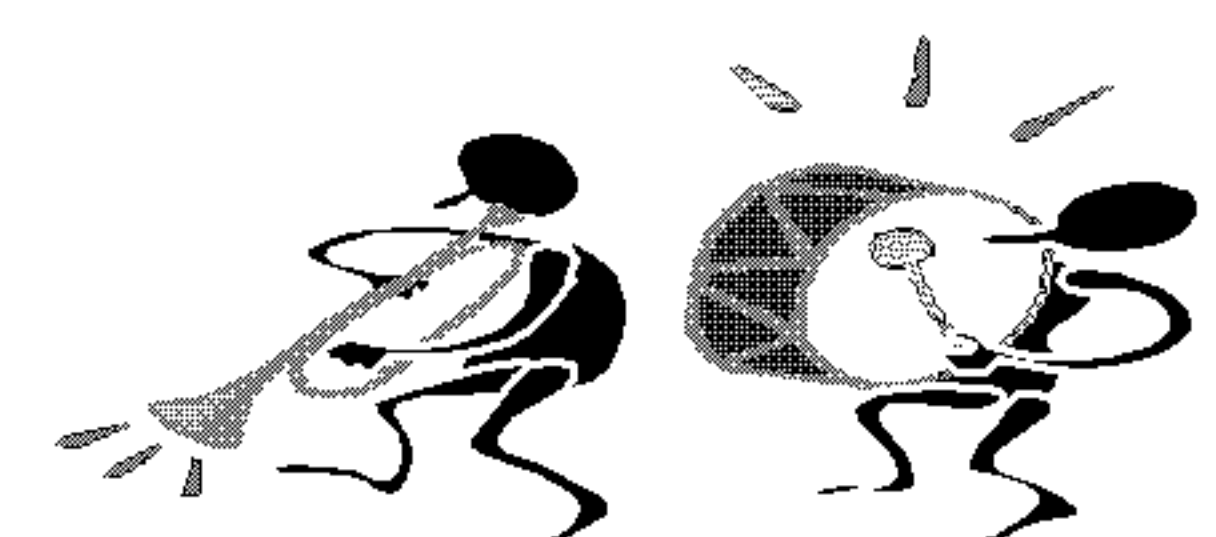
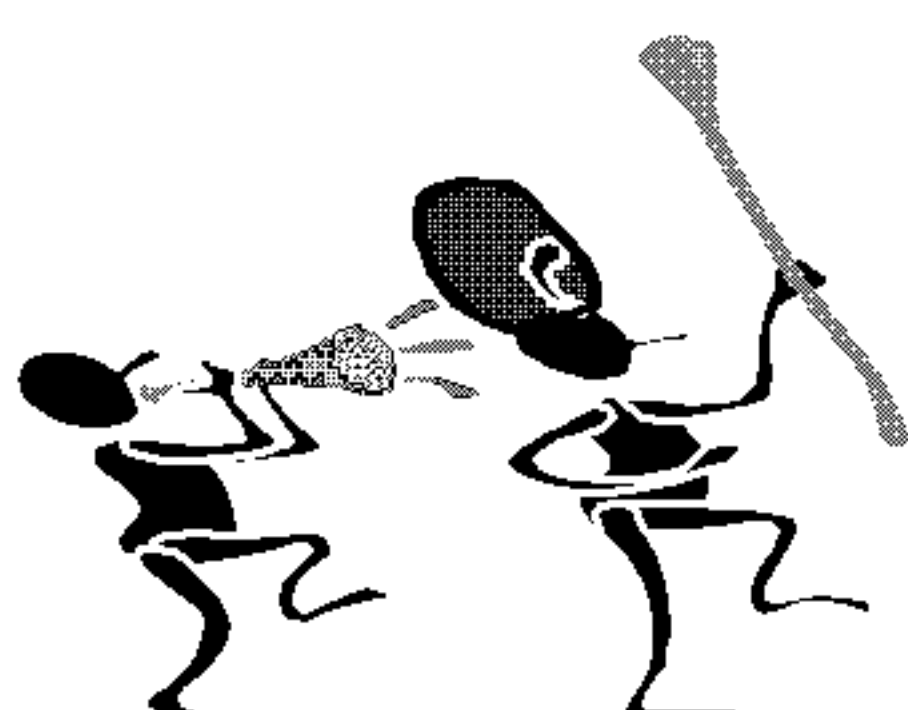
ZigZag is a large community of over 5000 teachers & educationalists  
Review new titles or publish your own work

*Fancy being involved? Then register at...*

**publishmenow.co.uk**

*The Professional Publishing Community*

Alternatively email new resource ideas directly to...  
**publishmenow@zigzageducation.co.uk**





# Contents

Thank You for Choosing ZigZag Education.....

Teacher Feedback Opportunity .....

Terms and Conditions of Use .....

Teacher’s Introduction.....

Teacher’s Guide to Managing Pre-Production.....

1. Pre-Production Schemes of Work.....

2. Incorporating Unit 1 into an Assignment.....

3. Assessing Unit 1 Outcomes .....

4. Student Checklist.....

5. Guide to Meetings.....

5. Guide to Meetings.....

6. Meeting Action Plan Example.....

7. Workshops, Target Sheets and Logbooks.....

8. Pre-Production File.....

9. Meeting Monitoring Form.....

What is Pre-Production? .....

Funding and Costing.....

10. How to get Funding for Productions.....

11. Possible Research Tasks about Funding.....

12. Filling a Schedule Lesson Plan .....

13. Costs: Materials, Equipment, Crew and Performers .....

14. Costing with a Budget.....

15. Budget Guide .....

Legal and Ethical Issues.....

16. Regulations.....

17. Regulations Exercises.....

18. Guide to Copyright Clearance .....

19. Gaining Consent for Appearance from Non-Actors .....

20. Health and Safety .....

21. Risk Assessment – Studio Shoot Example .....

22. Risk Assessment Exterior Location Shoot Example.....

Creative Planning.....

23. Mood Boards .....

24. Scripts, Storyboards, Shooting Scripts and Shot Lists.....

25. Script Formats.....

26. One-Column Script Guide.....

27. Script Writing Exercise.....

28. Storyboards.....

29. Studio and Location Plans.....

30. Shooting Scripts.....

31. Shot Lists.....

Logistics.....

32. Contingency Plan.....

33. Selecting Suitable Areas for Filming: Location Recces.....

34. Planning Out Each Day of Filming: Shooting Schedules.....

35. Coordinating Each Day of Filming: Call Sheets.....

Production Roles and Responsibilities.....

36. Pre-Production, Production and Post: Roles and Procedures .....

37. Roles and Procedures Worksheet.....

38. Roles and Responsibilities Exercise .....

INSPECTION COPY

COPYRIGHT  
PROTECTED





Form and Document Templates .....  
39. Meeting Minutes .....  
40. Meeting Action Plan .....  
41. Budget .....  
42. Sample Music Clearance Letter .....  
43. Contributor Release Form .....  
44. Contributor Release Form (under 16s) .....  
45. Risk Assessment .....  
46. Two-Column Script .....  
47. Storyboard #1 .....  
48. Storyboard #2 .....  
49. Location Recce Checklist .....  
50. Shooting Schedule .....  
51. Call Sheet .....  
52. Workshop Target Sheet.....

INSPECTION COPY

COPYRIGHT  
PROTECTED

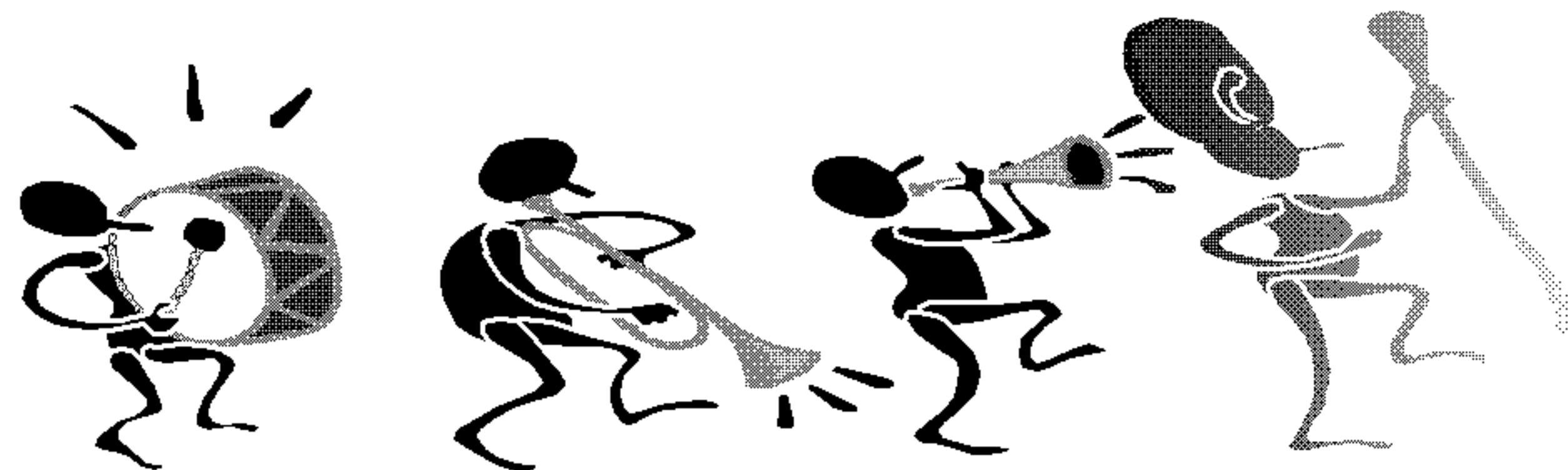




# Thank You

*for choosing ZigZag Education*

*ZigZag is a large community of over 5000 teachers & education professionals*



*Become a writer or reviewer; we would love to hear from you*

*Fancy being involved? Then register*

**publishmenow.co.uk**

*The Professional Publishing Community*



⦿ **Found a problem?**

We will fix it and send you a free updated copy

⦿ **Got a suggestion?**

If your improvement leads to an update we will send you a new copy

♥ **Love it as it is?**

Let the author and other teachers know what you think



**We ♥ your feedback – let us know what you think using the feedback sheet**

**£10 ZigZag Voucher for detailed & complete review**

INSPECTION COPY

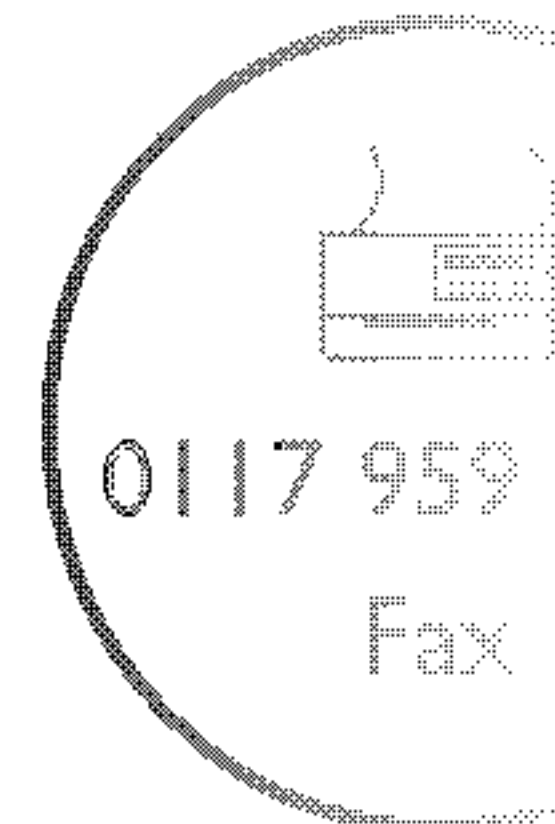
COPYRIGHT  
PROTECTED

*More resources available from*

**zigzageducation.co.uk**

*Preview every page online before you buy*

ZigZag Education  
Unit 3, Greenway Business Centre  
Doncaster Road  
Bristol  
BS10 5PY







Teacher Feedback Opportunity

£10 ZigZag Voucher for detailed & complete reviews  
Use for problems/areas for improvement/positive feedback

Resource ID & name	3808 Pre-Production Techniques Unit 1 Resource Pack	Your Name
School Name		Your Position

Overall, what did you think about this resource? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

I particularly like this resource because... \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

How does it help you or your students? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

What might you say to a colleague in a neighbouring school to persuade them to use it? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

How well does it match your specification (& which specification is this)? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Resources *I would like published:*

Resources *I might write*, or have written, *for consideration for publication:*

★fax 0117 959 1695 ★email [feedback@ZigZagEducation.co.uk](mailto:feedback@ZigZagEducation.co.uk)  
★post ZigZag Education, Unit 3, Greenway Business Centre, Doncaster Road, Bristol

COPYRIGHT  
PROTECTED



INSPECTION COPY



# Terms and Conditions of Use

## Terms and Conditions

Please note that the **Terms and Conditions** of this resource include point

**“You acknowledge that you rely on your own skill and judgment in determining the suitability of the Goods for any particular purpose.”**

“We do not warrant: that any of the Goods are suitable for any particular purpose (or for any particular qualification), or the results that may be obtained from the use of the Goods, or that we are affiliated with any educational institution, or that any publication is authorised by, associated with, sponsored by or endorsed by any educational institution.”

## Copyright Information

Every effort is made to ensure that the information provided in this publication is accurate. No legal responsibility is accepted for any errors, omissions or misleading statements. We have a policy to obtain permission for any copyright material in their publications. We will make suitable arrangements with any copyright holders whom it has not been possible to contact.

Students and teachers may not use any material or content contained herein as part of their work without referencing/acknowledging the source of the material (“Plagiarism”).

## Disclaimers

Different teachers, Heads of Departments and Moderators have different personal views and support to provide an individual or group for a given specification and will not be held responsible for any specifications and modules require different levels of support or differing amounts of support provided, or they prohibit information or support to be given to a student above a certain level work no support or information may be appropriate or a required feature of a course.

Where the teacher uses any of the material from this resource to support course work, the teacher must ensure that they are happy with the level of information and support provided, their personal point of view and to the constraints of the specification and to the needs of the process or delivery of the course. It is considered essential that the teacher must ensure that any parts of the contained material to suit their needs, the needs of the specification and the needs of the individual or group concerned. As such, the teacher must ensure that the material, if any, to provide to students and which parts to use as background information.

In this matter they should also determine the nature of information or support provided, taking into consideration the medium and style of support. So specifically, they should determine whether to provide verbally, if any, and which, if any, to provide in written format. Similarly, if the information is inappropriate but the information or support itself is appropriate then the material may achieve this end. For example, if any of the contained material appears to overstate the level of support, it may result in a downgrading of the student’s project, then the teacher should not avoid this unless it is the teacher’s intention to do this to achieve a certain level of support.

In summary, it is intended that these materials be used appropriately and at the discretion of the teacher that the teacher take into consideration the ability of the individual or group. It is not intended that the materials be used as a substitute for the teacher’s own work.

INSPECTION COPY

COPYRIGHT  
PROTECTED





to assess the suitability of coursework/project publications and to decide which students.

Links to other websites, and contextual links are provided where appropriate in publications. ZigZag Education is not responsible for information on sites that guarantee, represent or warrant that the content contained in the sites is accurate should a website address or the inclusion of a hyperlink be taken to mean endorsement of the site to which it points.

The following images are licensed under the **GNU Free Documentation License**: you can copy, distribute and/or modify this document under the terms of the GNU Free Documentation License, Version 1.2 or any later version published by the Free Software Foundation; with no Front-Cover Texts, and no Back-Cover Texts. For more details, see:

- [http://commons.wikimedia.org/wiki/Commons:GNU\\_Free\\_Documentation\\_License](http://commons.wikimedia.org/wiki/Commons:GNU_Free_Documentation_License)
- Bottle of coke on page 16

INSPECTION COPY

---

COPYRIGHT  
PROTECTED

---





# Teacher's Introduction

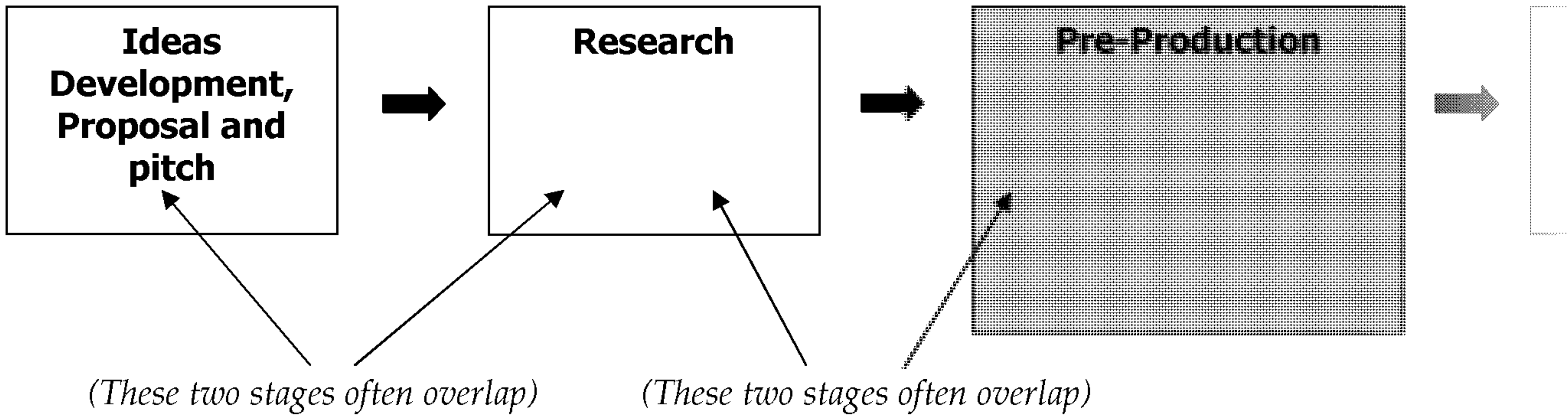
This resource is designed so that it can be applied to all filmed production projects. It covers the production process from start to finish.

It is mapped to unit 1: pre-production techniques for the creative media industries on the syllabus. Criteria 1 covers the aspects of pre-production. To this end, I have provided summary sheets and suggested activities for each aspect. These summary sheets could be used as handouts, for expositions, or as revision sheets. The activities are designed to help students learn through research or to allow them to practise procedures that they will later apply to their own production projects.

Criteria 2 requires students to use the pre-production techniques they have learnt in criteria 1 to plan their own production projects. In this resource has some pre-prepared documents that can be filled in by students to achieve this.

Criteria 3 requires students to apply their careful planning when filming and editing their projects. In the form of a checklist, there are documents that can be used by the teacher and the students to monitor and assess their progress throughout the production process.

A teacher's guide to managing pre-production section is aimed at teachers only and suggests an approach to the pre-production section.



The BBC website has online training resources on some key pre-production procedures at [www.bbctraining.co.uk](http://www.bbctraining.co.uk).  
Pre-production.

(see flow chart).

Knowledge of key  
The summary  
Understanding

section later on

forms sections  
post-production.

Instruction

resources and guides –



# Teacher's Guide to Managing Pre-Production

## 1. Pre-Production Schemes of Work

### Unit 1: C1

Study and assessment of this criterion could be set during the first half term of the course, along with study and assessment of the other criteria. Students will thereby gain underpinning knowledge that they can apply to all filmed production projects.

Alternatively, this criterion could be assessed prior to a filmed project and linked directly with its production. For example, students could research in extra detail at the Advertising Standards Authority when they study regulations. If they are making a short film, they could be asked to produce a storyboard for a film that they will make.

Week	Content and learning objectives	Teaching and learning strategies	Assessment
Week 1 Intro, Funding and Costing	Introduction to pre-production	Explanation/handout read through Screening of pre-production section in <i>making of</i> film/programme	Observation Q&A
	Funding	Explanation/handout read through Research activities Filling a schedule lesson	Observation Q&A, activity
	Sourcing crew, equipment and facilities	Explanation/handout read through Research activities, content analysis, presenter analysis	Observation Q&A, activity
	(week 2 may start here)		
	Costing	Practical activity	Activity and assessment
Week 2 Legal and Ethical	Regulatory bodies	Explanation/handout read through Screenings and class discussions	Observation Q&A and activity
	Contributors and ethics	Explanation/handout read through Screening and worksheet/discussion activity	Observation Q&A and activity outcomes/assessment
	Application of author protection laws	Screening and content analysis activity	Observation outcomes
	Application of business protection laws	Explanation/handout read through Practical activity	Observation Q&A, activity

Criteria 1. Students

When they look

### Additional resources and opportunities

Online programme  
Equipment  
Internet

Internet  
Player

Outlets

Player or

Player

Player

e.g. classroom,

COPYRIGHT  
PROTECTED





Week	Content and learning objectives	Teaching and learning strategies	Assessment opportunities
Week 3 Creative Planning	Mood boards	Explanation/handout read through Activities around samples	Observation Q&A
	Scripting	Explanation/handout read through Practical activity(ies)	Observation Q&A, activities
	Storyboarding	Explanation/handout read through Practical activity(ies)	Observation Q&A, activities
	Shooting script	Explanation/handout read through Activities around samples	Based on...
	Shot list	Explanation/handout read through	Observation Q&A
Week 4 Logistics, Production Roles & Procedures, Assignment	Location recces	Explanation/handout read through Practical online activity (www.bbctraining.com)	Observation Q&A, activities
	Shooting schedules	Explanation/handout read through Practical activity	Observation Q&A, activities
	Call sheets	Explanation/handout read through	Observation Q&A
	Production roles and procedures	Explanation/handout read through Worksheet activity (group task) Written activity	Observation Q&A, activities outcomes
	Assignment set for criterion 1	Explanation/handout	Observation Q&A

Additional resources and opportunities
Mood boards
Profile template Player
Prompt and Materials
Shooting scripts
For PCs with
Playback
Internet
Brief

Time for assignment completion (suggested deadline: one week later)

COPYRIGHT  
PROTECTED





U1: C2 & C3

These criteria should be assessed as part of a practical production. Specialist unit criteria would also be assessed as part of the production. For example, students make film trailers, then Unit 22: Single Camera Techniques Criteria 2 and 3 can be assessed, Unit 27: Factual Programme Production Criteria 2 and 3 can be assessed.

A three-week period for pre-production in a practical project gives enough time for students to plan thoroughly, stay focused and excited by their work.

U1: C2

Week	Content and learning objectives	Teaching and learning strategies	Assessment
Weeks 1–3 Pre-production	Assignment set for criteria 2 & 3  Pre-production	Explanation, handout, directed Q&A  Production meetings  Workshop lessons	Observation, Q&A  Production meeting monitoring forms  Workshop monitoring sheets  Group pre-production file  Logbook notes

U1: C3

Week	Content and learning objectives	Teaching and learning strategies	Assessment
Weeks 4–5 Production	Production	Filming  Logbook write ups  Crisis meetings if required	Camcorder booking and records, rushes  Logbook notes  Observation, Q&A, logbook

nature of the  
entary project is

at helps them

onal  
and ILT  
nities

riefs

net

onal  
and ILT  
nities

is kit  
is





## 2. Incorporating Unit 1 into an Assignment

You will be coming up with individual proposals for production in the next practical. You will pitch your proposal in the classroom (the teacher is the commissioning editor or director) and one will be selected for production, and you will be put into groups to produce them. Through this process, you will maintain a group file with all your planning and preparation documents in it. You will use logbooks throughout the three tasks, recording your ideas, influences, and a diary of completed tasks.

	What you have to do:		What you will produce:
<b>Task 1 (individual)</b>	<b>U27: 3</b> Be able to plan and research a factual programme for television  or  <b>U22: 2</b> Be able to plan a single camera production	<b>U1: 1</b> Understand requirements for a specific production	<ul style="list-style-type: none"><li>▫ A written proposal</li><li>▫ A pitch of the proposal as a PowerPoint presentation 5 minutes + questions</li><li>▫ Individual logbook</li></ul>
<b>Task 2 (group)</b>		<b>U3: 2</b> Be able to apply a range of research methods and techniques	<ul style="list-style-type: none"><li>▫ <i>A group research plan</i></li><li>▫ <i>Individual logbook</i></li></ul>
<b>Task 3 (group)</b>		<b>U3: 3</b> Be able to present results of research	<ul style="list-style-type: none"><li>▫ <i>A group presentation of research and how you will communicate it 5 minutes + questions</i></li></ul>
<b>Task 4 (group)</b>		<b>U1: 2</b> Be able to prepare pre-production planning for a specific production	<ul style="list-style-type: none"><li>▫ A group pre-production plan</li><li>▫ Individual logbook</li></ul>
<b>Task 5 (group)</b>	<b>U27: 4</b> Be able to produce a factual programme for television  or  <b>U22: 3</b> Be able to apply single camera techniques in a production	<b>U1: 3</b> Be able to apply pre-production planning for a specific media production	<ul style="list-style-type: none"><li>▫ Filmed rushes</li><li>▫ Edited 3–5 minute programme</li><li>▫ Individual logbook</li></ul>

*Tasks in italics do not relate to Unit 1 but are integral to all production projects.*

\* This outcome can also map to Unit 2 Communication Skills, Criteria 3: Be able to pitch a production idea using appropriate terminology

\*\* This outcome can also map to Unit 16 Film and Video Editing Techniques, Criteria 3: Be able to edit a production

COPYRIGHT  
PROTECTED





### 3. Assessing Unit 1 Outcomes

#### U1: 1 Understand requirements for a specific production

Proposal	P	Lists: <ul style="list-style-type: none"><li>Sources of funds.</li><li>Relevant regulation.</li><li>Personnel, equipment and materials needed.</li><li>Contingency plan refers to a potential logistical or creative forward an appropriate backup plan.</li></ul>
	M	Details: <ul style="list-style-type: none"><li>Sources of funds in relation to proposal context.</li><li>How relevant regulations will be met through planning, ref production type.</li><li>Personnel, equipment, materials and locations needed and production.</li><li>Contingency plan refers to one or more potential logistical and puts forward a detailed and effective backup plan.</li></ul>
	D	Explains: <ul style="list-style-type: none"><li>Sources of funds in relation to proposal context. Persuasive proposal that make it particularly eligible for funding from</li><li>How relevant regulations will be met through planning, ref production type. Detailed discussion of any danger areas a through production process.</li><li>Personnel, equipment, materials and locations needed and production. Some persuasive reference to how easy they a raise production values.</li><li>Contingency plan refers to one or more potential logistical and puts forward a detailed and effective backup plan. Exp the most suitable backup as it retains as much of the qualiti as possible.</li></ul>
Pitch	P	Lists some proposed sources for funding, personnel materials, Answers some appropriate questions about pre-production iss
	M	Lists all proposed sources for funding, personnel materials, loc Answers all appropriate questions about pre-production issues
	D	Lists and justifies all proposed sources for funding, personnel, equipment. Answers all appropriate questions about pre-prod
Logbook Diary / Ideas Development	P	Indicates consideration of some pre-production aspects for all pre-production aspects in idea selection.
	M	Indicates consideration of many pre-production aspects for all Consideration of pre-production aspects in idea selection.
	D	Indicates consideration of all pre-production aspects for all sho reference to pre-production aspects in idea selection.
Mood Boards	P	An appropriate number in a meaningful sequence, showing so purpose.
	M	An appropriate number in a meaningful sequence, showing cle
	D	An appropriate number in a meaningful sequence, showing ev vision and purpose.

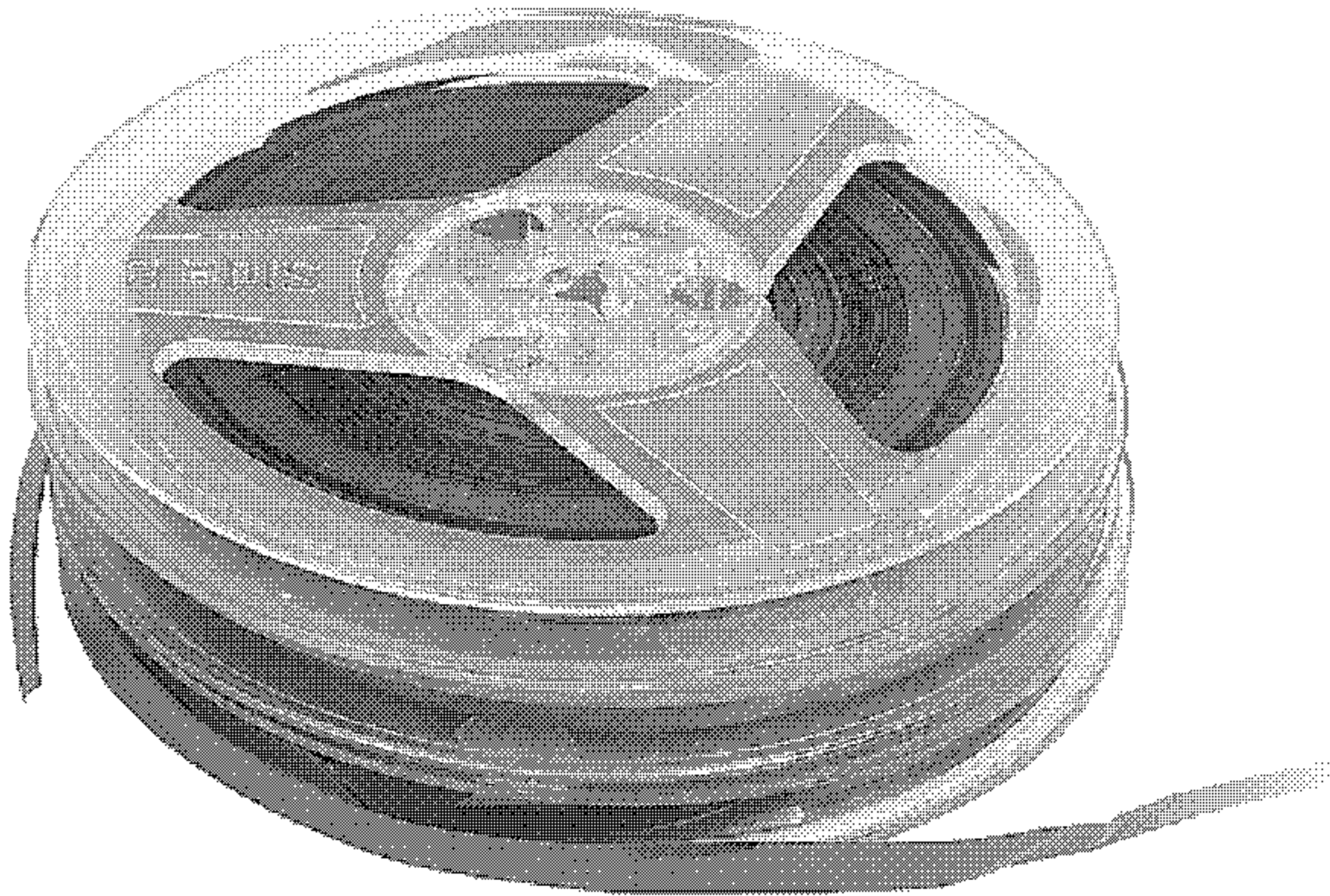




U1: 2 Be able to prepare pre-production planning for a specific production

INSPECTION COPY

Pre-production File	P	All documents in the Contents list completed appropriately.
	M	All documents in the Contents list completed appropriately prompting and guidance.
	D	All documents in the Contents list completed in detail and knowledge, or creative flair.
Meeting Monitoring Forms	P	Attended many pre-production meetings and achieved an each criterion on the monitoring form.
	M	Attended most pre-production meetings and achieved an each criterion on the monitoring form.
	D	Attended nearly all or all pre-production meetings and achieved each criterion on all monitoring forms.
Logbook Evaluations	P	Indicate that the student understands the purpose of nearly general strengths and weaknesses of own and team's performance production.
	M	Indicate that the student understands the purpose of each strengths and weaknesses of own and team's performance
	D	Indicate that the student understands the purpose of each strengths and weaknesses of own and team's performance
Logbook Diary and Target Sheets	P	Indicate that tasks were started at an appropriate time but complete in time to coordinate with the rest of the team's
	M	Indicate that nearly all tasks were done in an appropriate deadlines.
	D	Indicate that all tasks were done in an appropriate order and



COPYRIGHT  
PROTECTED

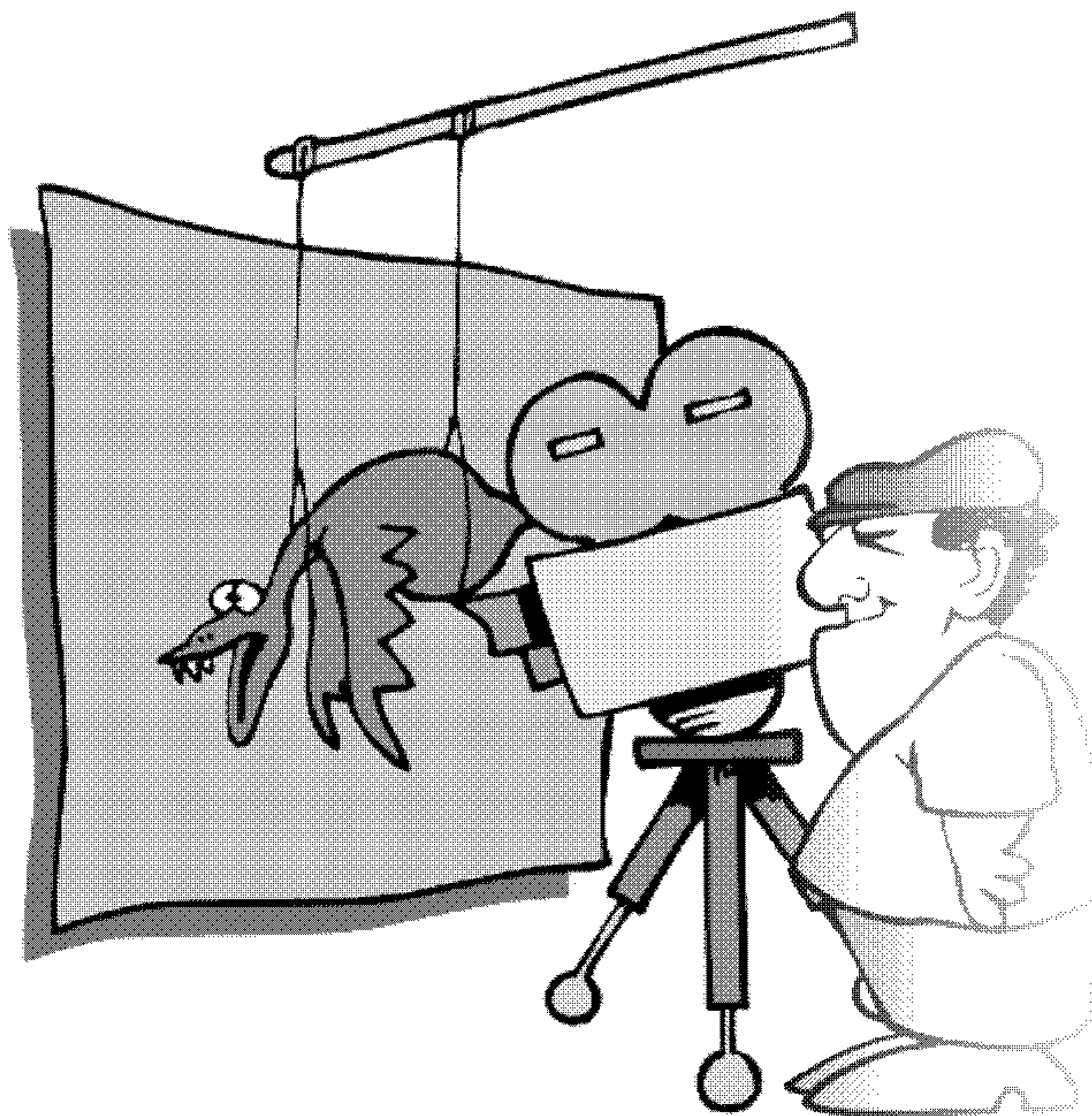




U1: 3 Be able to apply pre-production planning for a specific media production

INSPECTION COPY

Logbook Diary and Target Sheets	P	Attended most planned filming and editing sessions and produced
	M	Attended nearly all planned filming and editing sessions and produced
	D	Attended all planned filming and editing sessions and produced
Meeting Monitoring Forms	P	Attended many production meetings and achieved an average grade criterion on the monitoring form.
	M	Attended most production meetings and achieved an average grade on the monitoring form.
	D	Attended nearly all or all production meetings and achieved near criterion on all monitoring forms.
Logbook Evaluations	P	Indicate that the student understands the purpose of nearly all strengths and weaknesses of own and team's performance throughout
	M	Indicate that the student understands the purpose of each task strengths and weaknesses of own and team's performance throughout
	D	Indicate that the student understands the purpose of each task strengths and weaknesses of own and team's performance throughout
Filmed Rushes and Edited Short	P	Pre-production documentation referred to in production/post production purpose.
	M	Pre-production documentation referred to in production/post production purpose.
	D	Pre-production documentation referred to in production/post production purpose.



COPYRIGHT  
PROTECTED





## 4. Student Checklist

### U1: 1 Be able to prepare pre-production planning for a specific production

- Have you considered pre-production issues carefully to help you select your proposal? Do your notes indicate this?
- Does your proposal explain where you will get your funding from and why?
- Have you looked at the regulations and selected which ones most apply to your production?
- Have you listed the personnel, equipment and materials needed for your specific production?
- Have you included a contingency plan based on what is most likely to go wrong?
- Have you referred to funding, regulations, personnel, equipment, materials and costs in your proposal?
- Are your plans developed enough for you to be able to answer questions asking you to explain your production?
- Do your mood boards give a clear idea of how your production would look and sound?

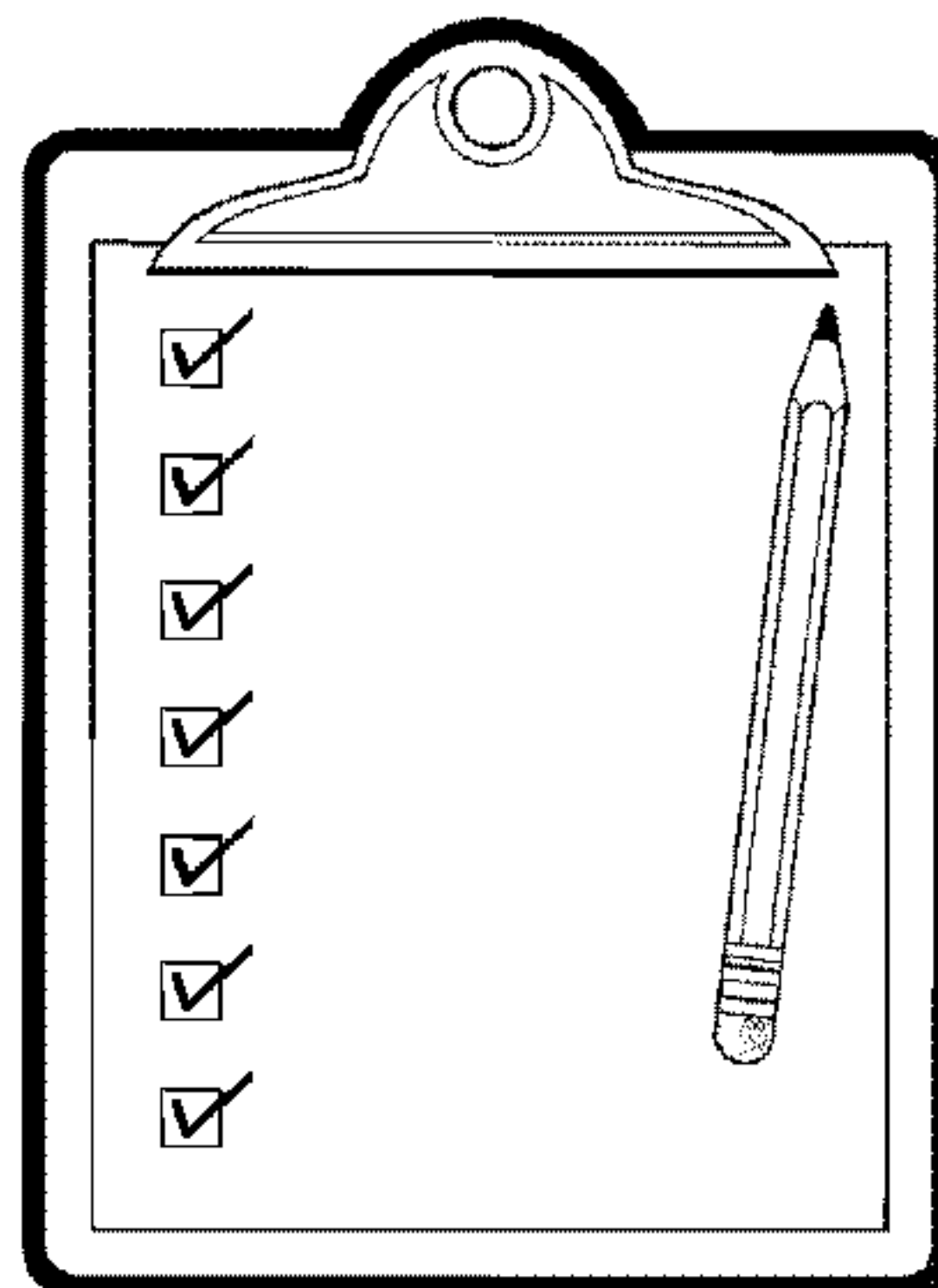
### U1: 2 Be able to prepare pre-production planning for a specific production

- Are all the documents in the Contents list in the pre-production file? Are they all in the correct format?
- Have you checked your documents against your handout guides and examples to ensure they are in the correct format and have enough detail?
- Have you followed agendas during your meetings and stuck to the subject till the end of the meeting?
- Have you set action plans that give everyone in the team a suitable job for their role?
- Has your group worked as a team, or has one member dominated or failed to do their part? If so, how has the rest of the team responded?
- Does your logbook diary include details on what you have done in the context of your production? Can you explain why those tasks need to be done?
- Do your logbook evaluations explain what the strengths and weaknesses of your production are? Why? How could you do better?

### U1: 3 Be able to apply pre-production planning for a specific media production

- Have all the materials, crew, performers, and equipment been available for each day of the production? If not, is it for reasons outside the team's control or is it due to poor planning or cost?
- Have any extra materials, crew, performers or equipment been required that you did not plan for?
- Have all the planned locations and studios been used?
- Do the rushes indicate that the storyboard has been followed (perhaps with additional shots)?
- Has the script been followed (perhaps with some leeway for ad-libbing)?
- Has the artistic material proposed for clearance been used in postproduction? If not, why not?
- Do the outcomes meet regulations?
- Have deadlines been met? If not, is it owing to reasons outside your control or is it due to poor planning or cost?
- Do target sheets (if used) show that you have planned your production?
- Does your logbook diary include details on what you have done in the context of your production?
- Do your logbook evaluations explain what the strengths and weaknesses of your production are? Why? How could you do better?

## 5.



COPYRIGHT  
PROTECTED





## Guide to Meetings

During the early stages of production, the classroom can effectively play the role of set as the place, along with any IT areas and the library in the institution, where design and logistical planning (pre-production) take place.

Throughout these first three stages, students will need to regularly meet in their groups to discuss tasks. These meetings can be formalised as production meetings with agendas and minutes. At the end of meetings, to create action plans for their group. This may make meetings more productive, as the students are encouraged to focus on setting goals. An example is given on the next page.

While the role of minute taker can be rotated, the producer should generally lead the group and the director in each group taking over near filming time.

Having formalised meetings both simulates professional practice and produces written records which can be used for assessment. A standardised form for students to fill in with their agenda, minutes and action plan, maintain the formal aspect and can be used as part of assessment. To this end, formal meeting forms are included in the 'Forms and Templates' section of this resource.

If the meetings are held in the classroom at lesson times scheduled by the teacher, the teacher can observe them for them to be able to assess through observation. A sample Meeting Monitor Form is included in the 'Monitoring Forms' section.

INSPECTION COPY

COPYRIGHT  
PROTECTED





8  
 9  
 0  
 1  
 2  
 3  
 4  
 5  
 6  
 7

[illegible]

7





## 7. Workshops, Target Sheets and Logbooks

Outside of taught and prescriptive lessons directed by teachers, students will need workshop sessions throughout the production process. In these sessions, the teacher monitors groups and offering assistance and direction as and when it is needed.

Target sheets are a great way of setting and monitoring achievement in these sessions. This is a template that combines recording of group and individual targets and encourages students to record their achievements in the context of their group production project.

Logbooks may be another useful resource for students to use as a sketch pad, idea book or an evaluative log.

The first two purposes allow the students to create a personal relationship with their projects, recording creative developments on their projects that may not be overtly visible, or to a particular group member.

The third purpose, if achieved well, gives each student and the teacher a clear idea of what has happened. It can fill in gaps left between workshop target sheets, allowing for the recording of time. An outline for this purpose may benefit, particularly for high achieving students, to prevent them from expressing all their deeds in the diary.

The fourth purpose can be used to formalise reflective learning. Especially to cater for individual needs, a teacher could give a set of questions for them to answer after each stage of their project, such as strengths and weaknesses, what they would do differently if they were allowed to.

Teachers may find it useful to see students individually with their logbooks during lessons to ensure that they are all using them to their advantage. Some may also prefer to use logbooks in sessions instead of workshop target sheets, having students record their targets in the lesson and make notes on their achievement at the end. Logbook data for a project can be used for assessment.

INSPECTION COPY

COPYRIGHT  
PROTECTED





## 8. Pre-Production File

Each project group need to store all their pre-production work in an organised way. This can be a separate section in a larger file that also contains the production's proposal.

A teacher may decide to provide a contents list for early projects and leave it to the students to add to. This enables the teacher to see how well students understand the purposes of pre-production for a particular project. It also allows more enthusiastic students to go further and add additional documents according to their needs, such as additional script drafts. Other teachers may provide contents lists for all production projects, perhaps extending it for later projects.

See below for a generic contents list:

- Production schedule
- Regulation considerations
- Funding research log and sources
- Budget
- Mood boards
- Script
- Storyboard
- Floor plans
- Contingency plan
- Crew list
- Contributor/actor list
- Materials and facilities
- Copyright clearance letters
- Location recces
- Shooting script
- Shooting schedule
- Call sheets
- Contacts lists
- Contributor release forms
- Risk assessments
- Meeting minutes

INSPECTION COPY

COPYRIGHT  
PROTECTED





9. Meeting Monitoring Form

Date: ..... Group:.....

Producer

Agenda?	Yes	No	Grade (1–5)
Discussion management?	Yes	No	Grade (1–5)
Professional practice?	Yes	No	Grade (1–5)
Action plan?	Yes	No	Grade (1–5)

Notes: .....  
.....

Production Assistant

Contribution to discussion?	Yes	No	Grade (1–5)
Professional practice?	Yes	No	Grade (1–5)
Appropriate response to own duties on action plan?	Yes	No	Grade (1–5)

Notes: .....  
.....

Director

Contribution to discussion?	Yes	No	Grade (1–5)
Provided some logistical input?	Yes	No	Grade (1–5)
Professional practice?	Yes	No	Grade (1–5)
Appropriate response to own duties on action plan?	Yes	No	Grade (1–5)

Notes: .....  
.....

Production Manager

Contribution to discussion?	Yes	No	Grade (1–5)
Provide some logistical input?	Yes	No	Grade (1–5)
Professional practice?	Yes	No	Grade (1–5)
Appropriate response to own duties on action plan?	Yes	No	Grade (1–5)

Notes: .....  
.....

INSPECTION COPY

COPYRIGHT  
PROTECTED





# What is Pre-Production?

Pre-production refers to a stage in production after initial ideas have taken shape, the product has been selected, and key research has been done on the subject and client. It involves establishing details of what will be filmed, where, and how, as well as planning.

Pre-production covers a lot of important areas:

## Funding and costing

Making a film or video costs money. The places where money can be obtained for the production needs to be established.

Money is needed for resources like working space and equipment, and also to pay for the production. Planning out the costing for each area where money will be spent is crucial. If it runs out half way through, and therefore all the filming can be finished on time.

## Scheduling

A deadline is always set for productions. To make sure that the deadline is met and at the right time, a production schedule needs to be written. This should be reviewed throughout the filming start? How much time needs to be put by for editing?

## Resources, facilities and personnel

For filming and editing, working spaces, equipment and crew will be needed. For filming and editing, working spaces, equipment and crew will be needed. For filming and editing, working spaces, equipment and crew will be needed. These all need to be bought or hired in time for the production.

## Creative

The producer and director need to be able to clearly visualise the outcomes they want from the production. They also need to be able to communicate their vision to the people in their crew clearly and quickly. To achieve this, standardised documents like scripts are created in pre-production.

## Legal and ethical

Ethics – who is being represented in the production and how? Is it fair to them as an individual or representative of a group of people in society? Are any negative or dangerous actions being taken?

Health and safety – is everyone working on the production safe at all times?

Copyright – will images, quotes, clips or music that have been created outside the production be used? Must be requested from their owners first.

All of these issues are legislated, so failure to consider them in pre-production can lead to the product not being shown.

## Coordinating people and resources

Everything that is needed on each day of filming has to arrive at the right time at the right place and the people who will be filmed. Editing space and equipment needs to be booked in advance, ensuring availability and keeping to schedule.

INSPECTION COPY

COPYRIGHT  
PROTECTED





# Funding and Costing

## 10. How to get Funding for Productions

Who provides funding depends on whether the project is a film, TV programme, commercial or corporate video. Details on the main sources of funding for different projects are below.

### Television

Commissioning editors at broadcasting companies (e.g. ITV and Sky) select and organise programmes to fit the channel schedules. They also allocate programmes to 'slots' or an editor will specialise in a particular genre (e.g. drama) or bigger groupings of programmes (e.g. children's programmes).

Production companies pitch their proposals to commissioning editors who specialise in a particular genre (e.g. a production company that makes drama would be pitched to a fiction or drama commissioning editor). The editor may select a programme to fit a particular slot (e.g. family drama for 7pm–8pm slot, Sundays) or may be looking for a particular type of director which they will schedule into appropriate slots. Sometimes, they have a slot dedicated to a particular type of director and will put this as a requirement on the commission.

The partial exception to this is the BBC, who use internal production teams to make a large proportion of their programmes.

In recent times, product manufacturers sometimes sponsor (help finance) television series. They may have a short sting (promotional clip) just before the programme is broadcast stating the name of the product, an image of the product or a logo of the brand. By creating this relationship, the product manufacturers present themselves in a positive way to fans of the programme. They sponsor series in genres such as soaps and light entertainment so that they are guaranteed a large audience.

### Feature Films

For big budget studio films, financing and distribution companies are affiliated (linked) to the studio and production company (see Universal and Paramount websites).

In-house teams come up with ideas, scripts, etc., and once a head producer has approved the idea, these, commissioning goes ahead internally.

Product placement is another source of funding for big budget films. As a large audience is almost guaranteed, having a star in the film using a brand (e.g. of drink, clothes, or car) in the narrative gives the product lots of exposure.

Product manufacturers pay well for this sort of advertising, though it is controversial. Viewers are not notified explicitly that a product is being advertised, which is an ethical issue. Also the film may be compromised because of the product placement's conflicting aims. For example, there could be an overlong shot of an actor drinking a branded drink that does not fit in well with the rest of the sequence.

### Independent Feature Films

For independent films, financing can be provided by government-backed bodies such as the BFI or charities like the British Film Institute (BFI).

Their main aim is not to make as much profit as possible. Instead, they aim to develop and give opportunities for more diverse films to be made. Creating a cultural heritage is one of their aims.

To achieve their aims, these organisations finance films that show cultures and parts of the world not represented by blockbusters and perhaps are marginalised. They also look out for proposals that could allow an opportunity to explore new filmmaking techniques.

INSPECTION COPY

COPYRIGHT  
PROTECTED





## Music Videos

A music artist's or band's record label is responsible for funding all their marketing, including the production of a music video.

The music video production company also has to develop a working relationship with the artist and the record label. This can be tricky, as all three parties could have different opinions on what the outcomes could be, and the onus is on the production company to deliver results that satisfy all parties.

Some artists who have a high status and are creatively interested in music videos are involved in the production process. They may want particular directors to make their videos or have input on the set design and choose their costumes.

## Commercials

The client who funds a commercial is the brand being advertised. Brands employ advertising agencies to create their advertising, so an advertising agency will normally select the production company to produce the commercial. The agency plays an important role in approving its style and content.

As with music videos, a three-way relationship that needs to be developed between the brand, the advertising agency, and the production company.

## Corporate

For a corporate, the business is the client. If the business is a reasonable size, it will have a communications department that is responsible for dealing with press, marketing, promotions, and internal communications (including newsletters and training videos). The communications department will employ the production company to produce the videos and liaise with them through corporate production.

INSPECTION COPY

COPYRIGHT  
PROTECTED





## 11. Possible Research Tasks about Funding

### For TV production:

- Reading and discussion – the commissioning pages of BBC ([www.bbc.co.uk/commissioning](http://www.bbc.co.uk/commissioning)) and Channel 4 ([www.channel4.com/corporate/4producers](http://www.channel4.com/corporate/4producers)).
- Filling a schedule – simulated exercise (see lesson plan below).
- Compare budgets for different programme genres (available on channel websites).
- Research and discuss TV channel remits and output.
- Identify the sponsors for different soap operas (advertised just before the start of the programme). How does the brand relate to the soap's setting, characters, content or ideology?
- On 4Producers – Commissioning Overview the budget allocated for different genres. Is it fair that factual programmes have a much smaller budget than dramatic programmes? Why or why not? This is? (Think about content and audience.) Are factual programmes limited as a result of budget?

### For film production:

- Compare the output of an independent and major studio-based production company (e.g. BBC and Paramount).
- Research the UK Film Council website ([www.ukfilmcouncil.org.uk](http://www.ukfilmcouncil.org.uk)).
- Compare cast and crew lists for independent and blockbuster films (e.g. via IMDb).
- Research the funding sources (to be found in the 'Produced by' credits) of particular films.
- Investigate sponsorship deals, e.g. Harry Potter and Coca-Cola.
- Investigate product placement in a clip from a film. *Casino Royale* and other Bond films.

### For TV and film:

- Read and discuss – interviews with commissioning editors (online or in print).

### For commercials / music videos / corporate:

- Investigation into the relationship between client and production company via websites, articles, studies in print or on DVD.



COPYRIGHT  
PROTECTED





12. Filling a Schedule Lesson Plan

	<div><div></div><div><div></div><div></div><div></div></div></div> <div><div></div><div></div><div></div></div> <div>To budget for a channel according to its remit. To schedule programme genres. To</div> <div>To evaluate decisions made in writing and discussion.</div>	
Objectives	<div><div></div><div><div></div><div></div><div></div></div></div> <div><div></div><div></div><div></div></div> <div>To be able to explain the relationship between a channel's remit and its schedule</div> <div>To be able to explain and justify the placement of programmes on a schedule in relation to its remit</div> <div>To be able to describe and justify commissioning requests in relation to a channel's remit</div> <div>To be able to discuss different interpretations of a remit and consider how changes in remit affect the schedule</div>	
Time	Teacher Activity	Student Activity
10 mins	<div>Put students into groups of four.</div> <div>Give each group a:</div> <div><div></div><div></div><div></div></div> <div>budget</div> <div>one-day schedule template</div> <div>existing channel remit (<i>provided on channel websites</i>)</div>	
15 mins	Set and monitor task	<div>Decide how to split budget (e.g. 10% sports, 15% comedy) and provide a brief justification</div> <div>Take notes to record this (logbooks)</div>
15 mins	Set and monitor task	<div>Work out no. of hours for each programme type and arrange a one-day schedule with colour coding</div> <div>Write summary paragraph with explanation of choices made</div>
20 mins	Set and monitor task	<div>Photocopy four times</div> <div>Arrange group as commissioning editors according to budget breakdown</div> <div>Note commissioning info for each slot: Genre and subgenre Target audience Additional info (e.g. style, texts with a particular purpose or other relevant information)</div> <div>Write summary paragraph in logbook justifying commissioning requests</div>
15 mins	Direct feedback and discussion	<div>Give directed feedback on outcomes</div> <div>Take part in discussion about choices made</div>

e.
channel output
resources
the templates
I remit print without name of )
ks
ks
opier





## 13. Costs: Materials, Equipment, Crew and Post-Production

### Sourcing and Valuing Materials

Materials could be research materials, props, costumes, or set dressing.

### Crew

Crew rates can be found on the UK's media and entertainment trade union (BECTU) website. The 'Rates and Resources' tab on the home page gives access to a 'Rates' tab that lists the going rates for production and post-production roles.

These are freelance roles, apart from contract staff at production companies. This is only needed for a short time. Music videos, commercials and corporate films are filmed in days, TV series and films over a few months. While the period of employment is short, the daily rate (10 or 12 hours) for both filming and editing. Production staff involved in the planning and pre-production stages.

There are different rates for the same role for different types of production. For example, a director on a commercial will get a higher daily rate than a director on a documentary.

### Equipment and Facilities

These are generally hired rather than owned by production companies. There are production facilities in large cities around the country such as Manchester, Leeds, Edinburgh, Glasgow and London. For quotes for camcorder and lighting kits can be found on facilities websites. Major facilities include Picture Canning, Shift 4, Video Europe, Visual Impact, and Cruet.

Post-production (editing) facilities offer 'dry' hire (a computer with editing software). Again, the facilities are based in large cities and rates or contacts for quotes can be found on facilities websites. Facilities in London include Frame Store, The Moving Picture Company, Smoke and Mirror. The use of top end editing facilities for 'wet hire' (including an editor) or 'dry hire' (without the editor is employed separately).

### Actors

The actor's union is called Equity. They set minimum rates of pay like BECTU. Information is available at [www.equity.org.uk](http://www.equity.org.uk).

Actors are generally selected in 'casting sessions'. 'Call outs' are made in trade papers for the different roles, sometimes with a part of the script. Actors or their agencies send a photograph, and the director or casting manager shortlist the ones they want to see in person.

In casting sessions, the actors are seen individually by a panel, normally the director, producer, and manager, and asked to read out a part of the script. They may also discuss the character and possible interpretations. Actors often make a real effort to 'look' like the role in casting sessions and hairstyle.

For feature films, there may be 'screen tests' for the main parts. As its name suggests, the actor will look playing the role on screen. A final shortlist of perhaps three or four actors is chosen to audition for 30 seconds or so, in costume and make-up.

### Models

Often, a particular look or physique is needed for a minor or extra role. In this case, the actor is hired from an agency like Ugly Models (<http://www.ugly.org>). Models can be found at agencies like 'baby', 'child', 'giant', and 'athletic'. Advertisements for beauty or luxury products represent the aspirations that the client and the commercial makers want to associate with the product. A number of hand agencies exist that supply hands for filmed and print commercials.

INSPECTION COPY

COPYRIGHT  
PROTECTED





## Extras

Sometimes, a lot of extra people apart from the main performers are needed. To fill scenes, performers will be needed who will not have any lines as such, but will be seen doing background work. Though they are never the main subject of a shot, these performers are needed to create atmosphere and a believable representation.

Background performers like this are called 'extras'. They are needed in all types of scenes, scenes in a workplace, and many other settings. Extras do not need to have any special skills and are supplied through agencies that specialise in this type of performer. They are

## Presenters

Presenters are needed in factual programmes like documentaries, magazine programmes, etc. They may be journalists who specialise in a particular area (such as a music journalist for a music magazine, or an expert for a documentary about dinosaurs). Sometimes celebrities switch to or include presenting as part of their career, for example Charlotte Church was originally a popular classical singer who, after stopping singing, started a series under her name. Some presenters are actors and models, while others specialise in

## Voiceover Artists

Many animated characters have an unmistakable voice that makes us recognise them. In a medium where emotions is visually limited, it is especially important for the characters to sound convincing. Voiceover artists who work in this area are specialists and highly skilled. However, more general voiceover artists are needed for narration for commercials and some factual programmes. In all cases, the voice recording is done at the same time and most of the video editing in the 'sound edit'. This takes place in a sound suite at the production company. At this time, sound effects are also recorded or uploaded from disc. Some voiceover artists' fees vary according to experience and name, much like actors, as well as the type of production. Most work through agencies.

## Contributors

People who are subjects of or feature strongly in documentaries are often given a credit

### Activities

#### Crew

Look on BECTU rate cards ([www.bectu.org.uk](http://www.bectu.org.uk) › Home › Advice & Resources) and compare the rates for different roles in different formats, for example camera operator in TV drama, factual, TV news, and major feature film.

- Why do you think some are given as daily rates and others as weekly rates?
- Why do you think the daily pay varies between formats?

#### Facilities

- Look at the range of products and services offered by two camcorder facilities and two

#### Casting

- Research a casting agency such as Lakeside Castings (<http://www.lakesidecastings.co.uk>)

#### Agency

- Research an agency that specialises in extras or models for filmed productions such as Lemon Casting (<http://www.lemoncasting.co.uk/index.html>).

#### Presenters

Look at two different presenters of different types of programmes, for example Jenni Murray on BBC News and Miquita Oliver on T4.

- Watch their performances
- Look at their biographies and available information on their background
- Discuss how their background, appearance and performance suit their programmes

#### Contributors

- Watch a documentary and list all the contributors.

COPYRIGHT  
PROTECTED





# 14. Costing with a Budget

A budget is a spending plan. It is important to calculate how much a programme or advance of filming. The calculated cost means that the programme makers know how much to raise and the commissioners know how much they will need to spend. Sometimes independent budgets made: a 'bare minimum' budget that looks out for discounts and makes artists' fees and a 'wish list' budget that has all the fancy equipment and filming time that the programme makers want. The bare minimum one will be kept secret, while the wish list one is sent round to drum up money.

As you can see on the template, the budget is divided into two sections, 'above the line' and 'below the line'.

## 'Above the Line'

These are expenses for creative elements that are considered integral to the production: directors, contributors, and copyright clearance.

## 'Below the Line'

Put simply, this term relates to all other expenditure. Another way of looking at it is that it is the cost of what is needed to be performed by a particular person or a piece of equipment or a consumable item or a similar item of a different brand or model.

For example, if a production assistant falls sick, another one can be employed to take over their duties, changing the key qualities of the production. If there are no kits available at the first location, another one can be hired from another facilities. The facilities company used for the edit will be different from the one used for the content.

For expensive productions like blockbuster films, the above the line expenses take up a large part of the budget because famous actors, producers and directors charge large fees. This is seen in the fact that famous actors and directors will pull a large audience. For low budget productions, the above the line expenses are kept to a minimum. Sometimes above the line staff will work for little or no money because they really want to be made.

### Activities

Resources: script, rate cards (personnel rates), unit costs (facilities and equipment hire money), budget template (next page)

You have been asked to create a budget for making the script into a finished film/programme. You will need to create a budget breakdown, using the rate cards and unit costs for reference.

Remember to think about:

- Time needed for creative planning
- How many days of filming will be required (look at the scenes and shots in the script and estimate how long it will take to film)
- How many performers you will need, and for how long
- The equipment you will need (e.g. lights or extra mics)
- Editing time needed

Imagine that the budget has been doubled. How would you spend this extra money?

Now imagine that the budget has been halved. Where could you make compromises to fit this new budget?

COPYRIGHT  
PROTECTED





## 15. Budget Guide

Budget date:

Production title:

Producer:

Director:

Locations:

Above the line	
Producer	<i>See BECTU for basic rates.</i>
Research team	<i>See BECTU site for basic daily rate and multiply according to time allocated on your production schedule.</i>
Research materials	<i>Books, DVDs, archive library material</i>
Director	<i>See BECTU for rates.</i>
Writer	<i>This role is best combined with the director or producer purposes. The writer will be responsible for wording in documentaries and scriptwriting films, fictional programmes.</i>
Talent	<i>Contributor and actor fees go here – check BECTU rates according to your production's needs.</i>
Story and music rights	<i>The right to use any copyright material such as music from a book normally requires you to pay a fee. However, for educational rather than profit-making purposes, enter zero.</i>
<b>Total</b>	<b>£</b>
Below the line	
Production manager	<i>See BECTU site.</i>
Production assistant	<i>See BECTU site.</i>
Camera operator	<i>See BECTU site.</i>
Sound recordist	<i>In many cases this will be the camera operator, in which case you have a separate sound recordist however, enter the need to add a boom operator.</i>
Office and administration	<i>Research local office hire rates (with computer, telephone, etc.)</i>
Travel expenses	<i>Calculate for shoot, taking all journeys and all personnel into consideration.</i>
Catering	<i>Breakfast costs for early morning starts and lunch/dinner.</i>
Camcorder kit hire	<i>Check rates for a professional mini DV kit such as Sony, tripod and any mics you may need!</i>
Stock (mini DV tapes)	<i>Check the cost of these at any high street electronics store.</i>
Lighting hire	<i>If used, check rates for a three-light mizar or Redhead.</i>
Post-production facilities hire	<i>Look for Final Cut Pro or Avid offline suites (offline means you can edit a programme before special effects and sound editing is done, the type of editing BTEC students do).</i>
<b>Total</b>	<b>£</b>
<b>Budget total</b>	<b>£</b>

INSPECTION COPY

COPYRIGHT  
PROTECTED





# Legal and Ethical Issues

## 16. Regulations

Regulatory bodies for different industry sectors are:

- ASA (Advertising Standards Agency) for television commercials <http://www.asa.org.uk>
- OFCOM (Office of Communications) for television programmes <http://www.ofcom.gov.uk>
- BBFC (British Board of Film Classification) for films <http://www.bbfc.co.uk>

Regulators responsible for the particular sectors have codes or rules to guide producers to be ethical. If one or more codes are broken, the regulator can stop the finished product from being broadcast.

Sometimes, viewers complain about a programme or advertisement or video to the regulator. The regulator then investigate it and judge as to whether a code has been broken and the complainant has the authority to remove the product.

How a filmed product is judged will depend to some extent on its type and who its audience is.

For example, an actor swearing is acceptable in a film rated 15 or in a post-war film, but it is not acceptable in a film rated pg or a children's programme.

Similarly, a branded fast food advertisement showing a child running across a road, not checking or using a crossing would be banned. Even if during the actual filming the child was completely safe, when it is broadcast the viewer does not see the road blocked off, so it is seen to be encouraging dangerous practices. On the other hand, the same behaviour as part of a film about a child would be accepted, as the product is **immersive** rather than **persuasive**.

The regulatory bodies listed at the top of this page are British organisations. Other countries have regulatory bodies for the products they cover with different codes and, sometimes, different rules regarding the same product.

Some countries have highly regulated media with strict prescriptions on what can and cannot be shown because their governors have a strict set of ethical values that they wish to promote (as in China) or because the governors want to ensure that they are not criticised in the media (as in the USA) or a combination of the two (as in China's case).

INSPECTION COPY

COPYRIGHT  
PROTECTED





## 17. Regulations Exercises

### Film

Watch the film *Léon* (dir. Luc Besson). This was rated 18 in the UK, 15 in France, and 15 in the US (where Mathilda is lying on a bed and tells Léon she loves him).



Class discussion: Why do you think each country made different regulatory decisions?

Many horror films like *Chainsaw Massacre* were banned by the BBFC when they were first released but have since been given a rating.



Class discussion: Is the fact that more violence is tolerated in the media a good thing? Do you think it has happened? How (if at all) does this affect society? Do you agree or disagree with the idea that increased violence on our screens leads to increased violence on our streets?

### Television

Watch an episode of *Rising Damp*. Look in particular at the representation of the black characters and their relationships with other characters.



Class discussion: Would this be written and pass regulation today? Why/why not? How has representation of black people changed, or has it just become more politically correct? Is this a good thing?

### Advertisements

Research an advertisement that has been banned by ASA (information on this is available on the ASA website).



Class discussion: Do you agree or disagree with their decision? Why/why not?

### Music Videos

Watch a video of Rihanna, the Pussycat Dolls, or Sugababes.



Class discussion: Can the videos be seen as feminist because they are in control of their own sexuality, or are they disrespectful, portraying artists as sex toys? How do you think these representations of female music artists affect society? Why have music videos become more heavily regulated more?

INSPECTION COPY

COPYRIGHT  
PROTECTED





## 18. Guide to Copyright Clearance

All creative products are copyright (whether copyright has been registered by the author or not) and they cannot be legally copied in part or in full.

Any archive footage, images, quotes and music featured in a production should therefore be cleared with the copyright owners (this means getting permission to use the material). Normally, payment will have to be made to the owners for permission to be granted. All artistic works should also be cleared.

Who are the copyright owners? As well as the author, the publisher (whether it's a TV channel, a film company, website, book publishers or record company) also owns a portion of the copyright. In fact, the whole of the author's rights passes to the publisher on publication or broadcast of the work, according to contract.

Financiers and facilitators such as production companies and recording studios also own a portion of the copyright.

A TV programme or film cannot be broadcast or screened to the public **under any circumstances** without the necessary copyright clearance. In fact, TV channels have whole departments dealing with copyright. Even for the smallest independent production, you must provide proof of clearance for all artistic work they haven't produced themselves. For example, the other day, to the audience, I saw a film pulled out last minute from the listings at Greenwich Film Festival because the music used on part of its soundtrack had not been cleared.

As you can see, copyright law is very complex. Information is available online that details what happens to copyright after an author passes away (it differs depending on whether the author created a film, a book or a song). An easy-to-follow overview about UK copyright law is on the Middlesex University website at [www.lr.mdx.ac.uk](http://www.lr.mdx.ac.uk). Another useful guide is available at <http://www.theiac.org.uk>.

For music clearance, the Mechanical Copyright Protection Society (MCPS) manages licensing for its members (see <http://www.prsformusic.com/Pages/default.aspx>). They also manage the clearance of music specifically created for broadcast and webcast) from music libraries – rates can be found at <http://www.prsformusic.com/users/Pages/ProductionmusicforTV.aspx>.

As student projects are not going to be used for profit-making purposes or broadcast, copyright clearance is not essential. However, apart from being professional practice, identifying the copyright owners of a project shows how a range of media products that already exist are often used in new productions, films, and videos. It also shows the complexity of ownership behind a single media product.

### Task

- Watch a film or TV programme and identify all the copyright material that would need to be cleared.
- Find possible sources for the material and identify the copyright owners.

INSPECTION COPY

COPYRIGHT  
PROTECTED





## 19. Gaining Consent for Appearance from Non

When an individual speaks on camera in a programme/film who isn't an employed contributor. If the place of filming is a sensitive area such as a police station or hospital, a recognisable in shot is a contributor. Contributors are often needed for documentaries.

Contributors are always asked to fill in forms that 'release' their ownership of the recording. The contribution is very small. The programme or filmmakers are then free to use (and reuse) the recording without being sued.

Having said that, there are laws to do with infringement of privacy and misrepresentation. Contributors can refer to if they are really unhappy with the outcome. With this in mind, and also professional considerations, programme producers build honest relationships with their contributors.

This means describing the overall purpose and content of the programme and explaining how the recording will be used. Misleading by, say (as an extreme example), telling an overweight interviewee that the programme is used to educate people about how hard it is to lose weight, and then intercutting the interview with a scene of a person in a trough, is unethical, unprofessional and breaks Ofcom codes on fairness.

For children (those under 16 years of age), their parent or guardian is required to sign a release form.

Key contributors who give long interviews or feature strongly in a professional production are given a release form.

It makes sense to have extra forms when filming interviews or vox pops in case more people are found who are willing to be filmed. However, if the worst comes to the worst, filming without a release statement will do – it does legally stand in the UK and is definitely better than not having one.

### Contributor Release Exercise

- Watch two makeover programmes and compare the representation of the contributors. How do the presenters communicate with them.
- Do you think that the contributors are fairly represented in both cases?
- Do you think the presenter's attitude affects this?

INSPECTION COPY

COPYRIGHT  
PROTECTED





## 20. Health and Safety

### Insurance

Law requires insurance against injury to the general public and employees. These are employers' liability insurance. Other insurance may need to be in place for practical reasons. It is possible to hire from a camcorder facilities hire company.

To meet public liability and employers' liability insurance terms, 'risk assessments' must be carried out and suitable safeguards put in place to avoid accidents.

### Risk Assessments

If a person (whether crew, cast/contributors, or general public) is injured during filming, they can sue the production company if they haven't taken any steps to prevent such an accident occurring. Production companies are responsible for providing safeguards against hazards for all people involved in or coming into contact with the filming under the public liability law.

Hazards could be in the environment, such as traffic or a studio lighting rig. Hazards can relate to a particular activity to be performed by people in front or behind the camera such as carrying heavy props, setting up lights at a height, or lighting a camp fire as part of the action.

Every potential hazard needs to be identified and a safeguard put in place to reduce its risk factor to an acceptable level. This covers the production company for all eventualities.

Risk assessments are used to record this information. Risk assessments list all the potential hazards, work out a risk factor for each hazard; state how the risk will be minimised, and who will minimise it. Depending on the risk, different crew members may be responsible for reducing the risk, but the producer is ultimately accountable and has to countersign the completed form (normally filled in by someone else in the production team).

As different locations and filming situations will have different risks, a new assessment is needed for each one.

Risk assessments can only be completed after the exact nature of what will be filmed each day each scene will be filmed are confirmed. Therefore, they are the last documents to be completed apart from perhaps call sheets, which will be discussed later in this resource.

It is not only television and film production companies that need to do risk assessments; other types of business and schools, need to complete them at times.

For example, every time you go on a school or college trip, a risk assessment that covers the route or during the event or activity must be approved before the go-ahead is given.

### Task

- Identify as many possible risks to filming in the classroom/studio. These could be specific to a specific filming situation.

INSPECTION COPY

COPYRIGHT  
PROTECTED





21. Risk Assessment – Studio Shoot Exam

Location: *Studio, (Name of) College*

Time and date of shoot: *10am–1pm, 12/4/11*

Description of what will be filmed: *Party scene*

Hazard	Person or persons at risk	Likelihood of hazard  <i>1 = least likely</i>	Severity of hazard outcomes  <i>1 = lowest risk</i>	Risk Level (1–5)  <i>Likelihood + severity ÷ 2</i>	Measure
<i>Lights falling down</i>	<i>All crew, all cast</i>	<i>1</i>	<i>5</i>	<i>3</i>	<i>All lights in chains attached</i>
<i>Tripping over drama props near store room</i>	<i>Production assistant</i>	<i>3</i>	<i>2</i>	<i>2.5</i>	<i>All drama props into store room production, outside store</i>
<i>Prop venue name falling off studio wall</i>	<i>Director, actors Sian and Geoffrey</i>	<i>2</i>	<i>4</i>	<i>3</i>	<i>Venue name securely fastened, be positioned of prop.</i>

I certify that this is a suitable risk assessment. Should there be any changes in the filming plan, date/time or location necessary.

Completed by:

Name ..... Role ..... Signature .....

Countersigned by the producer: Print name ..... Signature .....

Risk managed?
<i>Yes</i>
<i>Yes</i>
<i>Yes</i>

and changed as

..





22. Risk Assessment Exterior Location Shoot

Location: *High Street, Town*      Time and date of shoot: *3pm-6pm, 13/5/11*

Description of what will be filmed: *GVs of High Street, hand-held shoppers POV walking shots, vox pops with*

Hazard	Person or persons at risk	Likelihood of hazard <i>1 = least likely to happen</i>	Severity of hazard outcomes <i>1 = lowest risk</i>	Risk Level (1-5)  <i>Likelihood + severity ÷ 2</i>	Measures to reduce risk
<i>Being run over by traffic on non-pedestrian section of High Street</i>	<i>All crew</i>	<i>2</i>	<i>5</i>	<i>3.5</i>	<i>All crew will wear reflective top. Spare reflective vest available.</i>
<i>Camera operator tripping while walking during handheld shots</i>	<i>Camera operator</i>  <i>Shoppers</i>	<i>3</i>	<i>3</i>	<i>3</i>	<i>Production will ensure camera operator is clear from obstacles. Tapping her to warn of something/someone.</i>
<i>Being attacked or mugged</i>	<i>All crew</i>	<i>1</i>	<i>4</i>	<i>2.5</i>	<i>Producer will be armed and watch the bag during the take. Producer will take local police contact details. Camera operator will be with cameraman.</i>

Risk managed?
<i>Yes</i>
<i>Yes</i>
<i>Yes</i>

I certify that this is a suitable risk assessment. Should there be any changes in the filming plan, date/time or location, I will update this assessment.

Completed by:

Name ..... Role ..... Signature .....

Countersigned by the producer:

Print name..... Signature .....

COPYRIGHT  
PROTECTED





# Creative Planning

## 23. Mood Boards

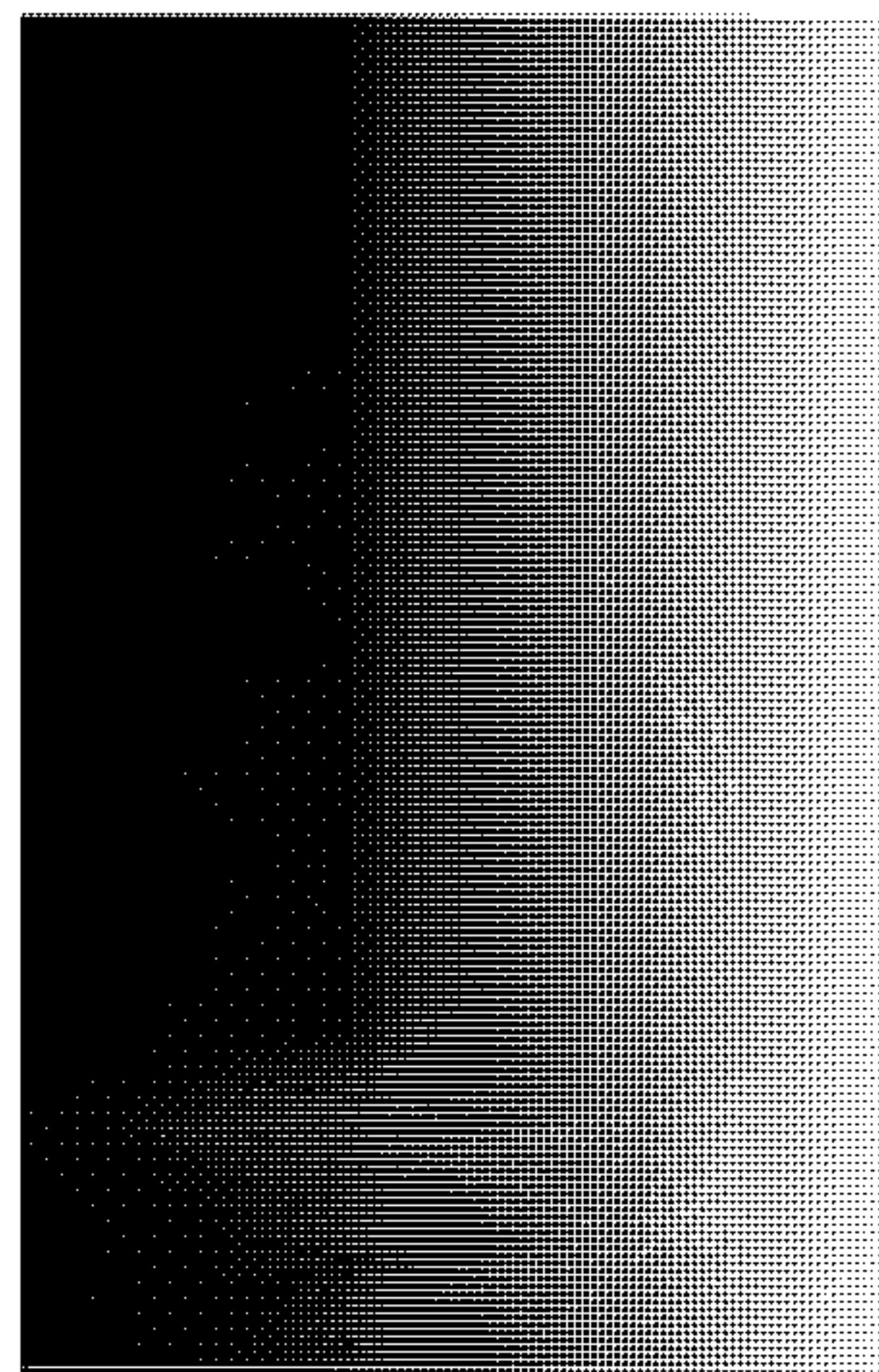
A mood board is a sort of collage of photographs, sketches, Internet images, fabrics, represent or will be used in your production. They are a great way of visualising the them during a pitch. They can also effectively communicate ideas to key creative cr

### Film

You could have several mood boards to represent different scenes or elements of yo

For example, let's say the furnishings and props in a room are important when creating an atmospheric backdrop in a scene where a murder will take place. In this case, you would want to include:

- The colour of the walls, samples of the fabric in the curtains. In this case intense, dark shades may be suitable.
- Photographs or images downloaded from the Internet of props such as the murder weapon, an anglepoise lamp that will light part of the shots and leave the rest in shadow.
- Key words to describe the mood of the scene such as 'suspense', 'attack' or 'fear'.



The next scene may, in juxtaposition, show everyday life in a very ordinary way, pe to the person who has been murdered who are still innocent of the fact that their frie board for this could have:

- Very different colours such as light blues and greys to represent daylight and tan
- Everyday, familiar props such as school bags, mobile phones
- The key words in this case could be 'everyday', 'normal' or 'ordinary'



Alternatively, you may de have the mood boards an

- Characters – photogra downloaded images of similar characters, in ch used props (e.g. slouchi haughtily over steel-rin
- Locations – images of l where action will take
- Events – representation script, such as a party. i include images of club li up), a crowd of dancers / solo artists whose musi

There may be mood boards relevant to your particular proposal. For example, if it of costumes and props from that era may make up one or two boards.

INSPECTION COPY

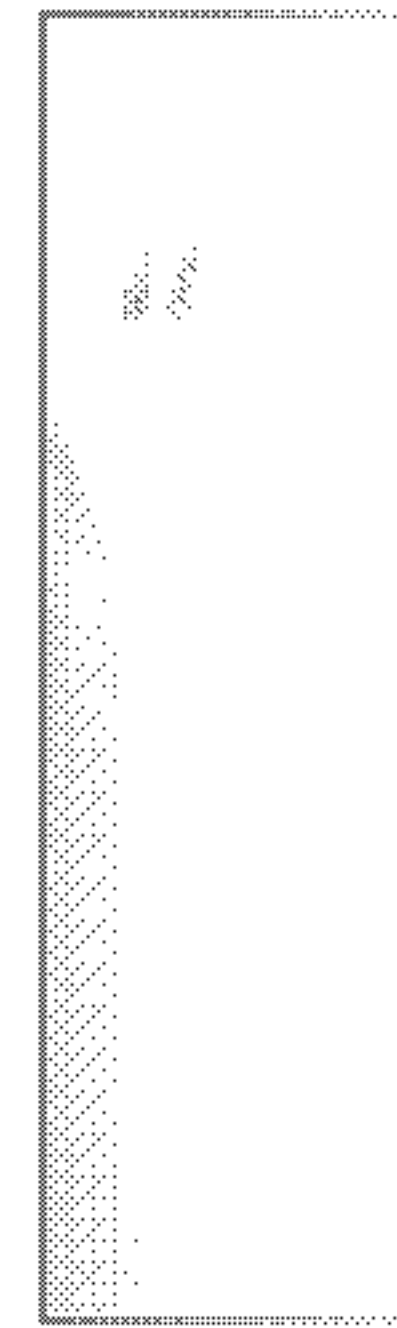
COPYRIGHT  
PROTECTED





## Advertisements

For advertisements, you may want to produce one mood board for the product and all that you plan to associate with it. You could have an image of the product, say, an iPod in the centre, and images representing different genres of music all around it (text: 'an iPod is for everyone'). Alternatively, if your advert is for a perfume that you wish to associate with glamour, you could have images of expensive jewellery and designer brands, lipstick on mouths, a red carpet, etc.



## Corporate

Similarly, for a corporate video, you may wish to have a board showing its main theme in your production. For example, the theme could be 'the company helps people of all ages'. You could have an image of a junior being mentored, and around it you could have images of various positions in the company, images of certificates, a chain of people holding hands, etc.

## Music Video

A music video could have a more abstract board representing all the visual aspects of the video: the costumes and settings, drawings of key actions and dance moves, colours and lighting effects. It may have a key theme that can be represented by an image in the centre of the board, such as the moon in half shadow to represent eerie unearthliness.

Documentaries would not usually have mood boards, though it may be relevant if the theme is central to your work.

Mood boards could be photographed with a digital camera and inserted into a PowerPoint presentation. Music clips could also be added to each board.

INSPECTION COPY

COPYRIGHT  
PROTECTED





## 24. Scripts, Storyboards, Shooting Scripts and

These documents plan out in detail the look, sound and content of the finished product.

The script is essentially what will be said, along with a description of key points of action. In professional productions, several drafts are written as the production ideas develop and change during filming.

The storyboard is a visualisation tool that shows all the shots in their edited order with dialogue, sound effects, and sometimes transitions between shots listed. Storyboards are particularly useful in pre-production work, where cleverly constructed shot sequences can be used to create particular emotions in the audience, or to portray a concept, place or event in a particular way.

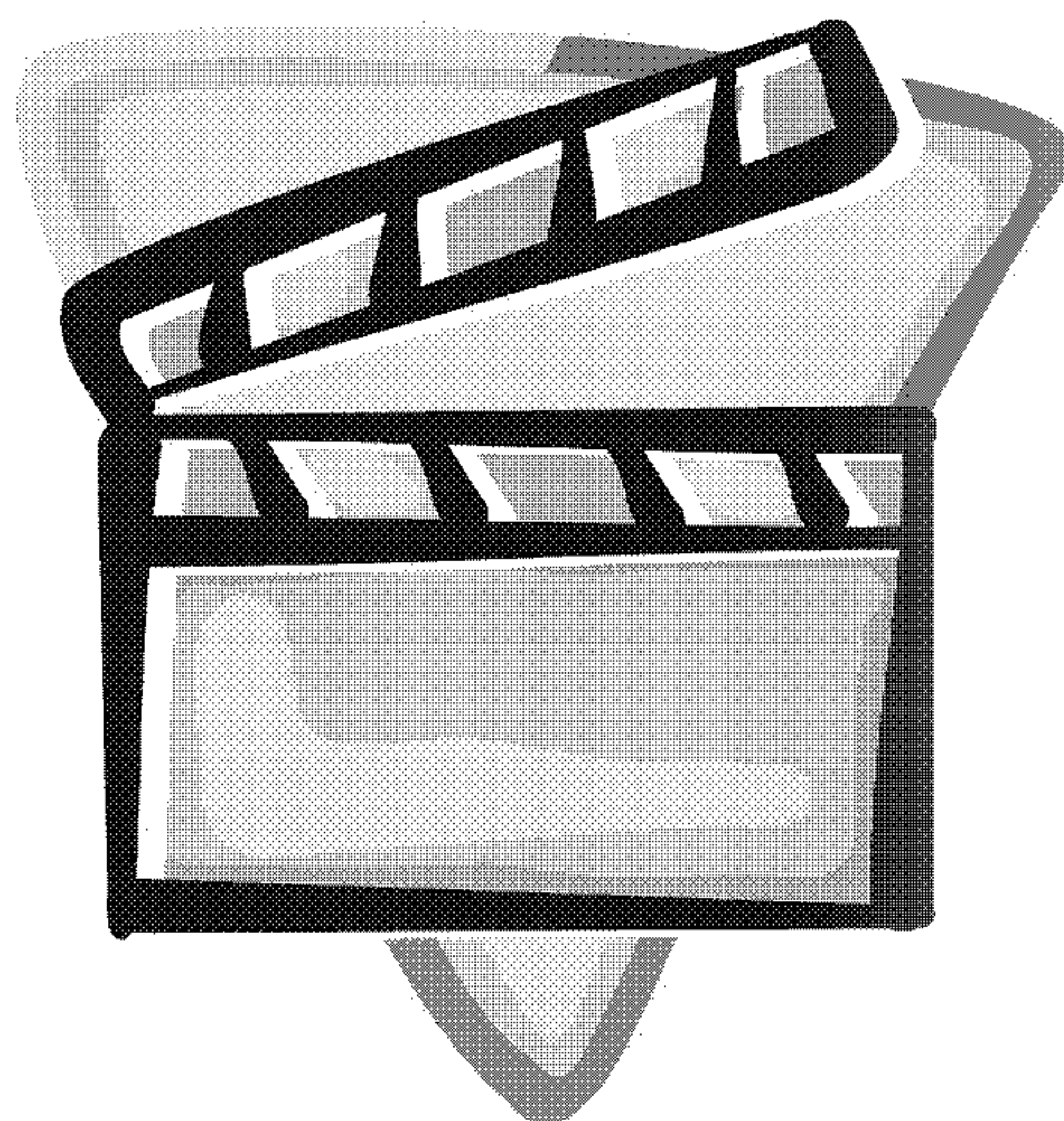
Storyboards describe the edited product as the producer and/or director sees it. It is created before filming, so that key crew members have the same, or at least similar aims and objectives for well-crafted and purposeful outcomes that achieve what the makers want it to do.

A shooting script is a very detailed plan that is especially useful if it is a complicated production with many locations and set-ups. For example, complicated dolly moves could be planned out in this – the order in which they will be filmed on the day of filming. Samples of material such as wallpaper that will be featured or shots of locations are included here for dramatic productions and commercials. This allows for a 'look' to be planned for each part of the script.

Shot lists are literally a list of shots that will be filmed. A cameraperson may find it useful to refer to the director for single camera dramas in particular to really make sure that all the shots are covered.

On the day of filming, it might be that someone suddenly has an idea for a shot or a change in direction is considered. The storyboard and shooting script do not stop this from being filmed. The final product is filmed **as well as** all the planned shots. This allows for extra scope (ability to make changes) and making sure that there is enough base coverage material to tell the story.

However, going out filming without a storyboard and shooting script means that the crew may not know exactly what they will do. It is very easy to get caught up in things and come back with so much footage that it is hard to show all the action, maybe some very good ones. However, because a particular look or style has not been planned, the types of shot needed to tell the story haven't been planned, the outcomes are very unpredictable. It is hard to edit together well. Having to go out and re-film on another day to make up for time lost on the first day, another time and day must be found when all the people, equipment and locations are available. This costs extra money if it's a professional shoot, and for all shoots an additional filming day. The editing will then either have to be rushed or the deadline will be missed.



COPYRIGHT  
PROTECTED





## 25. Script Formats

There are two formats for scripts, two-column and one-column.

**Two-column or documentary scripts** are used for **news, documentary, commercial**. The left-hand column lists the visuals, while the right-hand column lists the audio. They are listed in the order of their appearance in the edited piece. It is important to make sure that the two columns are aligned so that the audio that we will hear along with a visual sequence is listed directly across from it.

<p>'RAMP IT UP' – duration: 5:00</p> <p>ARCHIVE SKATEBOARDING FOOTAGE</p> <p>DISSOLVE TO:</p> <p>WS BARNSWELL SKATE PARK</p>	<p>PRESENTER V.O.: b... skate boarding in...</p>
<p>MLS PRESENTER</p> <p>2 SHOT PRESENTER AND DOM WICKS</p> <p>SUBTITLE: DOM WICKS, REGIONAL CHAMPION, 2011</p>	<p>PRESENTER: I'm the local skating hero. the sport is still...</p> <p>PRESENTER: This is... won the South West Championships last year. you tell me...</p>

**One-column scripts or drama scripts** are used for fiction such as **television dramas** (example below):

### INT. LALA'S BEDROOM – MORNING

LALA, (17 years old) sits on her bed with a towel humming while she looks at a beauty magazine. She gets up and leaves the room. A SHOWER is heard then stops. LALA SCREAMS. She runs back to her room. The light is bright green.

LALA

My life is over!

Her little brother, JACK (12), follows her into the room.

JACK

It's not Halloween for another couple of months!

LALA in her green hair and a witch costume standing in a room full of children dressed as ghosts and goblins.

INSPECTION COPY

COPYRIGHT  
PROTECTED

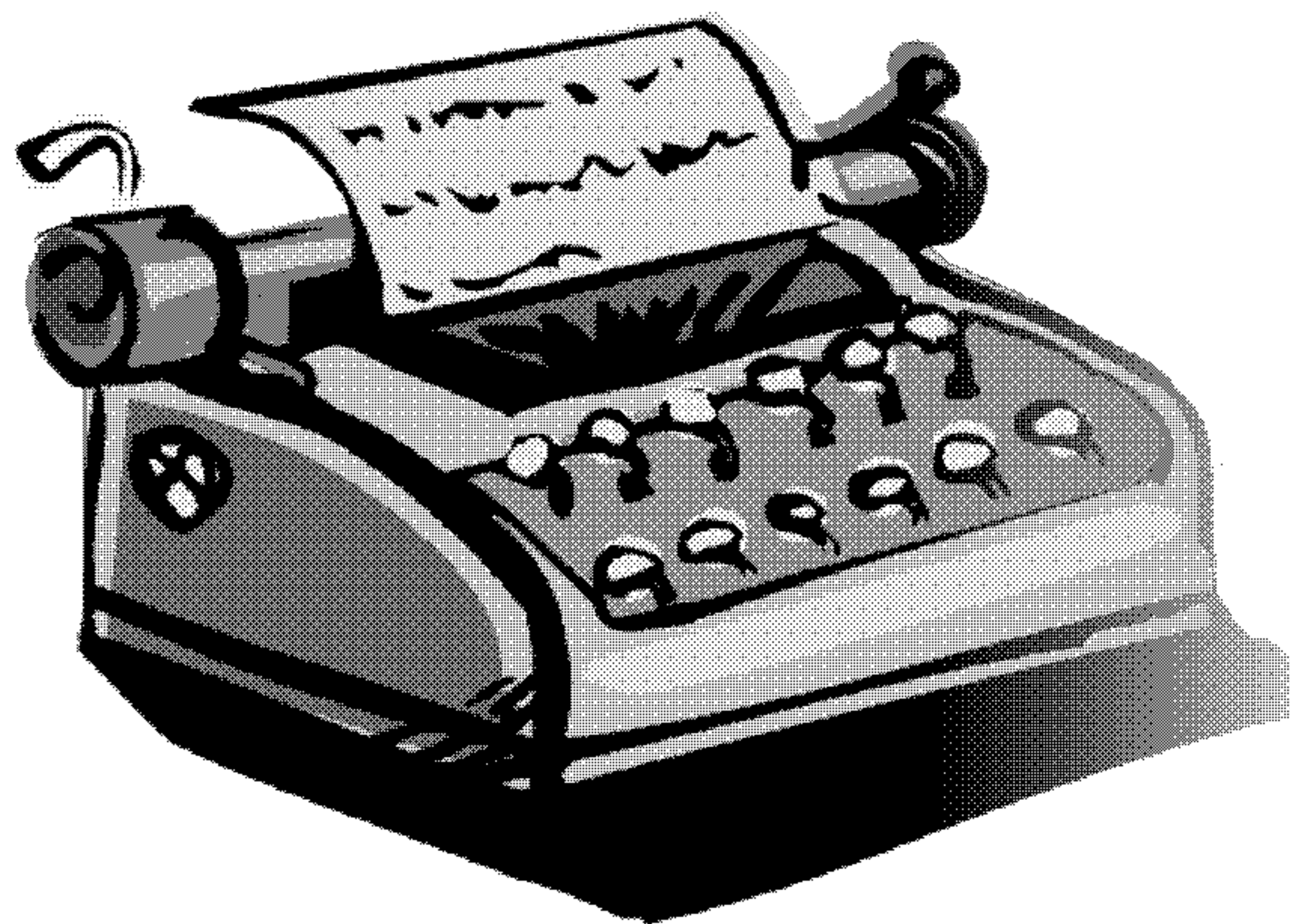




## 26. One-Column Script Guide

The best (and easiest) way to get used to the format is by viewing an example, like 'Format' or online (a good source for scripts is <http://www.script-o-rama.com/table> rules are listed below:

- The standard typeface to use is Courier font at 12 points.
- Double spacing is recommended, because it makes the script much easier to read.
- Each scene header starts with INT. (for interior scenes) or EXT. (exterior).
- The location is listed after INT./EXT., also in capitals.
- The time of day is listed after the location (and after a dash) at the start of the scene. If the scene changes in time, it will be noted again.
- The whole header is left justified and in capitals.
- After the header, on a new line, there is a brief description stating what we see on screen. Information provided should be factual, avoiding adjectives.
- Props, sound effects and character names are always in capitals.
- The first time a character is introduced, their age and sometimes race is listed.
- For dialogue, character names are centred on the page in capitals, followed by a colon.
- Dialogue is indented two tabs in from the left margin, and a new line is started on the next line from the right margin.
- Only performance directions essential for the understanding of the script are listed in italics after the character's name (for example if they are looking in a particular direction). If the directions are longer than a phrase, they are noted in a separate line.
- Straight cuts do not need to be listed, but if a special transition (e.g. dissolve or fade) is used, it is noted (right justified, in capitals and followed by a colon).
- Working on letter-sized paper, one page of script roughly corresponds to one minute of film.



COPYRIGHT  
PROTECTED





## 27. Script Writing Exercise

- Create character profiles for two people you know who are very different from each other
- Choose one of the following scenarios: they are in a lift, are involved in a car crash, are in love
- Write the scene, thinking carefully about how each of the characters talks, moves, and what emotional response to the situation is likely to be
- Perform the scene

**Or**

Write a script for a given scenario. Possible scenarios are:

- A bomb hits the classroom
- Girls/boys get ready for a night out in one of their bedrooms
- A meeting between a football coach and his team after the game (you can choose the result)
- A family dinner



COPYRIGHT  
PROTECTED





## 28. Storyboards

A storyboard is primarily a visualisation tool. It is used to plan how to get from script

A storyboard shows:

- Images of the shots as they are planned to appear in the edited film/programme
- Dialogue, sound effects, and music that will accompany each shot
- The duration of each shot after editing in seconds
- Notes on any camera movement (3D arrows for camera movement, line arrows for movement within the frame)
- Shots and scenes should be numbered on a storyboard

<http://grail.cs.washington.edu/projects/storyboards/paper/boards.sig06.pdf> shows an example of a storyboard.

For dramatic productions in particular, storyboards are a great way of making sure every action is covered and allowing for creativity in the edit.

### Storyboard Activity

Create a storyboard to accompany the narration of a poem. This could show:

- Events and images described in the poem
- Visual representations of ideas or emotions evoked by the poem
- Abstract images that match its tone or pace
- A narrative story that reflects the meaning of the poem (but is not described in it)

COPYRIGHT  
PROTECTED

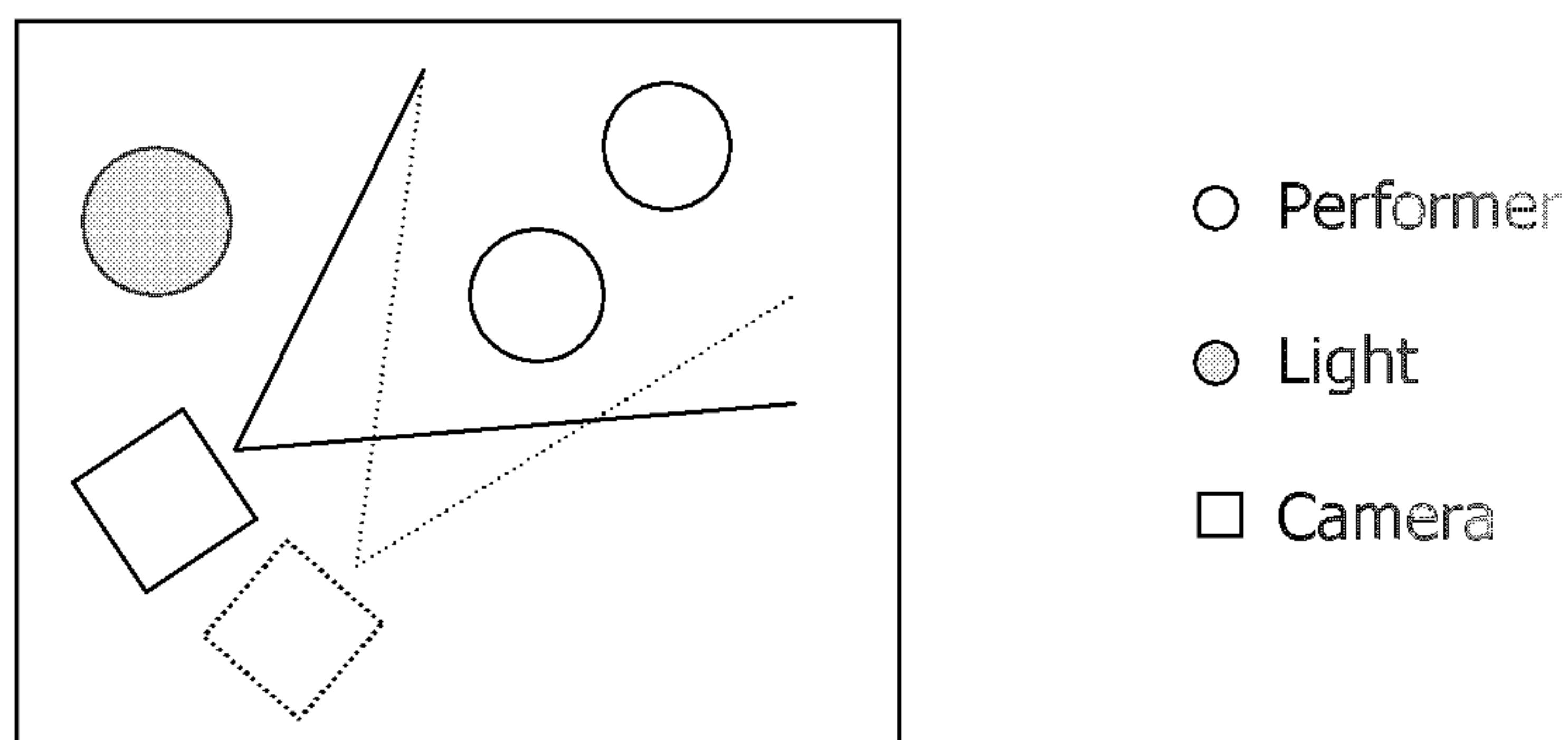




## 29. Studio and Location Plans

Once you have confirmed the locations and/or studios you will film in, you can plan those spaces. Where will the camera, lights and performers be placed for each shot? Can a location be used as part of the narrative? Perhaps a character, who has just been with someone they really like, swings around a lamppost on their way home to show their happiness.

Another thing to consider is 'blocking'. Look at the diagram below:



In the position indicated by solid lines, the performer further back will be slightly cut off in the foreground, but will remain visible. However, if the camera is moved round anticlockwise to the position indicated by dotted lines, the background performer will completely disappear behind the foreground performer. In this case, the performers would need to be blocked for the new camera position by either moving the foreground performer to their left or the background performer to their right, or both.

Studio and location plans, otherwise known as floor plans, are overhead views. They are schematic drawings rather than detailed illustrations. They just show the key location/studio for the camera, lights and performers. What the camera can see can also be indicated, as in the example above.

Studio and location plans can be completed alongside storyboards. Examples can be found at [http://www.theiac.org.uk/resources/bullock\\_14.html](http://www.theiac.org.uk/resources/bullock_14.html), just follow the floor plan link. Another example is at [http://pov.imv.au.dk/Issue\\_15/section\\_4/artc2A.html](http://pov.imv.au.dk/Issue_15/section_4/artc2A.html).

COPYRIGHT  
PROTECTED



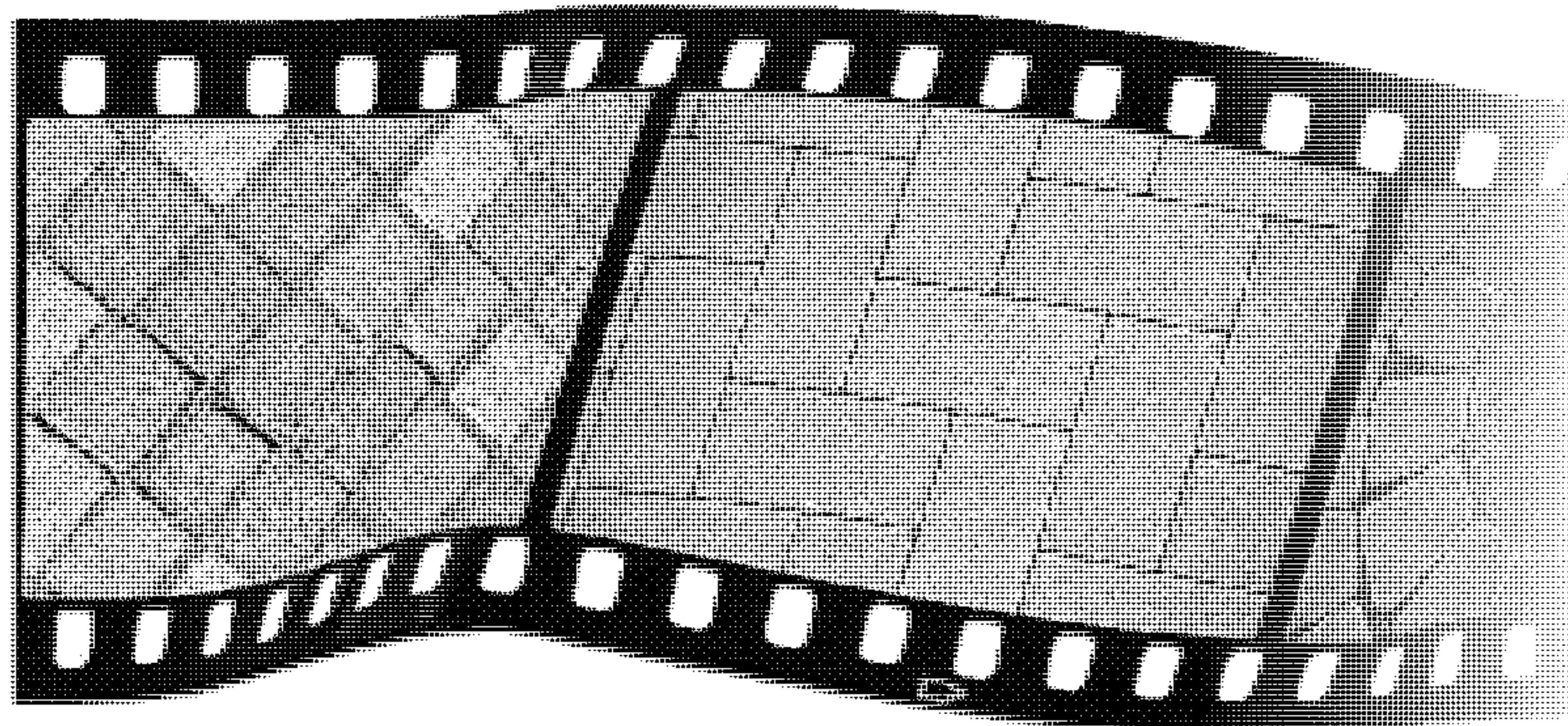


## 30. Shooting Scripts

The final script that is produced is called the shooting script. **The shooting script has dialogue to be filmed** (sometimes description of dialogue, e.g. for interview responses), **performance and camera** (key gestures made by actors and shot types). It may also include **locations and/or sets** to be used, and **fabric swatches or colour samples** that will be used.

This script is used to plan the shooting schedule (what will be filmed and when). Unlike the **the shooting script the scenes are numbered (on one-column scripts)** while scenes are numbered on **two-column scripts**. This makes noting relevant shot numbers or scenes to be filmed and their location much easier and neater when it comes to doing the schedule.

While the writer is responsible for the early drafts of the script, the director gets involved. (s)he is responsible for establishing how the script will be filmed. The shooting script includes the planned 'look' and soundscape for the programme/film.



INSPECTION COPY

COPYRIGHT  
PROTECTED





# STORY

COPYRIGHT  
PROTECTED



## Scene 1 – ‘Here’s Looking At You’

### Location – Lala’s Bedroom

Shot no.	Shot description
1	WS Lala sitting on her bed looking at magazine
2	MS Lala leafing through magazine
3	CU Lala humming as she looks at magazine
4	Cutaway #1 (OS Lala) magazine page – blonde model
5	Cutaway #2 (OS Lala) magazine page – blonde model
6	MS Lala smiling, looking at watch
7	MLS Lala leaving room

## Scene 2 – ‘Ramp it Up’

### Location – Barnswell Skate Park

Shot no.	Shot description
1	WS Skate Park
2	MLS Presenter intro (to Dom)
3	2 SHOT Presenter and Dom
4	MS Dom full interview
5	CU Dom (repeat key responses in interview)
6	CUTAWAY Dom's hands
7	MS Presenter noddies



# Logistics

## 32. Contingency Plan

The vision may be detailed and ambitious, but backup plans are always useful. They cover things like weather, equipment, sourcing, availability, and equipment. According to your individual production needs, some things will be more certain than others. Consider, where applicable:

- Alternative shots/scenes
- Reduced cast/contributor list and corresponding adaptations to the script
- Alternative locations
- Alternative props/costumes

## 33. Selecting Suitable Areas for Filming: Location Recces

The word 'recce' (pronounced 're-kkie') is short for reconnaissance.

Reconnaissance is a term first used during the First World War to refer to expeditions made by a small number of soldiers to scout an area. If the area was clear, they would give the go-ahead for the whole regiment to go forward.

In a similar way, production companies send production staff on expeditions to scout chosen locations. Their aim is to investigate how suitable the location is for the planned filming.

Question: Why do you think it's important to do a location recce before filming?

Answer: Access, space, lighting, and weather are very important factors that need to be investigated in advance. If other locations can be found, the crew and actors/contributors can be paid, and they may not be available. Also, most productions have a budget, and if problems are found, it may be missed if problems are not identified.

Who carries out the location recce depends on how large the production company is. Large productions will have a separate locations department within the production team and production assistants. For your production, the production assistant will perform the recces.

The person doing the recce should take along the following:

- Map
- Checklist
- Mobile phone
- Digital stills camera

Question: Why do you think these items are needed?

Answer: A map will help them get to the location, the checklist will ensure they have everything and not waste time on a second visit, the mobile phone will allow them to contact the production office if need be, and the camera will allow the director and camera person plan the filming. It will also be useful to have a digital stills camera to take photos of the location and any problems that may cause a problem for a senior production assistant.

For many locations, permission to film is required. The only places that don't need permission are your own property (when your family is the owner of the property) or the streets (which are public places). For shopping centres, tube and bus stations, etc., a location permission form should be signed by a representative, or an official. The same goes for town squares, which are managed by the council. If you have time, it makes sense to get permissions organised well in advance of your shoot date.

Often, amateurs go 'guerrilla filmmaking'. This basically means going out to film with no permission. Though this often works out, there are shortcomings. The crew may get noticed by security or a manager, who might stop them before they have finished. Or they may be worried about being caught and therefore rush their work and not perform as well as they could.

An excellent location recce exercise is available online at [www.bbctraining.com](http://www.bbctraining.com)

INSPECTION COPY

COPYRIGHT  
PROTECTED





### 34. Planning Out Each Day of Filming: Shooting

A shooting schedule is used to sort out the logistics of filming. As the time set aside for filming is kept as short as possible, the scenes are recorded in all the locations. A shooting schedule will be used to detail a plan of what will be filmed, and to allow contingency time for each scene. Meal breaks and transport time between locations also need to be considered.

#### Documentary Shooting Schedule Example

Date: 12<sup>th</sup> February 2010

Time	Location	Scene No.s / shot descriptions	Contingency
7.00am	New Market fry up stall and benches	Meeting point and breakfast	
7.30am	Inside market	GVs stalls setting up	N/A
8.00am	Nr. market entrance	New Market sign, presenter intro. by entrance	N/A
8.30am	Inside market	Vox pops with customers (at least eight useable)	Various
9.30am	Inside market	Interviews with two stallholders, cutaways of their stalls	Stallholders
11.00am	Meeting point	Wrap – John and Reena to organise transport home	

#### Drama Shooting Schedule Example

Date: 12<sup>th</sup> February 2010

Time	Location	Scene No.s / shot descriptions	Contingency
8.45am	Jane's house	Meet up, have tea in kitchen	
9.00am	Bedroom	Scene 1 shots 1–6	Jane (L)
9.30am	Bathroom	Audio for end of Scene 1 (noises from bathroom)	Jane
9.45am	Bedroom	Scene 1 shots 6–9	Jane and John

#### Shooting Schedule Exercise

- Watch a few scenes from a documentary or drama, or a whole commercial, music video or corporate.
- Imagine you were creating a shooting schedule for filming it. Create a rough schedule outlining where you would film each sequence.

at that all  
y some

Comments
s (x 12), for s' mic
s, reporters'

Comments

ould be



### 35. Coordinating Each Day of Filming: Call Sheets

Call sheets are used to 'call' members of the cast and crew for filming. The director breaks each day's filming down to establish who is required at what time at each location.

For example, if there are lots of location shots to be filmed before an actor or contributor, the director may need to call them in earlier for them to have a later call time. If they are kept waiting around for a long time, contributors are likely to get irritated or bored, which will negatively affect performance.

As well as call times, call sheets list:

- Crew, actor and contributor phone numbers – this allows anyone to let others know for example a delayed train that means they will arrive on location late
- The address of the location
- Food and travel arrangements – will people need a packed lunch or money for transport?
- Camcorder equipment required – this may change for different times in the shoot, as different cameras may be used at one location only
- Props required
- Make-up/costumes

Every crew member, actor or contributor who is involved in a day's filming should receive the same information. If the same information is included on a day's call sheet, it is helpful to highlight in bold the information that is relevant to each crew member/performer.

For example, for the production assistant, all the props that are required for the day would be highlighted in bold. Or if an actor has a later call time from other actors and/or the crew, their call time would be highlighted in bold on their individual call sheet.

As they are sent out just before filming, call sheets allow the director to make any last-minute changes. Call sheets can be emailed or posted.

INSPECTION COPY

COPYRIGHT  
PROTECTED





36. Pre-Production, Production and Post: Roles and Procedure

Procedure	Role(s) Responsible	
Pre-Production		
Sourcing funds for production	Producer	Production office
Meetings to plan production	Whole crew	Production office
Production schedule	Producer	Production office
Script	Writer	Production office
Storyboard	Director with 'storyboard artist'	Production office
Contingency plan	Producer/director	Production office
Regulations check	Producer	Production office
Materials sourcing	Production manager	Production office
Facilities, kit and crew hire	Production manager	Production office
Budget	Production manager	Production office IT area (to research)
Manage production paperwork	Production assistant	Production office
Clearances	Production assistant	Production office (to type letters)
Location recce	Production assistant	Production office (to find locations)
Shooting script	Director	Production office
Shot list	Director & camera op.	Production office
Shooting schedule	Producer	Production office
Call sheets	Director	Production office
Coordinating shoot (phone calls, emails & mail outs to confirm or update plans)	Producer	Production office
Production		
Directing shoot	Director	On location
Filming	Camera operator	On location
Support (e.g. diverting passers by, guiding camera operator)	Production assistant	On location
Dealing with emergencies	Producer	On location
Post-Production		
Edit log sheet	Editor	Post-production
Post-shoot script	Director	Post-production
Digitising	Editor	Post-production
Directing edit	Director	Post-production
Editing	Editor	Post-production

COPYRIGHT  
PROTECTED





## 37. Roles and Procedures Worksheet

Next to each procedure, write down who is responsible for it and where they do the

Procedure	Role(s) Responsible	
<b>Pre-Production</b>		
Sourcing funds for production		
Meetings to plan production		
Production schedule		
Script		
Storyboard		
Contingency plan		
Regulations check		
Materials sourcing		
Budget		
Manage production paperwork		
Clearances		
Location recce		
Shooting script		
Shot list		
Shooting schedule		
Facilities, kit and crew hire		
Call sheets		
Coordinating shoot		
<b>Production</b>		
Directing shoot		
Filming		
Support during shoot		
Dealing with emergencies		
<b>Post-Production</b>		
Edit log sheet		
Post-shoot script		
Digitising		
Editing		
Directing edit		

INSPECTION COPY

COPYRIGHT  
PROTECTED





# 38. Roles and Responsibilities Exercise

## Writing a Person Spec

Certain knowledge, skills and personal attributes are needed to do each role.

### Task

- Choose a role from the list on the handout.
- Research it. The Skillset website is a good source <http://www.skillset.org/tv/jobs>
- List the key knowledge, skills, and attributes needed for that role.

### Example

*Role: Production Manager*

*Knowledge: Health and safety law. How to plan and produce production schedules and risk assessments. How to hire crew, cast, materials and equipment*

*Skills: PC literate, good verbal and written communication*

*Personal Attributes: Organised, able to multitask, attention to detail*

INSPECTION COPY

COPYRIGHT  
PROTECTED





39. Meeting Minutes

Date:
Production Title:
Meeting No.:
Present:
Apologies:
Agenda:
Minutes:
Noted By:

INSPECTION COPY

COPYRIGHT  
PROTECTED





## 40. Meeting Action Plan

<b>Date:</b>			
<b>Project Working Title:</b>			
<b>Meeting No.:</b>			
<b>Present:</b>			
<b>Apologies:</b>			
	<b>Targets</b>	<b>Person responsible (name and job role)</b>	<b>To be done by</b>
<b>Target 1</b>			
<b>Target 2</b>			
<b>Target 3</b>			
<b>Target 4</b>			
<b>Target 5</b>			
<b>Target 6</b>			

[illegible]



# 41. Budget

Budget Date:                      Production Title:  
Producer:                         Director:  
Locations:

Above the line	
Producer	
Research team	
Research materials	
Director	
Writer	
Talent	
Story and music rights	
Total	£
Below the line	
Production manager	
Camera operator	
Sound recordist	
Production assistant	
Office and administration	
Travel expenses	
Catering	
Camcorder kit hire	
Stock (mini DV tapes)	
Lighting hire	
Post production facilities hire	
Total	£
Budget total	£

INSPECTION COPY

COPYRIGHT  
PROTECTED





## 42. Sample Music Clearance Letter

*Their name and address*

Dear.....

I am making a *(type of programme/film)* called *(working title)* as part of my BTEC M  
really like to use *(name of track and performer)* for this project because *(reason for b*

I would therefore be grateful if you, as one of the copyright holders, would grant me  
*track*). Please note that the production of *(working title)* is a non-profit exercise that  
purposes only.

I can be contacted via email or post. Should you wish to contact me by telephone, m  
I look forward to hearing from you.

Yours sincerely

*(Name)*

*(Role, e.g. Production Manager or Production Assistant)*

INSPECTION COPY

COPYRIGHT  
PROTECTED





## 43. Contributor Release Form

We are students producing (*name of programme*) for our BTEC Creative Media Production. For legal requirements, please read the following terms and sign below:

- 1) I ..... understand and agree:
  - a) That you, the producers, may record my voice and likeness and that my contribution can be included in this film.
  - b) That you do not have to use my recorded contribution, but if you do, you may use it in any way you wish.
  - c) That the programme may be exhibited in all media and formats.
- 2) I hereby assign to you the producers, the entire copyright of my contribution.

.....  
(Signature)

.....  
(Date)

Thank you for your cooperation.

Yours sincerely

Head of Production

INSPECTION COPY

COPYRIGHT  
PROTECTED





## 44. Contributor Release Form (under 16)

We are students producing (*name of programme*) for our BTEC Media Production requirements, please read the following terms and sign below:

- 1) I ....., legal guardian of .....
  - a) That you, the producers, may record his/her voice and likeness and the recorded contribution can be included in this film.
  - b) That you do not have to use his/her recorded contribution, but if you wish, in any way you wish.
  - c) That the programme may be exhibited in all media and formats.
- 2) I hereby assign to you the producers, the entire copyright of his/her contribution.

.....  
(Signature)

.....  
(Date)

Thank you for your cooperation.

Yours sincerely

Head of Production

COPYRIGHT  
PROTECTED





45. Risk Assessment

Time and date of shoot:..... Location: .....

Description of what will be filmed:.....

.....

Hazard	Person or persons at risk	Likelihood of hazard <i>1 = least likely</i>	Severity of outcomes <i>1 = lowest risk</i>	Risk Level (1–5) <i>Likelihood + severity ÷ 2</i>	Measure to

Final risk level acceptable?

I certify that this is a suitable risk assessment. Should there be any changes in the filming plan, date/time or location necessary.

Completed by:

Name..... Role ..... Signature .....

Countersigned by the producer:

Print name..... Signature .....

COPYRIGHT  
PROTECTED



and changed as

..



46. Two-Column Script

Name of production: .....

Team:.....

Shot description (inc. transitions and text)	Audio (dialogue, f

Written by:.....

INSPECTION COPY

COPYRIGHT  
PROTECTED





47. Storyboard #1

Working title:..... Length:..... Format:.....

Team:..... Scene:.....

Shot
Dialogue:
SFX/music:

Shot
Dialogue:
SFX/music:

Shot
Dialogue:
SFX/music:

Shot
Dialogue:
SFX/music:

Shot
Dialogue:
SFX/music:

Shot
Dialogue:
SFX/music:

Page: .....

INSPECTION COPY

COPYRIGHT  
PROTECTED





# 48. Storyboard #2

Working title:..... Length:..... Format:.....

Team:..... Scene:.....


Page: .....

INSPECTION COPY

COPYRIGHT  
PROTECTED





49. Location Recce Checklist

INSPECTION COPY

Issue	What to look for	Notes
Access	Bus stops and train stations	
	Parking facilities	
	Lifts/stairs	
	Doorways ( <i>width – consider equipment as well as people</i> )	
Space	Enough room ( <i>for cast/contributors, crew and necessary equipment</i> )	
	Immovable objects ( <i>Are there any that will get in the frame?</i> )	
	Set dressing requirements ( <i>esp. for dramatic production</i> )	
Lighting	Windows ( <i>Are there blinds/curtains to minimise changes in daylight during shoot?</i> )	
	Lighting appliances ( <i>Fluorescent/tungsten? Can they be switched on and off?</i> )	
	Plug points ( <i>if lighting kit is to be used</i> )	
Sound	Traffic noise	
	Air conditioning ( <i>If yes, can it be switched off?</i> )	
	Computers ( <i>these have a low level hum if in use that will affect nearby audio recording</i> )	
	Other people on location ( <i>Might people who live/work on location be disrupting shoot?</i> )	
Other		

COPYRIGHT  
PROTECTED





50. Shooting Schedule

Date:.....

Time	Location	Shot descriptions/summary	Comments

Comments

SPECIFICATION COPY

COPYRIGHT  
PROTECTED





# 51. Call Sheet

Producer:

Director:

Location:

Address:

Location contact:

Call time(s):

Sets/props:

Make-up/costumes:

Actors/contributors: *(names, roles, phone numbers)*

Camera: *(name, phone number)*  
*(details of other crew required at location)*

Meal arrangements:

Transport arrangements: *(if provided – e.g. lifts in two crew members' cars)*

Schedule: *(this can be copied and pasted from the shooting schedule and*

INSPECTION COPY

COPYRIGHT  
PROTECTED





52. Workshop Target Sheet

Name:		Working Title:	
Date:		Lesson:	
	Group/Individual Targets	Achieved?	Notes (detail on who)
Target 1			
Target 2			
Target 3			
Target 4			
Target 5			

line for

SPECIFICATION COPY

COPYRIGHT  
PROTECTED

